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

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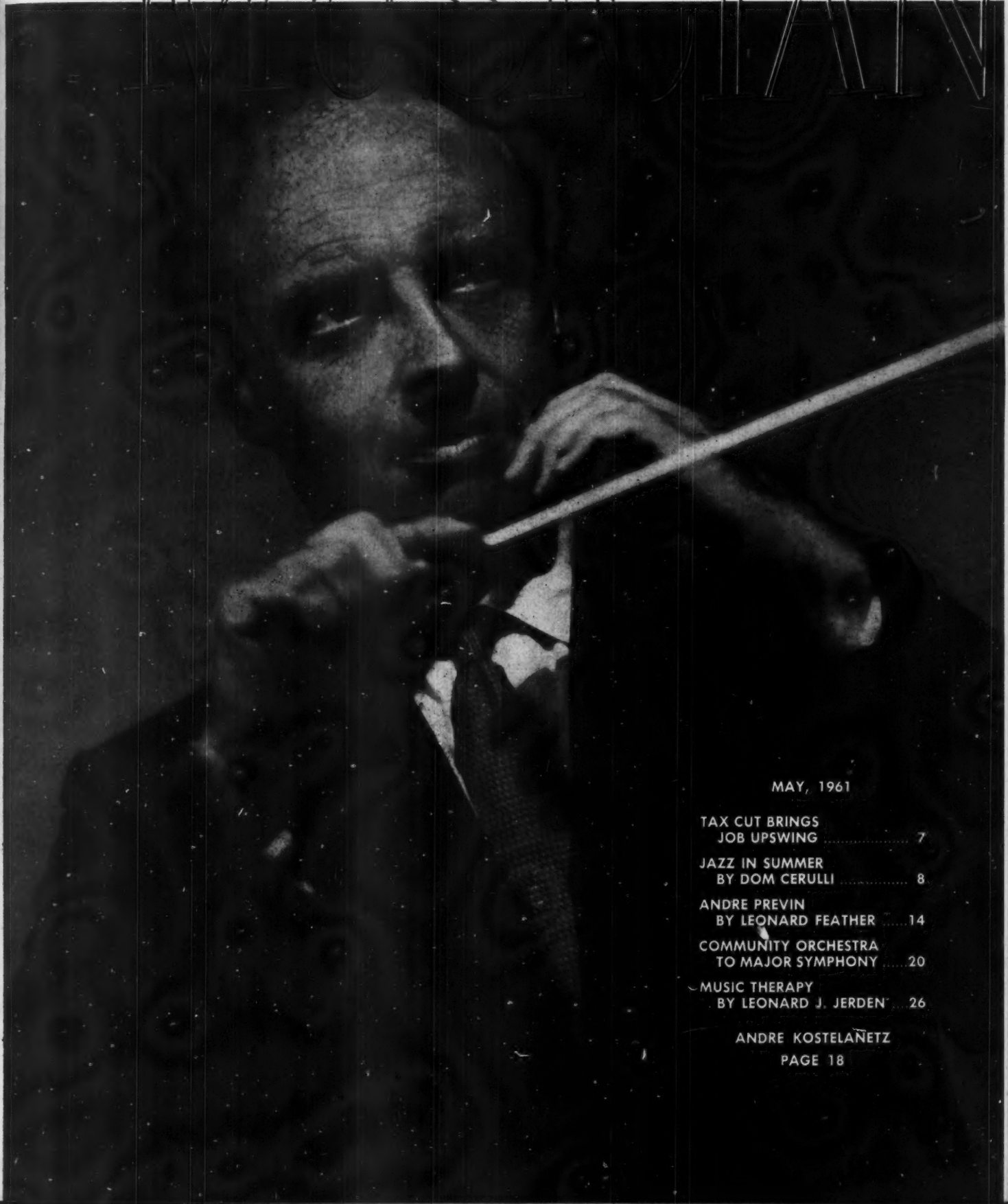

MAY, 1961

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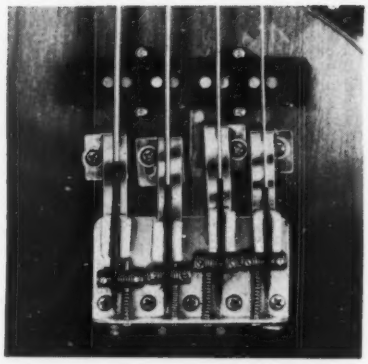

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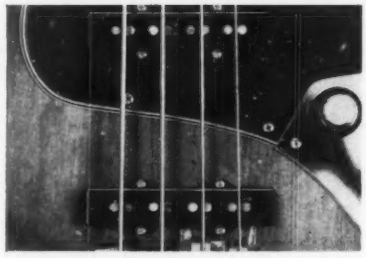

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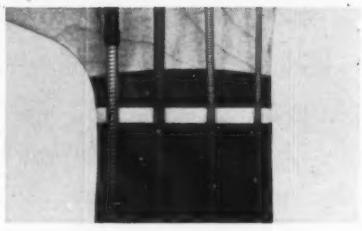

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COVER

Andre Kostelanetz
(Cover designed by William Kiehm)

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

KENIN CALLS FOR SUBSIDY IN CLEVELAND SPEECH

Describing the plight of orchestra musicians before the Association of Women's Committees for Symphony Orchestras, President Kenin urges remedies.

I am deeply grateful for the opportunity to participate in this Thirteenth Biennial Conference of the Association of Women's Committees for Symphony Orchestras. During its twenty-five years of existence, your organization has labored mightily in the cause of musical culture in the United States and Canada and your membership has earned the deep respect and gratitude of those who appreciate the dimension of the struggle for life and growth which symphony orchestras face in our lands in these times.

Our hostesses for this conference — the Women's Committee for the Cleveland Orchestra headed by Miss Dorothy Humel—can take renewed pride in the continuing artistic leadership of their orchestra—now celebrating its fortieth glorious year. Severance Hall—a lasting monument to philanthropic support of American musical culture—is a most appropriate forum for my remarks today.

I would take as the keynote of this conference a quotation from the recent *Report of the President's Commission on National Goals.* There it is said: "An industrial civilization, brought to the highest point of development, has still to prove that it can nourish and sustain a rich cultural life . . ."

Our presence here today, I think, evidences our deepening concern that America, rich in industrial and technological abundance, is sacrificing the humanities to automation, and, while aspiring to the scientific conquest of the stars, is ignoring its cultural resources and denying its artistic heritage.

I do not overlook the emergent obligations which dangerous times put upon us. For I know—with you—that unless our system survives, our cultural heritage will die. But how ironic it would be if, when recording the history of this time, the scribes will note that, in a single-purposed effort to develop rocketry and to build a mighty scientific arsenal dedicated to the defense of our institutions, we carelessly trampled down our cultural and artistic fields and, unthinkingly, substituted for that cherished way of life a barren technology and a soulless automation.

I think that we in this room are not alone in that concern. Hundreds of thousands of us, throughout our lands and abroad, are deeply unhappy with the know-nothing, care-little attitude which meets many of our efforts to nourish and sustain our cultural life.

(Continued on the following page)

National Federation Of Women's Clubs Hears Appeal for Subsidy

President Kenin as guest speaker at the National Federation of Women's Clubs Convention in the Muehlebach Hotel, Kansas City, Missouri, April 22 urged delegates to join with the Federation in a drive to obtain federal, state and local subsidy for the performing arts.

"Private patronage of the arts no longer is economically feasible," President Kenin declared. Government support of the performing arts—and music in particular—is a stark necessity.

"To this end," he continued, "I urge you to lend every possible assistance to the American Federation of Musicians in an effort to demonstrate this reality to our federal, state and local legislators. The A. F. of M. is in process of initiating a strong educational program for legislation in this direction."

In decrying the erroneous concept that government subsidy meant government control, he cited commercial airlines, agriculture, merchant marine, public utilities as areas in which the government provides subsidy without control. In the cultural field, Mr. Kenin pointed to government subsidy of libraries, museums, and wild life conservation as other areas in which subsidy did not entail "onerous control."

Mr. Kenin concluded by telling the delegates, "We need your support to pave the way for youth" in achieving musical careers.

President Kenin speaks before the Association of Women's Committees for Symphony Orchestras at Severance Hall, Cleveland, on the need for federal, state and municipal support for our great symphony orchestras. Seated at the far left is W. McNeil Lowry, Director of the Humanities and Arts Division of the Ford Foundation, and in the center is Dr. John S. Millis, President of Western Reserve University.

Runaway Foreign Movie Production Protested

Representatives of the American Federation of Musicians and the International Alliance of Theatrical Stage Employes met in Washington, D. C., on April 12 with officials of the Treasury Department to urge a crackdown on movie personalities who reside in Europe and make films there in order to avoid taxes and American labor standards.

Henry Kaiser, general counsel of the A. F. of M., and Herbert Aller, business representative of Hollywood Motion Picture Photographers' Local 659, pointed out that runaway movie productions have seriously and adversely affected the economies of the motion picture centers of Los Angeles and New York City. Administration and congressional actions were sought by the union spokesmen to deal with the problem. It was pointed out that the suggestions advanced at this meeting are supported by the half-million members of the Los Angeles Central Labor Council and the one million members of the New York Trades Council.

Aller and Kaiser pressed the tax officials to take steps to plug tax loopholes allowing stars and others to avoid U. S. taxes and to maintain a constant revolving fund to support runaway film production.

The Treasury officials promised serious consideration of the problems discussed.

Principal officers of virtually all entertainment world unions in the United States and Canada will confer for a week beginning May 19 in San Jose, Costa Rica, with their counterparts from similar unions of most of the nations in Central and South America and the Carribbean area, to establish an International Trade Secretariat for show business union members.

ATTENTION

Atlantic City Delegates!

Delegates to the A. F. of M. Convention in Atlantic City, the week of June 12, may travel by air, train, bus or automobile.

Air travelers can fly direct to Atlantic City by Eastern Air Lines from Newark or Washington. They may also route themselves via Philadelphia by all major air lines. The journey to Atlantic City from the air field is made by comfortable limousine. Reservations should be made through ticket agents, with Salem Transportation Company, Philadelphia International Airport.

Train service to the convention city is by connection in Philadelphia: four trains daily and three on Sundays.

From the New York area, non-stop express bus service via the Garden State Parkway is available throughout the day from the Port of New York Authority bus terminal. From Philadelphia there is hourly bus service from the Union Bus Terminal, 13th and Filbert Streets.

Motorists from the North best reach Atlantic City via the Garden State Parkway, which connects with the New York Throughway. If coming from the West, motorists will find the Pennsylvania Turnpike the best route.

Gisela Lieboldt Weber

Gisela Lieboldt Weber, widow of the late Joseph N. Weber, who was President of the American Federation of Musicians for almost forty years, died in California on February 5 at the age of eighty-five. She had been in ill health for some time. Mrs. Weber was an excellent violinist and an early faculty member of the Cincinnati College of Music.

It was while she was in Denver as a member of the Ladies' Viennese Orchestra and Mr. Weber was there as a member of the Tabor Grand Opera House Orchestra that the two musicians met. The date of their marriage was September 22, 1891. It was a union that proved felicitous in every sense.

In December of 1891 Mr. Weber organized a traveling concert company and he and Mrs. Weber went to Los Angeles and played at the old Palace Cafe for several weeks, then to Seattle where Mr. Weber became Vice-President of the musicians' local. In 1893 they settled in Cincinnati where in 1897 Mr. Weber became President of Local 1. In June, 1900, at the Convention at Philadelphia, he was elected A. F. of M. President. He remained in this office, with the exception of one year, until his retirement in 1940.

Mrs. Weber proved a faithful partner throughout this time, often helping her husband in his arduous duties as President of the Federation in its formative years. In the early days of the Federation when new locals were being organized, Mr. Weber used to travel around the country a great deal. Since the salary of the President was meager, Mrs. Weber's violin playing used to go far toward supporting the couple. Many times Mr. Weber said, "If it had not been for my wife's concertizing, I would not have been able to organize the Federation at all."

Mr. Weber died on December 12, 1950, his widow surviving him by a little over ten years.

Mr. and Mrs. Joseph N. Weber pictured at the formal celebration of their Golden Wedding at the Astor Hotel in New York City on September 23, 1941.

President Kenin Speaks On Symphony Plight

(Continued from page five)

As the representative of the organized musicians of the United States and Canada, I speak with some knowledge of the problems of one segment of that cultural life as I direct my remarks to "The Economic Plight of the Symphony Musician."

The mere definition of my topic prepares you for what is to come. Indeed, I wonder whether a group—so devoted to the advancement of symphony institutions, so generous in its gift of time, thought, effort and money to the spread of musical culture, and so well-acquainted with the problems in this field—needs further to be told how serious is that plight. But the bitter details may be surprising even to you.

The American Federation of Musicians has made a recent survey of the economic conditions under which symphony musicians live and perform. We selected as the subject of our investigation twenty-six of the major symphonies of the United States and Canada.

These are the twenty-six orchestras which, in 1960, maintained integrated managerial personnel, continuing organizations, and regular seasonal schedules of twenty weeks or more. So that our sample might be representative of a segment of musical work which was not merely casual, and so that our statistical averages might not be unduly depressed, we excluded from the count those symphony orchestras which, although they engage musicians at regular weekly salaries, are unable to extend their seasons to twenty weeks or more. And we did not include in the tally the approximately 150 so-called "secondary symphonies" which assemble for a few numbers of concerts each year and which engage musicians on a per concert basis.

In other words we selected for our analysis those symphony orchestras which employ some 2,300 of the best trained and most gifted professional musicians of the United States and Canada and to which some of our fellow citizens often point with pompous pride as evidence of the vigor of our musical culture. I think you will agree that the cold facts leave much to be desired.

The average basic wage received in 1960 by these musicians during the regular seasons of their orchestras was $117.00 per week. But included in this average are the basic weekly wages of the so-called "big five" — Boston, Chicago, Cleveland, New York and Philadelphia—where some 500 musicians average $167.00 per week. The remaining 1,800 musicians playing in the twenty-one other major orchestras, average less than $105.00 and, in this still comparatively fortunate group, the average weekly pay was $98.20.

Mind you, these were the weekly wages paid during the 1960 *regular* season. Only nine of these 26 major symphonies could offer musicians regular seasonal employment of thirty weeks or more. In this very special group, the longest regular season—thirty-eight weeks—was enjoyed by the New York Philharmonic in 1960. Parenthetically, I was pleased to read recently that the Boston Symphony has announced an extension of its regular and summer seasons to fifty weeks beginning next fall. In 1960, the seasons of the remaining seventeen of the twenty-six major symphonies ranged from twenty to twenty-eight weeks of the year. The average season of all of these twenty-six major orchestras was only twenty-seven weeks—a little more than half of the year.

Eleven of these twenty-six major symphony orchestras were fortunate enough to supplement their regular season with summer performances of varying lengths which averaged

(Continued on page thirteen)

MUSICIANS PRAISE CABARET TAX CUT

Union Says Players Will Get Nine Million Extra a Year at No Cost to the United States

by RALPH KATZ

(Reprinted from The New York Times, Sunday, April 2, 1961)

The reduction of the Federal cabaret tax last May has increased the earnings of musicians and improved cabaret business at no loss of tax revenue, according to a union survey.

The American Federation of Musicians said yesterday that the cut from 20 to 10 per cent had brought about an increase in musicians' earnings of more than $9,000,000 a year.

The finding was based on a quarterly survey made by the union, the last of which covered the period from November, 1960, through last January. A report on the union surveys will be submitted to Congress this week.

Of the 650 locals of the 265,000-member union, 426 in areas of major population submitted reports showing effects of the tax reduction on employment of musicians in their jurisdictions. Gains in employment were recorded by 171 locals, while 255 said there had been no change.

The reports showed an overall increase of 8,715 work days a week for musicians in the three-month period. At the national average of $20.00 a day for an engagement, a total increase in earnings of $2,265,900 was realized. Projected over a year, the increased earnings amounted to $9,063,600, the union said.

Payrolls Increase

Herman Kenin, the union president, said the report did not indicate the number of additional jobs for waiters, bartenders and others that resulted from the tax deduction. He added, however, that a survey made by an independent research organization showed that an average of five and a half to six other persons were employed in cabarets to each musician.

He said that on this basis cabaret payrolls had increased for such workers by $36,000,000 a year, which, added to the pay of the extra musicians, made an over-all total of $45,000,000 a year.

Mr. Kenin said that an analysis of cabaret tax returns for a ten-year period under the 20 per cent rate showed them somewhat in excess of $40,000,000 a year, or $10,000,000 a quarter. In the last quarterly period ended December 31, under the reduced tax, the returns were $8,473,000, or only 15 per cent below the previous quarterly average.

This, Mr. Kenin said, refuted arguments that a 50 per cent reduction in the tax rate would cut in half the tax yield.

Income Tax Gain

He said that income tax returns from workers sharing the $45,000,000 of new earnings should yield the government $4,500,000 a year, or $1,125,000 a quarter. This alone, he declared, covered all but $400,000 of the drop in returns from the cabaret tax for the quarter. This $400,000 is recovered in additional business tax paid by cabaret owners, he said.

The union, which is pressing for complete elimination of the tax, traced the levy's history to World War I, when it was enacted at 10 per cent as a "wartime emergency" excise. It was dropped to 3 per cent in 1924, increased to 5 per cent in 1941 and raised to 30 per cent for a few months in 1944. In that year, it was dropped to 20 per cent.

Jingle Mill Pronounced Unfair

The American Federation of Musicians announced on March 29, 1961, that it had put on its "Unfair List" and was denying the services of its instrumentalists to The Jingle Mill, 143 West 51st Street, New York, New York, which records "jingle" commercials for radio broadcast.

The musicians who allegedly provided services for The Jingle Mill will be required to answer charges of working for a recording company that has no contract agreement with the Federation, governing their pay and working conditions.

The crackdown on the New York Jingle Mill operation is the latest development in the Federation's announced war on alleged abusers of working conditions for recording musicians which is now being waged by an investigative unit headed by Georgie Auld, an assistant to President Kenin.

"The New York Jingle Mill is but one of a chain of such cut-rate mass production lines operating in the United States and Canada," President Kenin said. "We are determined to establish uniformity of practice among our some 1,400 contract signatories in the United States and Canada. Rooting out the sweatshop operators and denying them music services will get our prior and vigorous attention."

President Kenin with Labor Secretary Arthur J. Goldberg and labor-management representatives of the communications field, at a gathering held March 13 in New York City. Secretary Goldberg was honored at the bi-partisan meeting by Joseph Beirne, International President of the Communications Workers of America. Left to right: Collin Foulke, Personnel Manager of RCA Victor; President Beirne; Labor Secretary Goldberg; President Kenin; and Lawrence W. Lowman, Vice-President of the Columbia Broadcasting System.

SUMMER JAZZ FESTIVALS

by Dom Cerulli

Louis Armstrong

● Summertime is Jazz Festival time, and the experiment that began at Newport eight years ago has become a staple midyear function.

Despite the unhappy circumstances that caused an abrupt end to last year's Newport Jazz Festival, there will be another jazz weekend at the famous Rhode Island resort center. It will be under new management, and current planning has gone into the security and crowd traffic details that hadn't been considered in previous years.

Anyone interested in jazz has read by now some account of the beer-can rioting that followed the Saturday night concert at Newport last year, and has been impressed by all reports from that festival that the uprising was caused by unruly elements who flocked to the city for the "action" rather than for the music. As far as the festival itself was concerned, it was by far the best one musically and—inside the park — in crowd behavior in Newport's history.

The cold facts of the matter are that people by the thousands will turn out to listen to jazz on a Summer night, and will support an entire weekend of concerts by live musicians, many of whom have become innovators and legends of our time.

So this season shapes up as one of the biggest, if not *the* biggest, Festival Summer to date. Newport will be in full swing. It'll be called Music at Newport, and the events will take place the weekend before the July 4 holiday (July 4 falls on a Tuesday, which would make programming a bit inconvenient for jazz fans who are set to travel several hundred miles to dig the jazz). The festival producers are setting aside funds to adequately police the area around Freebody Park to avoid any hint of repetition of the loitering and rowdyism that led to last year's riots. This year, the "action" will be the music. The ticket holder will be assured comfort and good jazz. The trappings may have altered slightly, but Newport goes on.

The season's opener will be the annual jazz bash sponsored by *The New York Daily News*. This year's News Jazz Festival, to be staged in Madison Square Garden, will be held June 8 and 9. Opening night, the jazz groups of Buddy Rich, George Shearing, Nina Simone, Jonah Jones, and Duke Ellington will be starred. The second concert will be headlined by Julian (Cannonball) Adderley, vocalist Chris Connor, Louis Armstrong, Dave Brubeck, and Maynard Ferguson and his orchestra. Last year's *Daily News* jazz festival was a sellout success. The newspaper promoted the affair extensively, and the music was first-rate.

Tentatively scheduled for late June on successive weekends is the expanded jazz weekend at Castle Hill in Ipswich, Massachusetts. On the rolling lawn of the lovely Crane family estate the jazz concerts that have proven so successful in the last seven years will continue, but on an expanded basis. Instead of a single concert, there will be two separate weekends of jazz with different and varied programs.

What began as a successful festival series at French Lick, Indiana, moved last year to

Evansville and retained the formula for success. This year, the Evansville Jazz Festival will be held in the city's huge municipal amphitheater on June 23 through 25. Dave Brubeck, Benny Goodman and Dinah Washington will be among the headliners.

Another successful festival was launched last year at Virginia Beach. This year, the second annual Virginia Beach Jazz Festival will take place outdoors near the Dome, site of last year's affair. The concerts will be staged over the July 14 and 15 weekend. The festival will showcase the band of Dan Terry, as it did the Count Basie Band last year.

PAMA, a festival producing combine guided by George Wein, producer and co-founder of the Newport Jazz Festival series, has tentative plans for festivals at Detroit, Buffalo and Boston. Dates and attractions were not set at press time.

New York's own jazz festival will be held again at the massive outdoor stadium on Randall's Island in the East River. Late in March, the August 25-27 weekend was pencilled in as the time for jazz in Manhattan.

On the West Coast the jazz fever has taken a strong hold. Vice-President Max Herman of Local 47 has been appointed Chairman of the "Jazz in the Park" programs, and has been authorized by President of the local John Tranchitella to expand the activity of the programs into the colleges, universities and high schools of the city. Interest has been so high, the county of Los Angeles has agreed to subsidize additional live music concerts.

Further up the West Coast, the annual big one will be held at Monterey. This year's Monterey jazz festival, bidding fair to outstrip last year's affair, is scheduled for the last weekend in September, and will receive the same kind of careful planning and programming that has gone into this weekend in past seasons. In addition to presenting concerts by established groups, Monterey commissions new works and augments bands and groups with strings for specific projects. Last year's concerts at Monterey were universally hailed as models of jazz presentation by critics and writers and musicians.

Dates had not yet been set for the festivals at Atlantic City, Toronto, and Philadelphia at press time.

The enthusiasm for jazz in one place over one big weekend has spread overseas, too. Jazz festivals are on the boards for Antibes, France; Brussels, Belgium; Essen, Germany; and Beaulieu, England.

In 1961, it appears, more people will listen to jazz, live, than ever. All over the Western world, jazz has taken hold and become as important a part of the summer as boating and fishing and dancing.

In America, it may even outdraw baseball. And that's the warmest outlook of all!

From top to bottom, left row: Nina Simone, George Shearing, Dave Brubeck. Right row: Buddy Rich, Julian "Cannonball" Adderley, Maynard Ferguson, Duke Ellington.

...his style remains his OWN!

by Nat Hentoff

● At 34, Stan Getz has become firmly established as one of the major individual voices on the tenor saxophone, and his musical stature is such that he has been able to survive the rapidly changing fashions and invasions of "new stars" that are so characteristic of jazz. Benny Green, jazz critic of the *Observer* in London (and himself a saxophonist) recently delivered the consensus of the jazz world: "Getz with his superlative technique, his rich melodic gift and his sinuous manner of swinging, has by now established an approach to jazz saxophone which can accurately be defined only as the Stan Getz approach."

Earlier in his essay, Green also observed: "The gathering maturity of a personal artistic style is the most delicately balanced process in the world, and it has been instructive over the years to watch Getz as he steadily flowered.

"Despite his relative youth, the process of growth in Getz has been taking place for many professional years. Born in Philadelphia on February 2, 1927, Getz's early indoctrination into music was in New York. His first instrument was the bass, followed by the bassoon. He left school at fifteen to join the band of Dick Rogers, returned to classes, and then went on the road again the next year with Jack Teagarden, who was charged with watching over the boy and became, in effect, Getz's guardian. Getz later expressed appreciation for this initial experience with a major traditional jazzman since it gave him insight into and respect for the foundations of jazz.

Getz finished his 'teens in a band bus, working with Randy Brooks, Buddy Morrow, Herbie Fields, Jimmy Dorsey, and Benny Goodman. He already indicated in those years a quick, accurate ear; fluent technique; and considerable melodic imagination. He had yet, however, to develop his own distinctive approach to the instrument. In 1947, Getz settled in California. That fall, he joined the Woody Herman band where he remained for two years, during which he first gained a sizable reputation. He was part of the "four brothers" saxophone section with Zoot Sims, Herbie Steward, and the late Al Cohn. It was one Herman record in particular, "Early Autumn," that focused strong attention on Getz among the rapidly growing audience for modern jazz. On that tune, Getz took a solo that was unique in its distilled lyricism, purity of sound, and sinuous phrasing. He was now on the way to recognition for being what Benny Green later termed "the most romantic melodist in jazz."

In those years and well into the 1950's, Getz's style was the epitome of what was coming to be called "cool jazz." Although there was a steady, implicit pulsation, Getz's beat was more limp than driving. His tone became increasingly more rarefied and, at one point, a British writer concluded that Getz played as if he were talking to himself. His style was certainly introspective and rather detached. Yet, he was also still a remarkable melodist and disdained the practice of constructing solos mainly by bobsledding over the chord changes. He always improvised logical, melodic statements, however delicate they often appeared.

In the early 1950's, Getz led his own combo; toured Scandinavia (the earliest European bastion for modern jazz) with much success; and very briefly tried studio work in New York. For the next few years Getz toured extensively with small groups. His units were usually marked by the high caliber of the sidemen (Jimmy Raney, Al Haig and the late Tiny Kahn were in one of the best); the freshness and intelligence of his repertory; and the high degree of group integration.

In the fall of 1955, when he was in Scandinavia, Getz became seriously ill, and recuperated there and in Africa for the next few months. His affection for Scandinavia, first nurtured in 1951, became stronger and later

(Continued on the opposite page)

WOMEN'S SYMPHONY ASSOCIATION CONFERENCE DISCUSSES IMPORTANT PROJECTS

The panel presented to women delegates representing more than fifty of the large symphony associations in the United States and Canada, at the Thirteenth Biennial Conference of the Association of Women's Committees for Symphony Orchestras April 18, in Cleveland, included, besides President Kenin: Dr. Eric Oldberg, President of the Chicago Symphony; W. McNeil Lowry, Director of Ford Foundation's Humanities and Arts division; and Dr. John S. Millis, President of Western Reserve University, the latter acting as moderator.

President Kenin's talk on the economic plight of symphony musicians, including an eloquent plea for subsidies, is given in detail, beginning on page 5 of the present issue.

Dr. Oldberg, in discussing management's problems, paid tribute to former President Petrillo when he described him as "a really great man, a completely honest labor leader." Dr. Oldberg agreed in part with President Kenin's plea for governmental help for the arts, saying such help already is needed by the smaller symphonies, but that in his opinion the big city groups could survive for a time on their independent efforts at financing.

Mr. Lowry discussed the emerging role of the American conductor and what the Ford Foundation is doing to hasten its recognition. Eighteen American works are to be commissioned and performed over the next four years under Ford Foundation grants, he said. Inadequate incomes for instrumentalists and declining endowments are contributing to the woes of symphony groups, Mr. Lowry said.

The panelists and trustees of the Cleveland Orchestra were guests of Frank E. Joseph, President of the Cleveland Orchestra Association, preceding the panel discussion. President Kenin was an honored guest at a dinner tendered that evening by the trustees of the Cleveland Orchestra.

Percy Grainger

The world mourns the death of Percy Grainger, composer, pianist and conductor, who passed away on February 20.

Born in Melbourne, Australia, on July 8, 1882, Mr. Grainger started to play in public at the age of ten and in 1900 began his concert career in England and then made a tour of South Africa, Australia and New Zealand.

Mr. Grainger came to the United States in 1914, and gave his sensational New York debut on February 11, 1915. Shortly after, he enlisted in the Army, and played the oboe and saxophone in the Fifteenth Coast Artillery Band at Fort Hamilton, Brooklyn, New York. In 1919 Mr. Grainger became an American citizen and two years later moved to White Plains, New York, where he lived until his death. He did some teaching at the Chicago Musical College and at the New York University.

His compositions, which number in the hundreds, exhibit a strong folk song influence.

Stan Getz

(Continued from the opposite page)

led him to choose Denmark as a semi-permanent home. From 1956 to 1958, however, he remained primarily in America, working clubs and recording prolifically for Norman Granz's Verve label. He also had a part in the film, *The Benny Goodman Story*, and toured with *Jazz at the Philharmonic*. But this time, a gradual but marked change was discernible in the Getz style. His beat, for one thing, was more vigorous and pronounced. The resurgent Count Basie band had been one factor in stimulating Getz to get deeper, as he put it one night, "into the roots." With the stronger beat came a fuller tone and a more direct melodic line. As hard as Getz swung on up tempos, however, there was always an undercurrent of lyricism in all his work.

In 1958, Getz settled in Copenhagen with his Scandinavian wife and his children. With the Danish capital as a base, Getz worked all over Europe, and he continued to record regularly, sending the tapes back to Verve in America. In letters from Europe, Getz told friends that he greatly enjoyed the more relaxed rhythms of life in Denmark and the reduced working schedule that allowed him to spend more time with his family. His main regret was a certain lack of musical stimulation. He played with several of the better European jazzmen, but he missed the challenging competition of the style-setters back home. Nonetheless, his own playing continued to deepen in emotional content and to mature conceptually.

Getz returned to America this past winter, and as of this writing, he is touring American clubs. His current plans are to work out a schedule which will permit him to spend about half of each year in Copenhagen and the rest in America where he can keep attuned to contemporary developments in jazz. The Getz style, however, is solidly developed by now and although he remains open to new approaches to the jazz tenor, the basic lineaments of his style are set. He has become one of the acknowledged masters of his instrument. The former wispiness is gone, and he now plays with a full but not harsh tone. He swings with consistent accuracy and a resilient naturalness and buoyancy of beat. His melodic imagination is more impressive than ever, and his solos are rarely predictable.

Another element of maturity in Getz's playing in recent years has been his capacity to play with a wide variety of jazzmen, fit in with them, and yet retain his own individuality. He has recorded successfully with, among others, Lionel Hampton, Roy Eldridge, Dizzy Gillespie, Oscar Peterson, Gerry Mulligan, J. J. Johnson, and Cal Tjader. He is not, in other words, restricted to any one vein of jazz, but has become sufficiently viable to plunge convincingly into most jazz contexts from basic blues to experimental, composed jazz.

Personally, Getz is intelligent, insatiably curious, and high-strung. He has had some major problems which he seems to be working out, and he has shown a remarkable stamina in not succumbing entirely in his various times of crises. The years away from the pressures of the non-stop American scene have benefited him, and he may well become one of the first of the modern jazz cosmopolites with roots in both America and Europe and the economic ability to take more time off than most jazzmen get for study, reflection, or just rest.

Despite the fierce impact that such post-Getz tenor saxophonists Sonny Rollins and John Coltrane have made on the jazz scene, Getz is still thoroughly respected musically and his appraisal by the critics has never been more laudatory. John S. Wilson of the *New York Times* wrote in his *The Collector's Jazz: Modern* (Lippincott): "Stan Getz has done something that is almost unique in modern jazz: Starting with the tenor saxophone style of Lester Young, he absorbed it and adapted it (partly by cross-breeding it with the feathery Lee Konitz alto approach) to create an individual style which, in turn, became enormously influential on succeeding tenor men." A group of influential British critics wrote in their new *Jazz on Record: A Critical Guide* that Getz "is now one of the few really original and distinctive voices in jazz." And Benny Green of the *Observer* added, "Although Lester Young's influence looms like a giant ghost over the surface of Getz's work, when we look deeper we detect a certain fragility which yet possesses resilience, a delicacy of approach which somehow is the complete negation of weakness."

Stan Getz, after long and sometimes turbulent experience as a working, hard-traveling jazzman, has finally achieved acceptance on all levels—the audience, his fellow musicians, and the critics. With so many years still ahead and with his extraordinary musicality, Getz's career is still on the ascendant, and he remains one of the most personal and refreshing lyrical talents in jazz.

Over Federation Field . . .

FOR MUSICIANS' SURVIVAL

Musicians, you know, can survive on mere words:
Just let them make music and, happy as birds,
They'll give out with tunes to the end of their days,
Warmed up by applause and fattened on praise.
It may be their days will end quickly, God willing,
Since words, though quite sweet, are not very filling.

So, Government Folk, give musicians your vows:
Proclaim you'll relieve them, and tell them the "hows"—
Promises, promises, these they eat most,
And will until each of them turns to a ghost,
And that won't be long, since, however flourishing,
Promises rarely, if ever, are nourishing.

So hurrah for the men in the Washington clime,
Who think that living on air is sublime,
And hurrah for musicians who, thinner and thinner,
Are expected to eat tomorrow for dinner.
May tomorrow arrive, with help as its bread,
Before the last player is buried and dead.

Local 143, Worcester, Massachusetts, currently celebrating its sixtieth anniversary, stood host to the New England Conference on Saturday, April 22, and Sunday, April 23. The New England Conference is the oldest in the Federation, and thus two charter enterprises met on that date and exchanged notes on projects, past and future.

Local 8, Milwaukee, has sold 1,500 "Live Music Is Best" automobile bumper stickers at this writing. The Board of Directors extend sincere thanks to the many members who have cooperated in this movement. This method makes the public aware that musicians do exist and that they are doing their best to save their profession.

Officers of Local 143, Worcester, Massachusetts, which is currently celebrating its sixtieth anniversary. Seated, left to right: John J. Morrissey, secretary-treasurer; Albert A. Yodzonis, president; J. Earl Bley, vice-president; George E. Gallagher, business agent. Standing, left to right: D. Robert Nelson, Alexander B. White, Russell A. Cole, George M. Melikian, Michael C. George, Al B. Cooney, executive board members. Harry Levenson, another executive board member, was absent when the picture was taken.

• THE HAVE NOTS AND THE CARE NOTS •

Local 47, Los Angeles, opened its "Exchange Floor" on March 1. In operation every Wednesday and Friday from 1:00 to 4:30 P. M., it gives members an opportunity to meet and talk with each other and with possible employers. All requests for sidemen and job openings are referred by the Business Agents of the local to the Exchange. It is the feeling that this Exchange brings the members closer together.

✦

J. D. Edie has retired as Secretary of Local 26, Peoria, Illinois. Much lies in this simple statement which no amount of praise in print can express. Thirty-five years of such faithful service to one local cannot help leaving an impression on those served — on the whole membership of the Federation. As Ray Dixon, President of the Peoria local, writes, "There may be secretaries who have served as well as Brother Edie, but we do not believe there has ever been a better."

Brother Edie will be present at the Convention, in Atlantic City this summer, since the local is sending him as its guest. The local also presented him with an electric typewriter so that he will be able to record his memories through the long years of association in the Federation.

Svata Ciza is Local 26's new Secretary.

✦

The Executive Board of Local 4, Cleveland, in its search for a new slogan to publicize the music business, organized a slogan contest March 15. The winner will be presented with ten shares of the Local 4 Musicians Federal Credit Union. Also the winning slogan will be used to decorate the outside east wall of the local's building at Carnegie and East 22nd Street.

The slogan most widely used among locals is "Live Music Is Best." Then there's the slogan appearing on the cover of the *International Musician:* "Keep Music Alive — Insist on Live Musicians." Let's hear what slogan your local uses.

✦

The Salvation Army major in Keriakoo market place near Dar - Es - Salaam, Tanganyika, put down his silver trumpet, looked at the sea of attentive faces and opened his Bible to preach on the eighth commandment, "Thou shalt not steal."

But when Jamor Charles Stewart, of Chatham, Ontario, finished his exhortation and bent to pick up his instrument, it was gone.

The police are looking for the thief — and the trumpet, worth $300.—*Reuters Dispatch.*

(Continued on page forty-five)

Lansing Local Extends Welcome To String Congress Students.

Mr. Stanley Ballard, Secretary
American Federation of Musicians
220 Mt. Pleasant Avenue
Newark 4, N. J.

Dear Sir and Brother:

The Lansing Federation of Musicians, Local No. 303, A. F. of M., members and officers, wish to extend a most hearty welcome to the third Annual American Federation of Musicians Congress of Strings, and their faculty, headed by Paul Oberg, Thor Johnson and their able assistants, to our city, to be held on the Michigan State University Campus, East Lansing, Michigan, June 18 through August 12, 1961.

At our regular membership meeting of Local 303, in March, it was unanimously approved, to sponsor one scholarship this year. As the student body is limited to one hundred, and last year the Congress was oversubscribed, we have mailed your office a check for $300.00, to cover the cost of the scholarship.

The Lansing Symphony Orchestra, Romeo Tata, conductor, will audition and select the winner for the scholarship.

Fraternally yours,

C. V. "BUD" TOOLEY, Secretary-Treasurer
Local No. 303, A. F. of M.

Paul Whiteman was presented a Texas-shaped plaque and silver engraved baton by Ken Foeller, president of Local 72, Fort Worth, in recognition of Whiteman's Texas-size contribution to the cause of music. This honor was bestowed upon Whiteman during the twenty-fifth anniversary celebration of the Colonial Country Club in Fort Worth, at which time Whiteman conducted the combined orchestras of Shep Fields, Jack Teagarden and Ken Pitts' "Silver Strings."

President Kenin Speaks On Symphony Plight

(Continued from page six)

about seven and a half weeks. But during these summer seasons, reduced rates of weekly pay for a smaller complement of musicians prevailed. Only the New York Philharmonic was able to supplement its regular season in 1960 with a post-season tour of seven weeks.

Returning to the basic average season wage of $117.00 per week and to the average regular season of twenty-seven weeks, and adding to these elements a generous approximation for summer season employment and post-season tours, we can estimate with a good degree of accuracy that, in 1960, the average *annual* income derived from symphony performances of these symphony musicians—whose talent, study and practice have brought them to the top position in the major symphonies of the United States and Canada — was less than $4,000.00 before taxes or about $75.00 per week when spread throughout the year. And, of course, this is an average figure which exceeds what is actually earned by more than half of the players in these twenty-six major orchestras.

Moreover, in only twelve of these twenty-six major orchestras were the musicians eligible for unemployment insurance. Only four of these orchestras provided hospitalization benefits. And the members of only ten of these leading orchestras have a pension fund.

If these statistics were to be further weighted by reference to the "secondary symphonies," which assemble for more or less occasional concerts and which have little continuity, the average would be even more depressing.

But meaningful as they are, statistics are cold and averages are impersonal. I felt that you might want to have a more intimate and human view of the situation of these symphony musicians. I thought that you might like some answers to the following questions:

What are these symphony musicians' educational backgrounds?

How long have they worked as professional musicians?

Do they work exclusively at symphony playing or do they supplement their incomes by other types of work?

Can they find additional income in activities related to music, such as teaching, or must they, in order to keep alive from season to season, work at other jobs?

What other jobs do they fill?

What have they to say about their economic plight and what do they suggest be done about it?

To find some of the answers, I sent a questionnaire to the members of these twenty-six symphony orchestras and received approximately 1,000 replies. I found nothing surprising in the answers received—nor will you. But here is proof—if further proof be needed —that these gifted men and women, who have devoted years to education and training and who have accepted the rigid discipline which their profession imposes—cannot live by their symphonic work alone. They must supplement their earnings by outside work. Some are lucky enough to find this outside work in musical fields such as non-symphony performance and music teaching, but many observe that this harms their performing abilities and interferes with their necessary practice regimen. In many instances, however, they cannot find that outside work in fields allied to music and, therefore, must take part-time jobs for which they are unsuited and in which they feel unhappy and humiliated. A brief resumé of the results of that questionnaire will point up these observations.

What is the educational background of our symphony musicians? Of those answering the questionnaire 87 per cent had either attended college or conservatory, or had received extended private musical instruction. Thus, their educations had continued for some six years beyond secondary school.

What is their professional musical experience? More than 22 per cent of those reporting have been professional musicians for thirty years or more; 20 per cent have performed from twenty to thirty years; 30 per cent have worked at musical performance from ten to twenty years; 27 per cent have been so employed up to ten years. On average their professional experience is almost twenty years.

How many earn their entire livelihood exclusively from musical activities? By this I mean from symphony and other performances —such as opera and ballet productions, recordings, motion picture production, dance bands, night club work, and other casual performances—and from music teaching and other related activities for which their musical training qualifies them.

During the years 1956 through 1960, 70 per cent of the symphony musicians reporting

(Continued on page forty-nine)

THE THREE SIDES OF andre previn

by Leonard Feather

Columbia Records Photos

Some weeks ago it was announced that three Motion Picture Academy nominations—for the best scoring of a dramatic picture, *Elmer Gantry;* the best scoring of a musical, *The Bells Are Ringing;* and best new song, *Faraway Part of Town* from *Pepe*—had all been won by the same musician. That no other composer had been thus triply honored in the history of the Academy was extraordinary enough in itself. Compounding the abnormality of the event was the musician's age — only thirty-one — and the fact that four nominations had gone to the same household, since the lyrics for the nominated song were written by his wife, Dory Langdon.

André Previn is no stranger to such kudos. Both last year and the year before he won the Oscar for the best musical score *(Gigi* in 1959, *Porgy and Bess* in 1960). Four times in the past eight years he has served as conductor at the Awards presentations. There is practically nothing about Previn's background, career and accomplishments that is not unique. Yet, because critics are suspicious of a man with too many talents, and doubly resentful of one who has enjoyed great financial success, the acclaim he has received in print has been negligible in proportion to the contribution he has made to contemporary music.

Previn today is enjoying acceptance in three areas. His recordings of popular music are among the country's best sellers; his classical performances have ranged from a Chausson Quartet, Toch Quintet and Fauré Trio to a Gershwin concerto; his jazz records have included several albums of Broadway show scores, the first of which, the famous *My Fair Lady* LP in 1957, was among the best-selling jazz discs of the past decade and started the whole trend among jazz musicians of recording LPs of show tunes.

That Previn can be equally at home in these normally diverse fields is even more remarkable in the light of his origins. "I had absolutely no exposure to jazz before I came to this country," he said recently. "Like so many trained classical musicians I thought that a hotel band wearing funny hats was as much a jazz band as Duke Ellington's."

Previn was born April 6, 1929, in Berlin. His grandfather was Russian, his father German, his mother Alsace-born French. A second cousin, Charles Previn, was for years musical director at Radio City Music Hall. "My father," says André, "was a lawyer and judge, but he was always a first rate musician and a good pianist. As far back as I can remember our house was filled with musicians and chamber music. We lived in the Schoenberg district, which when I last heard of it was one giant crater. I have an elder brother, who's now in Europe as a film director for Walt Disney. My sister died two years ago.

"By 1938 things were getting rough. My professor at the conservatory told us it was politically inadvisable for him to continue teaching Jews. One day my father came home from the office and said 'We're leaving tomorrow for Paris.' We had planned to leave some day with our furniture and paintings, but now it was a matter of staying out of a concentration camp; he'd been tipped off. To make it look as though we were just going away for the weekend, the entire family left with an overnight case and the equivalent in money of ten dollars.

"In Paris I studied at the Conservatory under a scholarship; after six months or so we sailed for New York, in 1939. We were as broke as you can get, and none of us spoke a word of English.

"After about three months we moved to Los Angeles. My father had no inclination at his age to obey the letter of the law, which is that even if you're the Clarence Darrow of another country you still have to go through all the years of law study and exams here. So he fell back on his musical knowledge and became a teacher of piano and harmony. Today he has a large clientele in Beverly Hills."

Previn went to public school, sitting quietly, not understanding a word, but after a few months the force of circumstances taught him the language. It is impossible to detect today that he is not a native-born Californian. Studying music with a series of first-class teachers, he began to play accompanying jobs, did local radio work and wrote a few arrangements while still in high school. At thirteen he played a series of classical concerts around the West Coast.

"Around 1943 I suddenly became aware of jazz. Someone gave me the first Decca album of Art Tatum, the one with *Sweet Lorraine* in it. Soon I was totally under Tatum's influence. I'd sit at home trying to write out one of his improvisations note for note, which took months. Soon after, I was exposed to Duke Ellington and began to write jazz arrangements. I heard one of my very first scores recently on an FM radio show. They should have called the album *Ineptnesses of 1945*."

Previn is similarly embarrassed by his first piano records, made in 1945-6 for a long-defunct West Coast label. "Terribly humiliating, relentlessly cocktaily. I don't like to listen to anything I did before 1956, when I started working with Shelly Manne."

Around the time of his record debut André was asked to write some boogie-woogie music for Jose Iturbi to learn. "MGM wanted him to play it, to show that he was a good fellow, in a movie called *Holiday in Mexico*. I offered to write the orchestral background too, and they accepted. Iturbi was seen playing a transparent plastic piano; those days in Hollywood are gone forever, thank God."

The MGM moguls offered to let André finish his schooling at the school maintained by the studio. But this was a little too Hollywood for André, who went back to Beverly Hills High, graduated, then promptly returned to MGM and spent three and a half years orchestrating the music of others. By 1948, having reached the brink of senility—he was nineteen—Previn was finally given his own picture to compose and conduct.

"The picture," says André, "has now caught up with me on TV. It was called *The Sun Comes Up* and was startling in its juxtaposition of stars. The three names preceding the title in the credits were Jeanette MacDonald, Lassie, and Lloyd Nolan. Of course it was fun for me to score, because there was hardly any dialogue; just barking. So I wrote an enormously long score."

After several years of lesser picture assignments, including an encore with Lassie, Previn began to graduate into major films around 1954. (He took time out for Army service in 1950-52.) His jazz career continued as a sideline: he played with Shorty Rogers' group in 1953 and recorded a series of pop and jazz albums for RCA until 1955, when he moved to Contemporary Records. It was for this label that he and Shelly Manne devised the catalytic series of jazz performances based on the songs from *My Fair Lady*.

Early in 1960, at the age of thirty, Previn quit MGM, with some forty films to his credit. "I didn't want, twenty years from now, to have two hundred pictures and nothing else. I want to do more concerts of both classical music and jazz, taking Red Mitchell on bass and Frankie Capp on drums along with me; I want to do television and make all kinds of records and select my own film assignments. Right now I'm working on *The Four Horsemen of the Apocalypse*.

"Since I joined Columbia Records last year, I've had freedom to do all kinds of recording. I've started on a Masterworks series and they're letting me concentrate on some twentieth century composers, which I'm looking forward to. I can identify more readily with that music than with the nineteenth century."

Previn's enormous musical knowledge, keen wit and lack of pretension have ill equipped him to take seriously the pompousness with which so much of modern jazz is afflicted. "I doubt that Hindemith lecturing at Harvard ever got as serious as some of these fellows announcing and playing their works at concerts. There is too much analyzing, too much explaining, and, when you come right down to facts, a lot of the so-called 'third stream' writing is amazingly conservative—harmonically, melodically, rhythmically, structurally—when you compare it with the kind of classical music that was popular in the 1920s. The idea of fusing classical and jazz forms is admirable, but I don't think anyone has yet come close to doing it successfully. In fact, nine out of ten Duke Ellington pieces are more interesting, more genuine, more experimental, more closely related to jazz, and musically more valid than the works of all these boys that are being touted at the moment."

Able to look back on more than a decade of achievement that would be phenomenal for a man twice his age, André Previn today can map his destiny as he wishes. It is to be hoped that he will do some writing along the lines he feels have not yet been fully developed, in the direction of a classical-jazz amalgamation. When he does, it seems safe to presume that the results will be as fresh and provocative as his personality, and as successful in reaching their objective as all the previous ventures of this astonishing young giant of modern music.

WHERE THEY ARE PLAYING

EAST

The **Joe Jay** Orchestra has been held over as house band at the Moose Home in Trenton, N. J. . . . **Anthony Francis,** who just completed a year and a half at the Wagon Wheel in NYC, is now appearing at the 1717 Club in Brooklyn, N. Y. . . . **Erroll Garner** is booked for a June 25 date at the Tri-City Musical Tent in Albany, N. Y. . . . **Al Postal** has been signed as music and entertainment director at Toro Hill Lodge in Monroe, N. Y., for the fourteenth consecutive season . . . **George Wein** will present weekend concerts at Castle Hill, Ipswich, Mass., this summer. Set for the July 14-15 date are **Duke Ellington, George Shearing, Dave Brubeck** and the **Modern Jazz Quartet.**

NEW YORK CITY

Jimmy Palmer opened a seven-week repeat engagement at the Roosevelt Hotel Grill on May 1. . . . The May 12 concert at the Hunter College Auditorium will feature **Dizzy Gillespie** and his sixteen-piece band with his music interpreted by a group of dancers under the direction of Lenny Dale . . . **Don Glasser** remains at Roseland Dance City through May 21 and returns to this spot for his second engagement of 1961 on November 28 . . . The second New York "Daily News" jazz festival at Madison Square Garden will take place on June 8 and 9. **Duke Ellington, George Shearing, Jonah Jones, Buddy Rich, Louis Armstrong, Dave Brubeck, Maynard Ferguson** and **Cannonball Adderley** are among the slated performers.

MIDWEST

The **Don Baker** Quartet has signed an eight-week contract at the Deshler-Hilton Hotel in Columbus, Ohio, following its engagement aboard the cruise ship, "Bianca C," sailing the Caribbean out of Fort Lauderdale, Fla. . . . The music of **Leo Sunny** and **Stan Keller** is featured at The Keys in Indianapolis, Ind. . . . **Louis Mancl** is currently working at the Glendale House there . . . **The Dorothy Donegan** Trio is due at the Embers in Fort Wayne, Ind., on June 5 . . . The **O'Brien** and **Evans Duo** settled at Pere Marquette Hotel in Peoria, Ill., on April 24 for six weeks . . . The **Ramsey Lewis** Trio plays concerts at the University of Nebraska (Lincoln), May 19, and at the University of Northern Illinois (DeKalb), May 21. On May 22 the group is booked for a two-weeker at Baker's in Detroit, Mich. . . . **Pee Wee Hunt** is set for a like period at Detroit's Roostertail beginning June 5. . . . **Chris Clifton** and his New Orleans Stompers are currently employed at the Crest Lounge there. . . . Organist **Peg Centerwall** is performing at Johnny's Lounge in Minneapolis, Minn., six nights a week . . . **Sir Judson Smith** opened a four-week engagement at the Hotel Muehlebach in Kansas City, Mo., on May 1 . . . **Neil** and **Gert Harrison** have been held over at the Elk's Club in Dickinson, N. D. . . . The **Ernie Ray** Quartette is in its second year at the Bella Vista Club in Billings, Mont.

CHICAGO

Drummer **Guy Viveros** has joined the **Audrey Morris** group at the London House. The trio is one of the house bands there . . . **Edouard van Parys** is currently keyboarding at the Sportsman Country Club . . . **Lurlean Hunter,** accompanied by the **Gene Esposito** Trio, is appearing on a Tuesday through Saturday basis at the Pigalle Lounge . . . The **George Cook** Orchestra opened May 1 at the Quid, a new dance-and-dinery spot on Chicago's northwest side.

SOUTH

The **Dukes of Dixieland** are currently performing at the Shamrock Hilton in Houston, Texas. . . . **Russ Carlyle** and his Orchestra are booked for the Skyway of the Hotel Peabody in Memphis, Tenn., from May 29 through June 10 . . . **Dan Belloc** and his Orchestra play the room for two weeks beginning June 12 . . . **Skitch Henderson's** Orchestra opens Lakeland Amusement Park in Memphis on June 3 . . . Pianist **Doug Davenport** is signed for a three-month engagement at the Elks Club in Charleston, W. Va., . . . **Monica Witni** is rounding out her second three-month stay at the Neptune in Washington, D. C.

WEST

Bob Bellows has been entertaining at the Gas Buggy Room of the Jack Tar Hotel in San Francisco, Calif., for the past ten months . . . San Francisco's Black Hawk has booked **Stan Getz** for May 4. This will be his first appearance in this area in almost four years . . . Starting July 7 **Lawrence Welk's** new home base will be the Hollywood Pal-

Erroll Garner receives keys to Omaha from the Mayor's representative, H. Powers, in kickoff of Brotherhood Week celebration. The pianist was honored for his contribution to "better understanding through music." Garner also received a tract of land from Portland, Oregon, Italian Businessmen's Association during his current tour.

ladium. He will work the ballroom on weekends only . . . The **George Shearing** Quintet is scheduled for Salt Lake City, July 28-29, climaxing the University of Utah's Jazz Workshop Week. . . . Accordionist **Dick Contino** opened a month's engagement at Harrah's in Reno, Nev., on May 3 . . . **Hank Thompson** and the Brazos Valley Boys return to Las Vegas' Golden Nugget on May 11. Other bookings for the boys at the Nugget this year will be July 20-August 2, August 31-September 13, and November 23-December 6 . . . **Sammy Kaye,** currently doing a string of one-nighters, will make an eight-week stopoff at the Riviera, Las Vegas, in June.

CANADA

The Park Plaza Hotel in Toronto, Ont., is the six-months-a-year berth of **Peter Appleyard** and his Quartet . . . **King Ganam,** who has his own television show originating out of Toronto, can be seen every Saturday night between 8:00 and 8:30 P. M. (EST). . . . The **Stan Bankley** Orchestra plays for dances, dinner parties, weddings, fashion shows and even real old fashioned hoedowns throughout Montreal, Que.

The Mel Richard Quartet has been held over at the "Paris in the Sky," Hotel Suburban, East Orange, New Jersey. The group, all members of Local 16, Newark, New Jersey, includes, left to right: Donald Hunt, drums and vibes; Bill Sano, bass and vocals; Patrick Cichino, piano; and Mel Richard, guitar.

THE SOLD-OUT CONCERT HALL IS HIS TRADEMARK

ANDRE KOSTELANETZ

by JOHN BRIGGS

In St. Louis, an orchestra manager was delighted. "Somebody just asked how to get to the balcony," he reported happily.

This is good news? a perplexed bystander wondered. But guest conductor Andre Kostelanetz nodded agreement.

"In New York, people were asking where they could store their coats," Kostelanetz said. "One man asked if he'd be allowed to leave his seat at intermission."

In both cities, the news was good for the same reason. These were new customers. Regular subscribers would know where the checkroom was.

Making new customers for orchestras is a Kostelanetz specialty. For the past seven seasons his Saturday night concerts with the New York Philharmonic have drawn to Carnegie Hall a capacity audience not included among the Philharmonic's regular subscribers. As a non-subscription guest conductor he has led the Philadelphia Orchestra and the orchestras of San Francisco, Cleveland, St. Louis, Houston, New Orleans, Pittsburgh, Los Angeles and Toronto, among others.

Kostelanetz maintains that concerts aimed at a wide audience, such as those which he conducts with the New York Philharmonic, can serve as a useful "bridge" into the concert hall. Once listeners find that, as he puts it, "good music won't bite them," they may end as regular patrons.

In England, Kostelanetz annually leads the Royal Philharmonic and Philharmonia, both in London and the provinces, and appears on the BBC at a choice time—just after the Sunday evening news roundup. He also has appeared with the leading orchestras of France, Holland, Italy, Denmark, Norway, Germany, Israel, Japan and the orchestra-minded Latin American countries.

Kostelanetz is presented as a non-subscription guest conductor for a very simple reason. He sells out. Kostelanetz recordings (an estimated 40 million sold in the past twenty years) have made his name familiar wherever there are orchestras. Local managers feel, reasonably enough, that it makes more sense to draw in a whole fresh audience with Kostelanetz than to present him in a series already partly sold by subscription.

With this sentiment Kostelanetz is heartily in accord. He is an energetic champion of music in performance, and live performance in particular. Although one of the most prolific recording artists alive, he sees records as at best a substitute for the real thing.

"It is like the difference between a live person and a photograph," Kostelanetz says. "And the owner of a hi-fi set is someone who does his own retouching."

Kostelanetz feels sponsors of musical events are often more timid about selling them than the public is in accepting them. He cites the example of a TV series by the Chicago Symphony Orchestra, conducted by himself and others, which began as a local telecast over Station WGN in Chicago. Very hesitantly, the idea was broached of offering the series as a syndicated presentation. The concerts now are viewed in a dozen markets. One station found nearly one-fifth the sets in its city—18 per cent—were tuned to the Chicago Symphony concerts.

Kostelanetz wishes more newspapers would become interested in promoting concerts. Those which do almost invariably draw large crowds and generate public interest, not only in a specific concert but in concerts and concert-going generally.

Two of the largest audiences before which Kostelanetz has recently appeared were at newspaper-sponsored concerts—8,000 in Los Angeles and 11,000 in Montreal. He also has performed at the mammoth summer outdoor benefits presented by the *Chicago Tribune* and the *Philadelphia Inquirer*, both attracting audiences of over 100,000.

To Kostelanetz this is heartening evidence of increasing awareness of music in the nation. So is the steadily increasing number of bands and orchestras, which now are turning up in places where concerts, even visits by a touring orchestra, were unheard-of a quarter century ago.

Kostelanetz feels strongly that any orchestra, even if it is not a very good one, is better than no orchestra at all. And he feels performance should be evaluated, keeping realistically in mind that smaller orchestras exist in "another dimension" from large-city groups made up of full-time professionals.

"Hometown, U. S. A., knows its orchestra can never match the New York Philharmonic or the Philadelphia Orchestra," Kostelanetz says. "It hasn't got the budget. It hasn't got the potential audience. It hasn't got the players. Then what? Should it just give up the idea of having concerts? Certainly not."

And, he adds, experience has shown that fine orchestras can and do exist in other cities than New York, Philadelphia, Boston and Chicago. As an example, Kostelanetz points to Miami, Florida. When Kostelanetz commissioned William Schuman to compose his "New England Tryptich," it was with the idea that Kostelantz would introduce the work at one of his Saturday evening concerts with the Philharmonic. But meanwhile he had guest-conducted the Miami orchestra, and was so pleased with its high standard of performance that the premiere of the Schuman work took place in Miami rather than in New York. This fact proved not in the least detrimental to the success of the piece, which had two hundred performances during its first season.

The Schuman work was one of a number of pieces commissioned by Kostelanetz, who holds that interest in musical performance is stimulated by new works no less than by new orchestras. It was at his invitation that Aaron Copland composed his *Lincoln Portrait*, and Paul Creston wrote *Frontiers*.

Kostelanetz also commissioned two of Virgil Thomson's Musical Portraits. They were "Canons for Dorothy Thompson" and "The Mayor LaGuardia Waltzes."

Kostelanetz was after his friend, the late Jerome Kern, for a work usable in concert performance. Kern hesitated. He was a songwriter, he maintained, and doubted his ability to handle larger forms successfully. Eventually, at Kostelanetz' urging, he composed "Mark Twain," his only large-scale work.

Kostelanetz had less difficulty in persuading Ferde Grofé to write his *Hudson River Suite*, which Kostelanetz introduced at an outdoor concert in Washington, D. C.

In recognition of his services in encouraging the writing of music as well as performing it, Kostelanetz has received honorary doctorates from the Cincinnati Conservatory and Albion College in Michigan.

Recognition of a somewhat different sort came during World War II in the form of the armed services' Asiatic-Pacific campaign ribbon. He earned it by performing for the USO in the China-Burma-India Theatre, including flights "over the hump" in Burma for which the ratio of planes lost was at that time 40 per cent.

Both honorary doctorates and campaign ribbons were far in the future when Kostelanetz was chorus master and assistant conductor of the opera in his native St. Petersburg. He came to the United States in 1922 and became a citizen in 1928.

(Continued on page thirty-one)

from COMMUNITY ORCHESTRA to MAJOR SYMPHONY

The transition from beginning orchestra to major symphony as traced in its various stages in seven of our cities.

WE ADVERTISE ourselves as a nation of over a thousand symphony orchestras. In resorting to quantitative rather than qualitative boasting, however, we tend to downgrade the very element which makes the development noteworthy: the insistent and unconquerable striving toward the fully equipped, trained and salaried symphonic organization. It does not sound so grandiose perhaps to say we have some thirty high-level symphony orchestras in the United States as to say we have a thousand indeterminate ones. Yet our nation's basis for pride in symphonic matters rests largely on those thirty orchestras.

This article would give credit to those communities with a sense of cultural values and to those organizational geniuses in their midst who, often against the dead weight of leave-things-as-they-are, have raised and are raising symphonic organizations to higher levels.

Denver, Colorado:

In 1943, a group of leading citizens in Denver came to a decision that their city was due a professional symphony. A series of guest conductors was engaged for the ensuing season to direct their amateur group. Techniques and personalities of the various conductors were compared, and Saul Caston, erstwhile associate conductor of the Philadelphia Orchestra, was chosen. Within the next few years this astute leader, with tact and determination, led the orchestra over the hurdles: higher standards; more efficient rehearsals; contracts made out based on the same rulings as those of Boston and Philadelphia orchestras; rehearsal periods changed from the evening to the morning hours; the season extended; the tours widened. Meanwhile he instilled into the minds of the townspeople the credo that their orchestras existed not only to be enjoyed but also to be supported. The "Red Rocks Festival" summer season was lengthened and regularized.

Atlanta, Georgia:

A year after Denver got off to its start, the musical citizenry of Atlanta called Henry Sopkin from Chicago for the purpose of developing a native and professional orchestra. In the 1946-47 season fifteen first-chair men were engaged at union scale. For the 1947-48 season, fifteen more were added. In the 1948-49 season, the professionals numbered forty-five, and in two more years they made up the entire membership. To stretch the members' income, Sopkin formed a string quartet, a woodwind quintet and the Atlanta Little Symphony. When in 1949 hard times seemed imminent, the Women's Committee of the Orchestra Guild, through 15,000 telephone calls, enlisted the needed support and kept the project going. Now, fifteen years later, the membership of the Orchestra is seventy-six players. It has a twenty-two-week season with sixty concerts and a budget of $240,000.00.

Northern New Jersey:

The New Jersey Symphony, since the death a few years ago of its beloved leader, Samuel Antek, has been browsing around among guest conductors for the right one to present it before the world as a fully professional orchestra. Over the thirty-five years of its existence, its professional level has been gradually rising. The changes have been accomplished smoothly. Many volunteers simply dropped out of their own accord as increase in number of concerts and the rise in the professional level made both attendance and keeping up the pace difficult.

That the orchestra still remains less than fully professional may be attributed to two liabilities which at least for the transition years must be counted as assets. First, the orchestra has no central location. It plays a

regular subscription series in four relatively small towns, and children's concerts in many more. These four towns, by pooling their resources, have almost made a "metropolitan orchestra" of the organization. But not quite. Even though it has a budget of $90,000.00 it still lacks a home city on which to focus publicity and appeals and around which to build a personality. If it is the love of four cities, it is the mate of none. Now if a certain industrial metropolis in the environs should take it upon itself . . .

The New Jersey Symphony, in spite of all its vicissitudes, has made definite advances. Much credit for this must go not only to good management from within but also to the increasing amount of music taught in the public schools thereabouts. The large teacher staffs in the community make available many highly qualified musicians who before were lost in the general run of the population. Today many orchestras on their way to major status have this factor to thank for their development.

Miami, Florida:

One of our fine orchestras has actually derived its existence from the academic nursery ground. The University of Miami (Florida) Symphony was established as early as the 1920's, with student players and faculty members of the University's School of Music making up its total membership. Through the early years it gave concerts of the highest calibre with eminent soloists. Then, at the beginning of World War II in 1941, students called into service were replaced with Federation musicians who were paid union rates for each rehearsal and concert. The personnel then consisted of forty professionals, ten faculty members, and approximately forty scholarship students. At the present time the number of union members has been augmented to fifty-five, plus the ten faculty members and twenty students. The deficits throughout the years have been carried by the University of Miami, and the current season's figure will reach close to $65,000. The budget is around $150,000.

Kansas City, Missouri:

Many orchestras, though fully professional, still face problems of transition. The players in the Kansas City Philharmonic, the Seattle Symphony and the New Orleans Philharmonic —as well as in some ten other "major" symphony orchestras—are all union members and all get paid scale. But because of the shortness of their seasons—the Kansas, twenty-one weeks, the Seattle, twenty weeks, the New Orleans, twenty-five weeks—their salaries cannot possibly constitute subsistence pay. It follows that most of the players in these orchestras must have other employment. As Hans Schwieger, conductor of the Kansas City Philharmonic, emphasizes in his pleading with bankers and merchants, at countless board meetings, at luncheons and in lecture halls, this lessens the efficiency of the orchestra. "My piccolo player is a bartender," he illustrates. "We have a mail carrier, a hotel bellhop, a gardener, taxi drivers and a door-to-door salesman—from him my wife bought a vacuum cleaner. The hand of the violinist, which during the concert season must draw perfect notes from the instrument, does itself no good rasping the other thirty-two weeks of the year on a gardener's spade among the roses at Loose Park." Because of Schwieger's untiring missionary efforts, the Kansas City Philharmonic since 1956 has added six matinee concerts and five connoisseur concerts to the old schedule of ten Tuesday night performances. Music has been taken into the schools and thousands of children have swarmed into Music Hall at admission charge of fifty cents to hear the orchestra.

What happens when some stalwart musician refuses to take outside jobs, decides to devote himself to his career as musician? We've just received a letter from a newly engaged concertmaster of an orchestra which refuses to grow up (*not* one mentioned in the present article). This violinist took the job, hoping that, as concertmaster, he might train for something in a bigger orchestra, but the going was tough. "I took an unfurnished

The National Symphony asks in a recent brochure "Did you know that: the cost of one concert in Constitution Hall is $10,800.00? The cost of artists per year is $91,000.00? Hall rental and ushers per year are $53,000.00? Orchestra expenses per year are $551,050.00?

apartment, and, since I felt I could not afford to buy furniture, slept on the floor in my old army blanket. Little by little I managed to get some essential items and the rest, like tables and desk, I built myself.

There was no choice. I built cupboards and dressers and made many improvements myself. I borrowed saws, hammers, vacuum cleaner. Everyone was helpful, but it wasn't easy. Saturday night is usually my night at the laundromat, and I wash my drip dry shirts at home. I hung my own curtains and did odds and ends like painting, waxing floors, dusting and such. It's amazing what you can do when you have to. With all this I still managed to practice more than ever before. This year has certainly prepared me for other difficulties ahead. My greatest satisfaction would be to get a post in a good symphony. Here there is neither the money nor the desire to develop a really good orchestra; so there is no recourse but to look for another post as concertmaster."

Seattle, Washington:

Most of the symphony orchestra members in Seattle teach music in studios and public schools. The orchestra management, fully aware that the school work is both steadier and more remunerative than the orchestral, adjusts its schedule in so far as is possible to fit its members' convenience: holds rehearsals in the evenings and on Sundays; avoids Saturdays when teaching schedules are full; schedules out-of-town engagements with care; holds tours to a minimum. With all its solicitude, however, it is finding this dovetailing increasingly difficult, since under its present energetic conductor, Milton Katims, the concerts have become more popular and their number has been increased.

The point is, no really professional orchestra should have to do this juggling. The symphony orchestra, to realize itself, should have players on full time, and be able to pay them for full time; should have as many tours and out-of-town engagements as it wishes. Sponsors, whether large industries, civic organizations, foundations, or private patrons, should see that steps are taken to make this possible. Europe through its municipal and state subsidies, does satisfy this need. A recent article in *McCalls Magazine* ("Trouble in Our Symphony Orchestras," November, 1960), states, "Our major orchestras are not, in the European sense, orchestras at all. They are peculiar, part-time organizations, as strange in many ways as part-time banks would be."

Recently an immense furor was raised in New York over a practice engaged in by members of the police force—"moonlighting" it is called—that is, taking jobs in other capacities outside their regular hours. This, since it was believed to impair the policemen's efficiency for their regular jobs, was considered an affront to the citizenry. How much more shocking is the constant balancing of non-musical jobs with the careers of symphony orchestra playing—work which requires concentration and nervous coordination of the highest order.

That even with such drawbacks major symphony orchestras do emerge and do manage to gain high levels is one of the wonders of our time.

Omaha, Nebraska:

Let's look at an example of a recent rise toward professional status of one of our western orchestras—the Omaha Symphony.

Omaha (population 301,598) was settled only a little over a hundred years ago. Yet, if it still has its cowboys and its overalled bidders on the Livestock Exchange, it has also one of the most beautiful art-and-music buildings in the world, the Joslyn Memorial, and it has a symphony orchestra of "metropolitan" category, all its members paid union scale.

The orchestra came by its present status after many ups and downs: an "Omaha Symphony Study Orchestra," begun in 1921; a cash donation of ten thousand dollars in 1926; suspended operations in 1932; a new try in 1936; an "Omaha Little Symphony" in 1940; World War II closing down operations in 1941; Richard Duncan helping to put it back on its feet in 1947. By 1954, the symphony was playing ten winter subscription concerts, and the members were being paid by the concert, union scale. When Mr. Duncan left Omaha to become director of the school of music at West Virginia University, the Board went into a huddle to find just the right person to bring the orchestra to full flower.

The conductor on his side—what leads him to choose this or that podium as his future place of business? In the case of Joseph Levine, the conductor chosen to lead the Omaha Symphony in 1958, we fortunately have a means of knowing. For, entirely aware of his reasons and quite articulate in voicing them, he serves as a good example of a conductor using intuition, good sense and firmness of purpose to direct himself into a lifework.

Joseph Levine, conductor of the Omaha Symphony, heading the combined forces of the orchestra and the Omaha Symphonic Chorus in a performance of Verdi's "Requiem."

Previous to his choice as conductor of the Omaha Symphony, Levine counted his musical professional life as twelve years on the road—four years touring as accompanist for the violinist Joseph Szigeti, eight years as music director of the Ballet Theatre. This kaleidoscope life of last-minute aeroplane hops, opening night tensions and curtain jitters was not, he admits, without its fascination. However, the world-wide jaunts —his wife mostly accompanied him on the tours, but his two young sons had to be put in the care of their grandmother in Philadelphia—have left him with a very human desire to have a home. But it wasn't just that that made him decide to trek to the horizon-hooped cattle-raising city of Omaha. It was the fact that as a resident symphony conductor he could work within the framework of a whole community—could be part and parcel of it. For him it is a delight to know that his duties do not stop at the footlights of the concert hall, that he is constantly being asked to speak at this or that function, that he is given the keys to the city, that he is one of its citizens. His multiple duties include training the youth orchestra, organizing educational workshops, planning summer series. He is, as he puts it, "in charge of the symphonic diet of a city," and he "likes being chef."

But most of all it is the attitude of the people which delights him. As he wrote in a *Saturday Evening Post* article ("Omaha, I Love You," July 30, 1960), "From the warmth of

(Continued on the following page)

the applause and the glow on the faces of the musicians, I knew that I had offered my hand in music to a city and had been accepted."

Just what does this perfect mating of conductor and city do toward developing an orchestra? Mr. Levine outlines the steps one by one which were taken in his case:

1. Increase in winter subscription concerts from ten to twelve (five doubles to six doubles).

2. Increase in summer pop concerts from eight to fourteen.

3. Formation of the 130-voice Symphonic Chorus to join with the orchestra at the last concert of every season in a choral-symphonic masterwork.

4. Founding of the Youth Orchestra to give professional orchestral training to young musicians as a future feeding ground for the big orchestra. Establishment of a new addition to the Youth Orchestra called the Junior Symphony; a group of younger musicians who when ready will step into the Youth Orchestra. The combined forces of the youth and junior orchestras now number 130 youngsters all of whom receive free professional musical training.

5. The start of a new series called Concerts for Youth: three concerts designed especially for school children.

6. Formation of a new Men's Symphony Council as a counterpart to the Women's Symphony Guild. (Purpose, to sell subscriptions and raise money for the symphony.)

7. Engagement of a full-time paid manager, Robert P. Thomson, former manager of the Savannah Symphony Orchestra.

8. The first public fund drive in the history of the reorganized Omaha Symphony, that is, since 1946.

9. Wide publicity for the orchestra *and* the city—via an article in *The Saturday Evening Post*, and an AP story.

10. Establishment of a Symphony Entry Award, wherein each year the most qualified member of the Youth Orchestra, with proper recognition, becomes a member of the big Omaha Symphony.

This in bare outline bespeaks a life which Mr. Levine calls "more satisfying than any I have experienced both on a musical and personal basis."

So here is the record of seven orchestras which, against great odds, have been raised to higher levels. They represent not only audiences in the thousands who are now able to listen to great music ably performed but—perhaps even more important for the stability it gives the musical scene—at least six hundred musicians who can consider with some hope of permanency full-time careers as orchestral players. Six hundred fine string, wind and percussion players in seven cities:—the implications for the development of music are immense. Given zealous and able conductors working within the setting of faithful communities, here may one day come to pass seven year-round orchestras—major symphonies in every sense.

These are only a few of the many conductors and communities which have been instrumental in raising the status of our symphony orchestras. In subsequent articles we shall write about some of the others.

SUMMER WORKSHOPS AND SCHOOLS

Berkshire Music Center, Tanglewood, July 2 to August 20

Director: Charles Munch; Aaron Copland, Chairman of Faculty.

Advisers: Pierre Monteux, Gregor Piatigorsky, Leonard Bernstein.

Staff: Richard Burgin, William Kroll, twenty-three Boston Symphony Orchestra members.

Write: Registrar of Music Center, Symphony Hall, Boston 15, Massachusetts.

Domaine School of Conductors, Hancock, Maine (August 1 - August 31)

Master: Pierre Monteux.

Write: Mrs. Jean G. Ferry, Hancock, Maine.

Indiana University's Music School, Bloomington, Indiana

School Operetta Workshop (June 19-30); Workshop for School Choruses (July 5-14); School Orchestra Workshop (July 5-14); "Music in American Schools" Conference (childhood, July 17-28, middle childhood, July 24-August 4, junior high school, July 17-28); School Bands Conference (July 24-28); School Dance Bands' Workshop (August 6-13).

Write: Indiana University, Bloomington, Indiana.

University of British Columbia Summer School of the Arts, July 3 - August 19

High School Band and Orchestra Workshop; Opera Workshop.

Guest Director: Hans Beer.

Write: Summer School of Music, Department of University Extension, University of British Columbia.

Sewanee Summer Music Center, Chattanooga, Tennessee

Instrumental Division; Choral Division (both June 18-July 23).

Director: Julius Hegyi.

Staff: William W. Lemonds, Martha McCrory, Charlotte Hegyi, Herbert Levinson, Thomas Hall, Dale Shaffner, Ernest Harrison, Max Tromblee, Stanley Petrulis, William Bommelje.

Write: Sewanee Summer Music Center, 730 Cherry Street, Chattanooga 2, Tennessee.

Temple University, Philadelphia, Pennsylvania

Acoustics for Piano Technicians, June 12 to 16.

Teacher: Dr. Mary L. Harbold.

Write: Temple University, Philadelphia 22, Pennsylvania.

Charles Munch, Music Director of the Boston Symphony Orchestra, conducts a rehearsal of the Orchestra of the Students of the Berkshire Music Center.

Eastman School of Music, University of Rochester, Summer Session

Piano Teachers' Institute (June 26-August 4); Piano Teachers' Workshop (July 24-28); Composition (June 26-August 4); Saxophone Institute (July 10-21); Brass Institute (June 26-July 7); Woodwind Institute (July 10-July 21); String Institute (July 24-August 4); Voice and Choral Institute (July 24-August 4).

Director: Everett Gates.

Staff: Millard Taylor, Anastasia Jempelis, William Primrose, Ronald Leonard, Armond Russell, John Celentano, Karl Van Hoesen, Dr. Frederick Fennell, Harold Carnes, Edwin Betts, Emory Remington, Clare Van Norman, Donald Knaub, Joseph Mariano, Daniel Stolper, William Osseck, Anthony Bruno, Sigurd Rascher, Edgar Kirk, Marlowe G. Smith, Julius Huehn, Anna Kaskas, Leonard Treash, Clarence Hall, Eugene List, Armand Basile, Jose Echaniz, Harry Watts, Edward Easley, Gladys Leventon, Wallace Gray, Dr. Verne Thompson, Harold Weiss, Wayne Barlow.

Write: Edward Easley, Director of Admissions, Eastman School of Music, 26 Gibbs Street, Rochester 4, New York.

University of Nevada's Lake Tahoe Music Camp, August 6 - 19

Woodwind Workshop (August 12-17); Marching Workshop (August 7-12); New Music Workshop (August 11-12).

Director: Julius Baker.

Staff: Julius Baker, Joe Bellamah, Robert Bloom, Vincent De Rosa, Fred Dempster, Marjorie Dickinson, Sherrie Dresch, Orville Fleming, Harold Goddard, Felton Hickman, Darlene Jussila, Mitchell Lurie, Dr. Keith Macy, John Mortarottie, Don Porter, Gerald Ring, Lydia Ring, Dr. Ralph Rea, John Schwartz, June Seyfarth, John Tellaisha, John Terry, Howard Wigell, Ronald R. Williams, Nathan Workmon.

Write: University of Nevada, Reno, Nevada.

Inter-American University, String Institute, San German, Puerto Rico

Director: Roy Harris.

Faculty: Johana Harris, violinists Sidney and Teresa Harth, the Curtis String Quartet, cellist Jano Starker, Nicolas Slonimsky, pianist Jesús María Sanróma.

This Thing Called Music Therapy

Patients often respond to rhythm when all else has failed. This method is used with regressed, geriatric (elderly) and hyper-active patients.

By Leonard J. Jerden

Leonard Jerden feels that people should be better informed about the progress in the treatment of the mentally ill. His own interest in the use of music in mental hospitals was aroused while he was employed at the North Dakota State Hospital. After five years at this institution he moved to Tacoma, Washington, where he was employed for a short time at Western State Hospital before his career was interrupted by the war. In 1950 he joined the Veteran's Administration as music therapist at American Lake, Washington. In 1955 he transferred to the Veteran's Administration Hospital in Sepulveda, California, where he is currently employed. He is an active member of Local 47, Los Angeles.

I returned home late one evening to find that I had received a package. Following my name on the label was the title, "Music Therapist." Inside I found two items. A life-sized bust of Ludwig van Beethoven and a note explaining that the bust was a donation to the mental hospital where I was employed. It was signed by a lady who said the bust had been in the family attic for years, gathering dust. Her final statement was, "I haven't the slightest knowledge about music therapy, but I hope that the statue can be utilized in some way."

I put the bust on a table and sat down in my favorite chair. I read the note again. Apparently the title, "Music Therapist," was as vague to her as it is to many other persons, including medical personnel and even musicians.

I was mentally framing a "thank you" note which would include a capsule explanation of the use of music as a therapeutic tool when my thoughts were interrupted by the sound of a voice.

"Good evening."

I sat up startled. No one had knocked. No one had entered.

"Over here!" The voice seemed to come from the vicinity of the bust.

"It couldn't be!" I told myself. A quick glance assured me that Mr. Beethoven was still where I had placed him. Bronze statues don't talk. Just my fatigue, I reasoned.

"Come now, don't you hear me?" came a gruff voice. This time there was no doubt. Ludwig van Beethoven had spoken!

"Well . . . er . . . I just can't believe it," I stammered. But then I pulled myself together and decided I might as well take it in stride. Overwork perhaps. And I might learn something about delusions.

"Speak up, boy. I'm deaf, you know," came the gruff voice.

"So I've heard," I answered, now almost shouting.

"That's better," said Mr. Beethoven. "It's nice to see people again—and hear them. I've been in that miserable attic since 1915 face to face with a bust of Teddy Roosevelt. We had a lot of conversation at first, but we barely spoke during the past five years."

My curiosity was now greater than the shock of hearing a chunk of bronze speaking.

"How does it happen that you talk?" I inquired a little unsteadily.

"Doesn't everyone talk?" he asked. "Tell me—are you a musician?"

"I hope I am," I explained. "Actually I'm called a Music Therapist."

"A music *what?*" he rasped back.

"Therapist," I repeated. "I work in a mental hospital and conduct music activities for the patients."

"You mean you teach music to lunatics?" Mr. Beethoven sounded amazed.

"No," I continued. "In the first place we don't call mental patients 'lunatics' any more. In the second place, teaching music is just a small part of my work. Most patients are not in the hospital long enough to become proficient on an instrument."

Mr. Beethoven reflected for a moment. "Then what do you do for them—play concerts?"

"On occasion," I replied. "But our chief concern is to conduct activities which will allow active participation by our patients, even though they are not musicians. I have met very few people who dislike music. Therefore, I attempt to find some medium by which they can find expression through music."

Mr. Beethoven was quiet for a moment. "I still don't see how you help these lun—er—mental patients. In my day we locked them up in cells and fed and watered them until they died."

"And the picture didn't change until a very few years ago," I answered sadly.

Mr. Beethoven came up in defense of his times. "Even then we knew that music seemed to have an effect on the moods of people," he said. "I think that we, too, might have been good therapists."

"True," I agreed, "but in your day, not enough was known to utilize the medium of music in a planned treatment program. Let me assure you, Mr. Beethoven, that I have always contended that most musicians are natural therapists and often apply psychology subconsciously."

"We know that music is a powerful emotional force. Therefore, it is quite successful as a therapeutic tool. But, like a carpenter, the therapist using this tool must have a "work" plan or blueprint. Without planning, his efforts might result in failure and chaos. Perhaps I can best explain if we pretend that you are the patient. When you arrive at the hospital you are likely to be confused, depressed, or agitated. After examination, the medical staff will recommend a treatment plan. Your musical background would be discovered and I'm sure music would be a part of your particular treatment plan."

"Then they send me to you to be cured," Mr. Beethoven concluded.

"Not so fast!" I pleaded. "I'm sure that only part of your time would be spent with me, because, even if you had been completely involved with music, there are many other facets of your personality to be considered. We call it the treatment of the 'total man'."

"Well, then, how much of the 'total me' would you treat?" asked Beethoven.

"That would depend on your needs as diagnosed by the medical staff," I replied, "but I would guess that with your background, you would spend a considerable portion of your day in my section, because the surroundings would be familiar."

"I feel better already," said Mr. Beethoven.

"Let's assume, then, that on your first visit I show you the areas and facilities of the music department, a get-acquainted visit, so to speak. You see several rooms with pianos and other instruments in them. These are for individual use. You see the equipment of our patient drum and bugle corps." I added proudly, "And it's a fine marching unit."

"You see the large room where the various patient orchestras rehearse. Incidentally, our classical orchestra plays concerts for other patients and our dance band plays for our weekly patient dance. So you see they are functional as well as therapeutic.

"You would hear about the glee club and other vocal activities, as well as the many small specialized musical groups."

"How about composing or arranging?" Mr. Beethoven asked.

In answer to this I said, "Let me just say that we try to include all elements of music in this department."

"Very good," approved Mr. Beethoven, "but couldn't all these people do the same things without being in the hospital?"

"Of course," I hastened to reply, "but performing normal daily tasks in a clinical setting can, and does, help the therapist and medical staff evaluate and guide the patient. Remember, individuals are hospitalized because they are no longer able to cope with situations on the outside. In other words, they are in the hospital for treatment, not for confinement."

Mr. Beethoven pondered this statement for a moment before he spoke. "I grant that music therapy is beneficial to musicians, but how about others in the hospital?"

Many patients have always wanted to play an instrument but somehow never got around to it. The music department has on hand many easy-to-play instruments to help the patient brighten his stay at the hospital.

I answered this with another question. "Are you aware that music is the only remaining art form that is completely uncensored? Perhaps this accounts for the fact that music is so universally accepted. One need not create music in order to enjoy it. There are many activities associated with music that the non-musician can enjoy, such as dancing, music appreciation, musical quizzes, community singing and many others."

"Why not make your hospital one big music department?" Mr. Beethoven inquired mischievously.

(Continued on page thirty-one)

Leonard Jerden leads a group made up of patients who are proficient on their instruments.

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March 17, 1961

To Officers of
National and International Unions
State and Local Central Bodies
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Dear Sir and Brother:

During the week of May 13-21, on different days in different areas, the Department of Defense will conduct "Armed Forces Day" observances, designed to promote public interest in and understanding of our defense effort.

In places where there are military installations, there will be "open house" programs during which the public will be invited to inspect the facilities.

As we all know, maintaining a strong, vigorous military establishment is essential in this time of continuing world crisis. We, as civilians, can do much to maintain and enhance the morale of the armed forces by participating in these local observances to the fullest possible extent. I urge you to do so, and to encourage your members to attend the events in their localities.

Fraternally yours,

(Signed) GEORGE MEANY,
President.

NEWS NUGGETS

The University of Michigan Symphony Band, under the direction of its conductor, William D. Revelli, is now on a two-and-a-half-month tour of Eastern Europe, sponsored by the United States Department of State as part of its International Cultural Exchange Program. After its return on May 31, it will give a concert in Carnegie Hall, June 2.

Flutist William Kincaid, recently retired as solo flute of the Philadelphia Orchestra, has joined the faculty of the Manhattan School of Music in New York. He continues as head of the flute department of the Curtis Institute of Music, Philadelphia.

Louis J. Stout is the new French horn player with the University of Michigan Woodwind Quintet. (In the March issue Clyde Carpenter was listed as playing this instrument with the quintet.) Mr. Stout has played solo horn with the following groups: New Orleans Symphony (1947-49), Sigmund Romberg Orchestra (1949), Radio City Music Hall Orchestra (1949-51), North Carolina Symphony (1948-55), Kansas City Philharmonic (1951-59), Chicago Symphony (1955-60). He has taught French horn at Ithaca College, Kansas City Conservatory, Chicago School of Music, New England Music Camp, Western Carolina College and at the University of Michigan.

Louis J. Stout

THIS THING CALLED MUSIC THERAPY

(Continued from page twenty-seven)

"Thanks for the leading question, even though you are pulling my leg," I replied. "It would be unwise to allow our patients to become too intense on one subject whether it be music or some other therapy. For no matter how talented or interested the patient may be, we as therapists cannot forget our ultimate goal."

"Which is of course to rehabilitate the patient."

"Right!" I agreed, "and this can only be accomplished if we observe the 'total man' concept. The medical staff contributes physical and psychiatric treatment and the therapists contribute an opportunity for re-socialization, development of skills and confidence in the form of courage and self assurance, so that he can return as a useful member of society."

"I wonder who discovered all this," mused Mr. Beethoven.

"It was not the effort of any particular individual," I replied. "It has been a painful and slow process of learning for all of us.

A toy trombone fascinates this patient.

I'm happy to report, however, that research in this field is steadily gaining momentum. Many wonderful drugs and treatment techniques have been developed and are being utilized with success. But there is one technique I'm thinking of that you could have used in your day, Mr. Beethoven—a technique that is more universally accepted every day."

"Don't tell me we could have helped our poor insane," Mr. Beethoven said, and there was sadness in his voice.

"I think so," I answered. "For the technique or treatment I speak of is simply kindness and understanding."

"Kindness and understanding," the old man echoed softly, "and to think we could have used that!"

"Don't feel that you failed," I comforted. "There are still many people in this generation who refuse kindness and understanding to their fellowman. I hope I live to see the day when kindness and understanding will prevail throughout the entire world."

To emphasize my point, I threw my arms wide apart and knocked my smoking stand over with a crash.

It was at this point that I realized that I had been dreaming. I stole a quick glance at the bust. It was still the cold, immobile piece of metal that I had placed on the table.

As I left the room to retire for the night, I could not resist one more look at it.

I admit I was quite sleepy. But, so help me, as I gazed on the bronze countenance of old Ludwig van Beethoven, I swear he smiled!

RECORDING INFORMATION NOTICE FOR ALL LOCALS, OFFICERS AND MEMBERS

Recording separate sound tracks at phonograph recording sessions for the convenience of artists or soloists or recording companies is prohibited. In the event of an emergency where, after a recording session has been called and the soloist becomes unavailable due to illness or other uncontrollable circumstance which arises after the musicians have been called, tracking will be allowed only if advance permission has been obtained from the President's office.

ANDRE KOSTELANETZ

(Continued from page nineteen)

Kostelanetz, whose original ambition had been to conduct opera, soon found himself involved in the new, unpredictable and constantly changing field of radio. In those days the new ribbon microphone was just displacing the old-style "carbon mike." Microphone placement was a matter of trial and error. Practice outpaced theory. Whatever worked was fine.

One widely-held belief, however, was that microphones should be placed near an orchestra, or distant from an orchestra, but not both. Resulting overlapping of tones, it was held, would blur the sound.

Once Kostelanetz was in the control-room, listening to his orchestra while an assistant conducted. Suddenly he heard an enchanting new sound.

"It was more than a blend of tone," he recalls. "It had the immediacy and presence of real concert-hall performance."

The engineer apologized. He had absentmindedly left a microphone turned on at the rear of the studio. Kostelanetz told him always to leave it on in the future.

Kostelanetz astounded CBS officials by his demand for sixteen violins instead of four. It was pointed out that radio listeners could not see how many musicians were in the studio; and if Kostelanetz wanted the strings louder the engineer could turn up the volume.

Kostelanetz explained that that was not the point. Four violins simply would not give the full sonority which he wanted and which could be obtained only with a larger body of players.

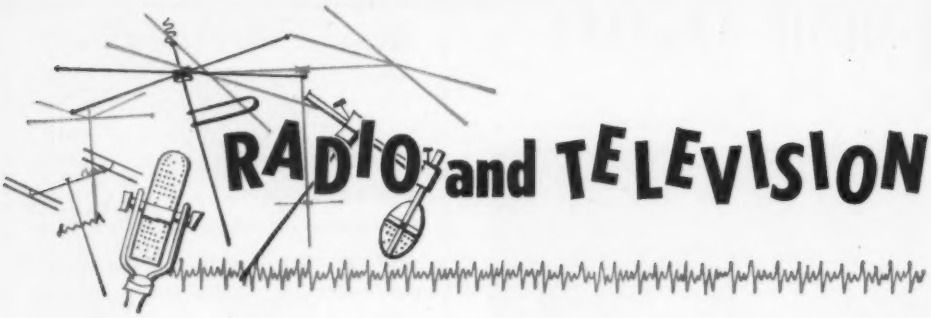
He had his way, and soon other radio orchestras were copying the sixteen Kostelanetz violins.

Eventually the rich, close-textured sound of André Kostelanetz and His Orchestra became a musical trademark as well-recognized as that of Guy Lombardo. It became familiar to millions of listeners via radio, recordings and the movies.

Kostelanetz still records as frequently as his touring schedule will permit. Not long ago he was riding downtown to a recording session, going over in his mind a new arrangement which he planned to conduct. He found the cab's radio distracting and asked the driver to turn it off.

The cabbie was incensed. He liked to listen to good music, he said, even if his passenger did not. He strongly intimated that his passenger was a tin-eared oaf who did not appreciate the finer things.

Kostelanetz did not press the point. It was one of his own recordings, and all the way downtown he listened unhappily, thinking of how he would improve it if he had a chance to do it over.



Award-Winning TV Program Uses Chamber Orchestra

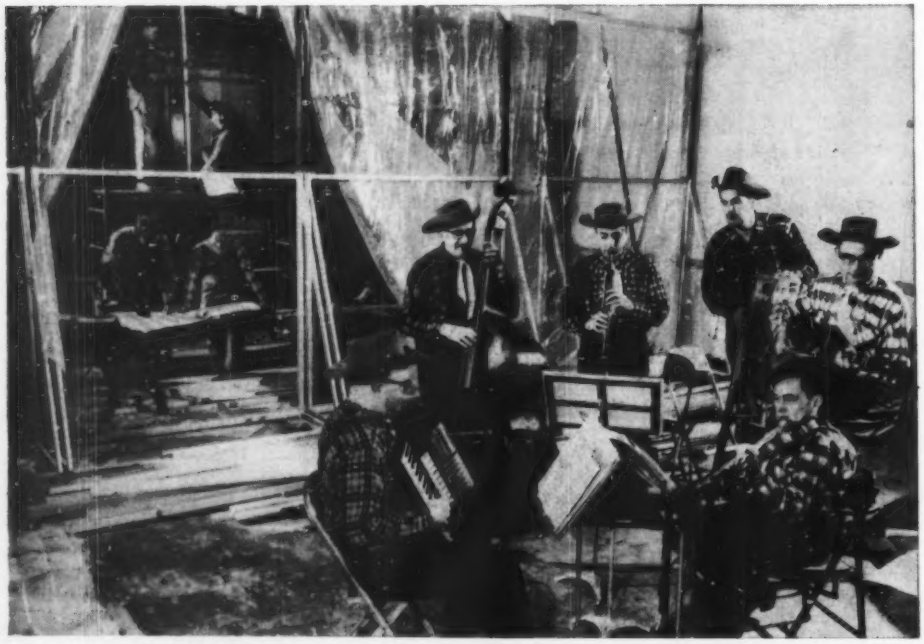
That local television musicals are gaining in favor was made evident when the TV-Radio Gold Medal Award for the "Best Music TV Program—Midwest States" was awarded to WCCO Television, Minneapolis, Minnesota, for its program, "Christmas in the Air."

The music for the program was conducted and arranged by Foster "Pops" Wakefield, well-known Minneapolis musician, who also composed the incidental background score.

The staff musicians hired for the show were Mischa Bregman, Walter Targ and C. Richard Adams, violins; Jaroslav Patek, viola; Jess Meltzer, cello; Emil Niosi, flute, piccolo; Warren Swanson, flute, clarinet; George Rice, bass clarinet, E-flat clarinet; Frank Winsor, French horn; Willard Peterson, organ, celeste; Robert Bass, percussion; Marvin Dahlgren, tympani, bells, chimes, xylophone; Clifford Johnson, string bass; Daniel Tetzlaff, trumpet; Ronald Hasselmann, trumpet.

The program is sponsored annually by General Mills. It was produced, score as well as show, on videotape. Instrumental and vocal portions were recorded in two five-hour sessions. Thus the program was kept at a highly professional standard, comparable to that seen on networks. Videotape also allowed the station to extend the shooting over several days, and to reset the same studio nine times with nine major settings.

"Christmas in the Air" was presented 8:00-9:00 P. M., December 18, 1960. The storyline was as follows: Santa's elves forgot to load all the toys in his sleigh. His assistant, Twinkles, had a copy of Santa's list of visits and was following him, trying to catch up and give him the rest of the toys. Her (Twinkles') search leads her to Ginny's house (a nine-year-old girl) and Ginny volunteers to accompany Twinkles in a magical sleigh in search of Santa. The search takes them to Holland, the Land of Oz, Old London Town and other spots of the world. They finally catch Santa in the Land of Oz. Then it's back home to Christmas in America.



The Hot Shots, busy rehearsing at Milwaukee's Studio B-2 WTMJ, and incidentally providing live music-while-you-work for men remodelling the studio, are Ray Suminski with the accordion; Joe Potzner, double bass; Sam Armato, clarinet; Erv Ullenberg, washboard; Joe Schott, guitar; and Butch Brykczynski, violin.

St. Paul House Singing Sextet, WCCO television studio. Left to right: Diane Paron, Russell Miller, Anne Thorgrimsen, Bruce Neilson, Ronelle Sinjem and John Simmons.

Cellist's Notebook

The four-part educational radio series, "Cellist's Notebook," produced and narrated by the concert cellist, Harry Wimmer, and heard originally over the Fordham University Station WFUV-FM, has been chosen for nationwide distribution by the National Association of Educational Broadcasters. The Universities of Illinois, Michigan, Minnesota, Texas, Washington and Wisconsin, Florida State, Ohio State and Purdue, have already requested the series. Cellist's Notebook is also being heard by FM stations of the School Board of Colorado Springs, Atlanta, Chicago, Louisville, New Orleans, Toledo, Oklahoma City and Portland, Oregon.

In these programs Mr. Wimmer discusses a wide range of subjects as seen through the eyes of the performing artist.

Live Music-While-You-Work

Quite a few offices, factories, and places of business today offer "music while you work," but the men who remodeled Studio B-2 at WTMJ in Milwaukee had it even better. They were treated to *live* music while they worked. WTMJ's daily "Afternoon Show" by the "Hot Shots" was rehearsed by WTMJ staff musicians while the remodeling work went on.

WTMJ is one of the few radio stations in the country to maintain a staff of ten musicians. In addition to the six men who make up the Hot Shots, the staff includes a three-piece combo, "The Executives" and tenor Marvin Moran.

The Hot Shots have been on WTMJ-TV continuously since November, 1952, and the band was on WTMJ radio long before that. At the present time, in addition to their daily "Afternoon Show," 12:30 to 1:30 P. M., on radio, they also perform daily on television.

Hot Shots is seen on Channel 4 in Milwaukee, 12:00 to 12:30 P. M., Monday through Friday, and a full hour on Saturdays, when the show is held at the Radio City Auditorium, and is performed before a live audience.

"Rehearsal for Tomorrow"

The Eastman School of Music of the University of Rochester is the locale for a film, "Rehearsal for Tomorrow," which shows students in and out of class and includes performances of the school's string quartet, its symphony orchestra and its choir.

This film (twenty-six minutes in length) is being sent to Russia under the two countries' cultural exchange program. It was produced by the United States Information Agency.

Spotlight on Billy Nalle

When you watch television and feel shivers going down your spine or are swept away by the "Blues," it's probably Billy Nalle's background music that is doing it.

Mr. Nalle has been heard on over 3,700 television and radio shows since 1945, among them "I Remember Mama," "U. S. Steel Hour," "Arthur Godfrey Morning Show," "Ed Sullivan Show," and "Hallmark." Currently he is supplying background organ music on the NBC-TV daytime serial drama, "Young Dr. Malone."

Born in Fort Myers, Florida, Mr. Nalle played piano with a dance orchestra at the age of five. He later studied at the Juilliard School of Music in New York City. Following graduation, he spent three years in the Navy during World War II, touring 28,000 miles around the Pacific with the Navy show, "Hook, Line and Sinker."

In 1953 CBS-TV called him to originate and play the music for "Suspense." On this program he first introduced jazz ideas in the background music. To get the maximum effect he surrounded himself with four instruments in a square: the organ, straight ahead; the piano to his left; the celeste to his right; and the chimes in the back. Before long he was working jazz into the overall music.

In a "Suspense" show called "Retribution," starring Sir Cedric Hardwicke, an ancient plainsong melody was used for the "Day of Wrath" sequence. Each time he started it, Mr. Nalle changed it in harmony and in tonal color. He also gradually increased it in volume until, at the conclusion, all blazes broke loose in the final statement, when "the Villain," having murdered his family one by one, is struck dead by a bolt of lightning.

Billy Nalle

In another show called "Cagliastro," starring Jack Palance as a Pagliacci-like clown, Nalle the organist took a back seat to Nalle the pianist. For here the theme was conceived as a brittle centemporary jazz melody.

On the "Dr. Malone" show ten people in the cast have identifying themes, from the blues to the pixie.

THE ART OF PRACTICE

As playing is an Art, so is practicing.

As a drummer, the tools with which you practice—a good pad, an assortment of good practice sticks, and a large collection of study books—are important. So are the conditions under which you practice, preferably a place in your home where you can practice *the same way every day.*

With *reading* as the key to your practice session, you take all your books, number them, and start reading right through the list. When they are finished, repeat the process. Keep this pattern for three months, then raise your practice session another half hour, adding more time to your practice routine.

Always hold in mind: the main key in practicing is to *love to practice.* You must want to train and study. No matter what comes along to interrupt, you must take this in stride and be able to pick up where you left off. You must constantly keep up your confidence that at the end of a set period you will be in better condition and will therefore have something to look forward to the next day when you repeat this program, and the following day, and the day after that.

As we get older, many of us forget that the body gets tired and used up, that patience also wears out and laziness sets in. This is why you must keep a steady routine, make practice workouts a habit. Then the muscles will stay in condition. On the other hand, no matter what your age bracket, if you stop training, the muscles will become stale and you will become stale. Reflexes will slow up. Ideas will become muddy.

So now, and not tomorrow, reinstate your enjoyment in the art of practice. Get the books, set up, get yourself a good practice pad, and lay plans for a year from now when you will really start to see the efforts you put in paying off.

Goals in Practice

What do you have in mind when you practice?

You practice to improve your sight reading.

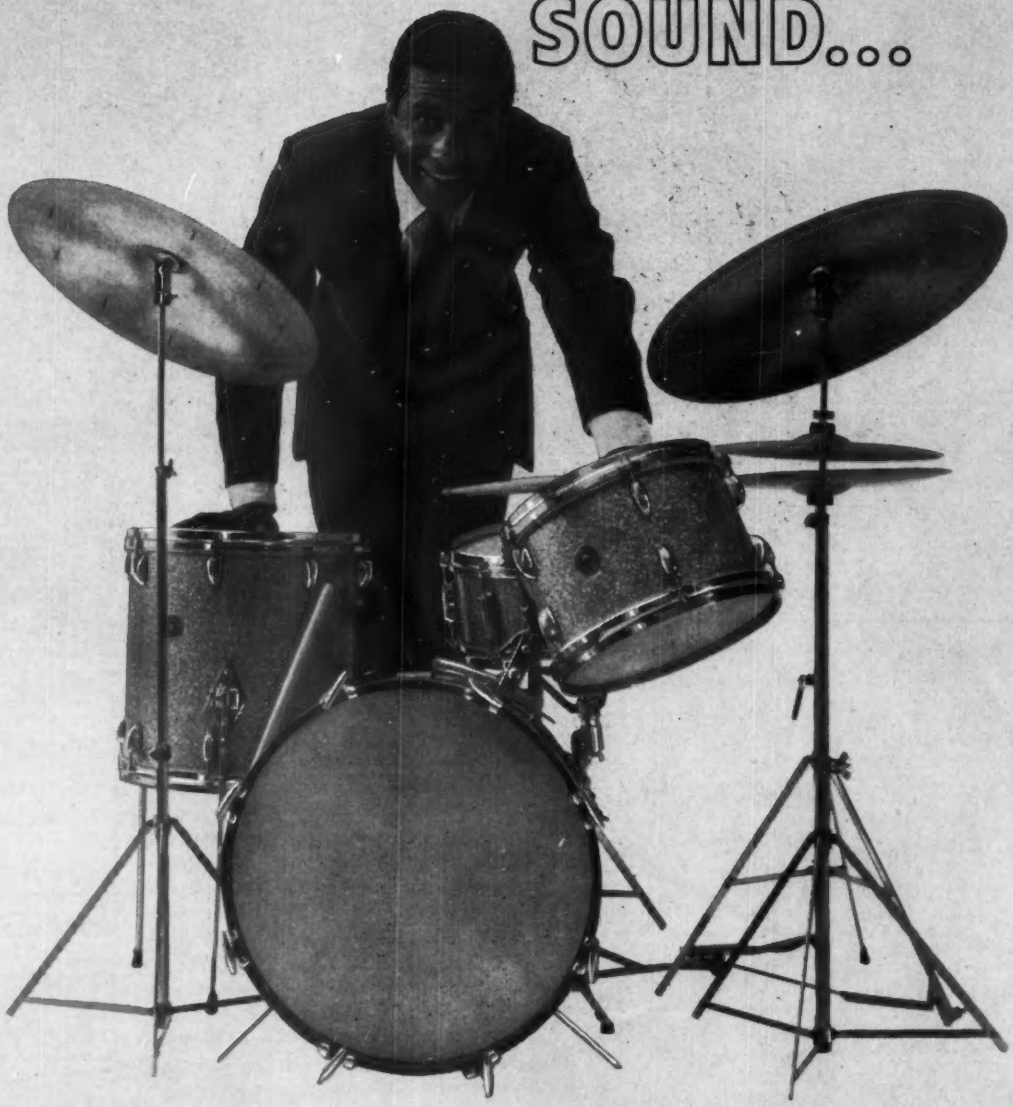
You practice for hand conditioning; for foot development; for two-hand coordination; for hand and foot coordination.

You attack the solo problem.

You seek control of the snare drum, control of the hi hats, control of the set in general.

(Continued on page thirty-eight)

THE PERFECT MATCH: MAX ROACH AND THAT GREAT GRETSCH SOUND...



THE PERFECT MATCH is the blend of talented artistry with the quality construction of **GRETSCH** Drums. You'll agree with Max when you try **GRETSCH** Drums at your dealer today. Write **GRETSCH** for your **FREE** thirty-two page Diamond Jubilee Drum catalog. Dept. DD-713

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MUSIC EDUCATION

To the Editors:

I received my copy of the March *International Musician* today and was thrilled at the contents of this tremendous issue, with its abundance of material on the subject of music education.

Since I am a music educator myself—director of instrumental music at Central High School in Pueblo, Colorado—as well as a member of the Federation and a performing musician—you can understand why this issue means so much to me. You are to be commended very highly for devoting so much space to this ever-increasing problem of educating our young people in music, and I am sure that this issue will do much to help the professional musician and the semi-professional musician understand what is going on in music education today, and the many problems that the music educators of America are faced with. Also, this will give us member music educators more material to work with in presenting our case before the administrators who still consider this a frill subject.

Again, congratulations for a fine issue, and keep these wonderful magazines coming. This is an important item in my membership in the Federation.

Sidney R. Rosen,
327 Alma,
Pueblo, Colorado.
Member, Local 69, Pueblo.

AS TEACHER AND MUSICIAN

To the Editors:

Congratulations on the March issue of the "Musician." As a teacher and musician, I found it informative, stimulating and enlightening. As a matter of fact, since receiving it, I have been loaning it out to my students interested in music education.

I. Rosovsky,
A. Hamilton Vocational
High School,
150 Albany Avenue,
Brooklyn 13, New York.
Member, Local 802, New York.

NOW IS THE TIME

To the Editors:

I want to congratulate you on your "Subsidy under the American System," for all your subsidy articles. Keep them coming.

We are a community, here in Wilbraham, Massachusetts, of 175,000. We have a small local opera company that gives opera in costume once a year, but we have to use high school halls and the like, with mostly unsatisfactory acoustics. Currently, a movie house is presenting canned opera once a week for eight weeks to good houses. What we need is a hall seating at least 1,500 and financial assistance enough to put on live performances of opera and ballet.

We have a twenty-four-week season of symphony concerts,

(Continued on page thirty-nine)

honoring the AMERICAN COMPOSER

Henry Cowell

Henry Cowell will join the composition faculty of the Eastman School of Music, University of Rochester, for the Summer Session June 26 to August 4. He will perform one of his compositions during the session, with the Eastman Chamber Orchestra conducted by Dr. Frederick Fennell. His composition, "Ongaku," was played in April by the New York Philharmonic conducted by Leonard Bernstein.

Mr. Cowell has been on the faculty of Columbia University since 1953, and was on the faculty of the Peabody Institute from 1951 to 1956. He has taught at the New School of Social Research in New York since 1928.

Richard Korn, and the Orchestra of America, who have received the "Citation," highest award offered by the National Federation of Music Clubs, for their consistent presentation of American symphonic music, gave for their final program this season, works of four living Americans: Philip James, William Schuman, Paul Creston and Randall Thompson.

Winner of the 1961 Kansas Centennial Music Competition is Roger D. Vaughan, a graduate student majoring in music at the University of Southern California. The work, Centennial Symphony, was given its premiere performance early this year by the Wichita Symphony Orchestra in that Kansas city.

On May 7, the Oak Park-River Forest (Illinois) Symphony Orchestra will present the compositions of four of the outstanding American composers living in that area: Dr. Rudolph Ganz, Irwin Fischer, Florence Galajikian and John La Montaine. Three of these composers will be present to conduct their own works. John La Montaine's Overture, *From Sea to Shining Sea*, which was played at the inaugural of President Kennedy, will be featured. In addition, Franz Pfau, pianist, will play Gershwin's *Rhapsody in Blue*. Works by Morton Gould and Aaron Copland will also be included on the program.

Roger D. Vaughan, a graduate student majoring in music at the University of Southern California, is the composer of a three-movement symphony which has won the 1961 Kansas Centennial Music competition. The work, "Centennial Symphony," was given its premiere performance January 15 when it was played by the Wichita Symphony Orchestra in that Kansas city.

American composer William Bergsma has been appointed Associate Dean of the Juilliard School of Music. Mr. Bergsma was born in Oakland, California.

APPROACH TO PRACTICAL DRUMMING

(Continued from page thirty-four)

You learn facility in sight reading in all meters: 3/8, 6/8, 2/4, 4/4. You make a special effort to learn "cut" times.

You seek control of special styles: jazz, Latin.

You seek control of dynamics.

You practice playing for speed.

You practice playing very slowly.

You learn control of speed at any point.

You learn control of accent.

You strive for brush control.

You read dance band charts.

You gain new conceptions in your playing.

You develop taste in your playing.

The Practice Schedule

The quality of practice is always the same. Whether you practice one-half hour or five hours a day, you practice intensely. Still, the procedure differs according to how long you have arranged your practice schedule.

If you practice one hour per day:

Read for a half hour, the same pages every day, each book for five minutes. Practice hand control for fifteen minutes: right-hand wrist stroke, three minutes; left-hand wrist stroke, three minutes; single strokes, three minutes; double strokes, three minutes; closed roll, three minutes. These exercises should be done hard with heavy sticks. Exaggerate as much as possible. The last fifteen minutes should be spent on your set: playing a record with brushes, then with sticks, then trying to make up some solos. End this portion of the practice period with about three minutes *rolling on your snare,* in the center, at the sides.

One-and-a-half hours per day:

Same as the one-hour breakdown, but reading ten minutes a day on each book, instead of five.

Two hours per day:

Break down your two hours, using a clock, into first, one hour of reading. In this hour read ten books, five minutes each, and in the same order every day. Then do the following half-hour routine: three minutes on hand motions; three minutes, right-hand strokes; three minutes, left-hand strokes; three minutes, single strokes, R.L.; three minutes, double strokes, R.R.L.L.; three minutes, three strokes with each hand; three minutes, four strokes with each hand; three minutes, *closed roll;* three minutes, accenting triplets; and then three minutes, slow striking both hands together at the same time. These ten sets of strokes can help build your hand. Play them hard, with heavy sticks (metal preferred). The last half-hour you play at your set. Start with reading one book on the snare. Play two records. Roll for five minutes. Practice soloing, and bass drum control, and five minutes of the Jim Chapin Book.

Two-and-a-half hours per day:

This is the same as the two-hour routine, but you add another half-hour to your reading material.

Three hours per day:

This session is for the fellow who is really in the business and is out to get the most out of it.

Give two hours to reading. Do not dwell on any one book at the expense of another. Read ten minutes on each book for twelve books. (Use a clock or a cooking timer set for ten minutes.) The last hour is broken down into: half-hour, hands; half-hour, set.

Three-and-a-half hours per day:

Two hours, reading. One hour, hands. A half-hour, set. Adjust your books and time program to your schedule. Three and a half hours can bring you great results.

Four hours per day:

This is the professional man's *must.* Two and a half hours reading. Add some new books to your routine. Read the same way, the same pages, and set a schedule for possibly six months of the same, until your ideas move ahead. *Then* you change to a new order in your books. However, still put in two and a half hours' reading, divided equally over the books you use. Put in one hour of hand study work, and one hour of set work, with records and such.

If you have all day:

Read for four hours in the morning, say from 9:00 A. M. to 1:00 P. M. Then have dinner. Then do two hours of hand control. Follow this by two hours on the set.

It is taken for granted that everyone reading this is over the age of sixteen and has had some formal training. So he is trained enough to know that if he does this daily in routine, improvement must result.

LETTERS TO THE EDITORS

(Continued from page thirty-six)

with a huge deficit to face each year, the money raising involving an overwhelming lot of Symphony League of Women workers. We need extra money for sufficient rehearsals, which we are denied, because of lack of recognition and neglect by the United States government.

These things are urgently needed, not twenty years hence, but *now.*

Howard Nichols,
44 Brookside Drive,
Wilbraham, Massachusetts.
Member, Local 171,
Springfield, Mass.

SUBSIDY THE ONLY SOLUTION

To the Editors:

The article, "Subsidy Under the American System," which appeared in your February issue was magnificent. Indeed, we are grateful to you for your unflagging zeal in exposing professional employment as the root problem in all phases of artistic endeavor. But how to get this fact across to lay leaders, including many local music and art critics, who seem bent upon perpetrating dilettante methods of arts practice? Here is a real task.

I'm more certain now than ever that government action is the only solution left to us. Some may maintain that government sponsorship of the arts will limit private enterprise in and private sponsorship of the arts. This I do not believe. I know from first-hand observation that in those countries where cultural core programs under government support exist, based on population comparisons, there are more private arts employment opportunities at hand, more individuals making a serious study of music, more local managers promoting music, more amateur arts societies, more families making music in the home, and, above all, more habitual attendance at performances of a culturally edifying nature, than we have here in America. Yes, all this, and a wealth of government sponsored opportunities for the serious talent to pursue a professional career on a life-time basis. In fact, there is so much opportunity that these countries can afford to give our better American talents the kind of training and employment which they need but which is lacking for them at home.

All power to you in the battle you are waging at the national level.

—Clifford Bair,
Winston-Salem,
North Carolina

CLOSING CHORD

AUGUST RUSCH

August Rusch, business agent of Local 19, Springfield, Illinois, passed away on March 15.

Born in Hamburg, Germany, on June 13, 1889, he had been a resident of Springfield since 1923. He was a member of the Springfield Civic Orchestra, the George Killius String Ensemble, the Horace Sweet Band, the Orpheum Theatre Orchestra and the Springfield Municipal Band.

Mr. Rusch had served as business agent of Local 19 for the past twenty years and for the past ten years was project chairman locally for the Music Performance Trust Funds. He had attended six Conventions of the Federation.

LOUIS CAPPELLANO, SR.

Louis Cappellano, Sr., a life member of Local 14, Albany, New York, passed away recently.

As a boy Mr. Cappellano played trumpet in his native Italy. Upon his arrival in the Albany area, he organized the Cappellano concert and marching band, an organization which played every type of engagement — political conventions, park concerts and parades in the City of Albany. He was the composer of "On the Lake" and "Days That Are Passed."

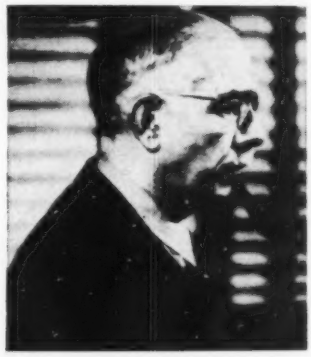
Mr. Cappellano had been a member of the Federation for sixty-three years and was a delegate to several Conventions.

WALLINGFORD RIEGGER

Wallingford Riegger, one of the most respected of American composers, died on April 2 as a result of a freak accident. He was taking a stroll near his apartment when he was tripped up by a leash as two dogs sprang at each other in his path. He was seventy-five years old.

Born in Albany, Georgia, on April 29, 1885, he studied composition with Percy Goetschius and cello with Alwin Schroeder at the Institute of Musical Art (now merged with the Juilliard School of Music). Following his graduation in 1907, he did three years of post graduate work in Berlin. While in Germany he conducted opera at Wuerzburg and Koenigsberg and spent a season with the Bluethner Orchestra in Berlin.

Mr. Riegger returned to this country in 1917 and became head of the theory and cello departments at Drake University and subsequently taught at many of the country's leading colleges and music schools. He



Wallingford Riegger

received the Paderewski Prize for his Piano Trio, 1922; the Coolidge Prize for his setting of Keats' "La Belle Dame sans Merci," 1924; and the New York Music Critics' Circle Award for his Third Symphony, 1947-8.

Mr. Riegger's principal works include four symphonies, Concerto for Piano and Woodwinds, Variations for Piano and Orchestra, and a Suite for Younger Orchestras.

ALFRED B. GRUETTER

Alfred B. Gruetter, a life member and a board member of Local 117, Tacoma, Washington, passed away on March 8. He was fifty-one years of age.

Mr. Gruetter led an orchestra in Tacoma before World War II and appeared in local establishments as an organist and pianist.

He was past president of Local 117 and a delegate to the Conventions of the Federation. He had also been a delegate to the Northwest Conference of Musicians.

Temporary Extended Unemployment Compensation Act

The Temporary Extended Unemployment Compensation Act became effective April 8. Most states started taking claims April 10. As with regular unemployment compensation, delayed filing by those eligible means loss of benefits.

Here are some of the answers to questions on the Act.

1. *When Did TEC Benefits Start?*
Payments are being made for weeks of unemployment which have begun on or after April 8, 1961.

2. *Am I entitled to Temporary Extended Unemployment Compensation (TEC)?*
You may be entitled to TEC benefits if . . .
You are unemployed . . .
You had established eligibility for State unemployment compensation (or compensation payable to Federal civilian employees—UCFE—and former members of the Armed Forces—UCX—under Title XV of the Social Security Act) and you have exhausted those benefits after June 30, 1960 . . .
You do not have available benefit rights in any state . . .
You meet the registration and other weekly requirements of your State unemployment compensation law and are not disqualified . . .
Your State has signed an agreement to participate in the new TEC program.

3. *What Does It Mean to Have "Exhausted" My Benefits?*
Generally, a person has exhausted his rights to regular State benefits (including UCFE and UCX benefits) when he has received the maximum benefits allowable to him in his benefit year or when his benefit year has expired before he has drawn all his benefits.

4. *How Much Will I receive Under TEC and for How Long?*
A. If the State in which you exhausted your benefits provides for a maximum duration of 26 weeks, or less, you will be eligible to receive additional benefits amounting to 50 percent of your regular entitlement.
Example: If your State determination was for $600 ($30 a week for 20 weeks), your TEC will be $300 ($30 a week for 10 weeks).
B. If, under the State law in which you exhausted your benefit rights, you were entitled to more than 26 weeks, you will be eligible to receive up to 13 additional weeks of TEC.
However, the combined total payment of regular State benefits plus TEC benefits for a compensation period may not exceed 39 times the weekly rate. Moreover, a week of TEC benefits may be deducted for each week of regular State benefits paid in excess of 26 weeks.
Example: If you were paid regular State benefits amounting to $900 ($30 a week for 30 weeks) your TEC for the benefit year will be $270 ($30 a week for 9 weeks), because the 4 weeks of State benefits in excess of 26 will be deducted from your 13 weeks' total entitlement.
C. A person who is receiving certain retirement or pension payments may have his TEC weekly rate reduced by the amount of such retirement benefits paid for that week.

5. *What Other Requirements Must I Meet to be Eligible for TEC?*
Your eligibility for TEC benefits will usually be determined in the same manner as were your rights to regular State benefits. For example, you must be unemployed, able and available for work, and reporting to the local office of the State agency, as directed; you may be disqualified for quitting a job without good cause, being fired for misconduct connected with your employment, or refusing a suitable job without good cause.

6. *When Will the TEC Program End?*
This is a temporary program and TEC benefits will not be payable for any week of unemployment beginning after June 30, 1962.

7. *If my TEC Benefits Are Interrupted Because New Regular State Benefit Rights Become Available to Me, Will I Lose My TEC rights?*
Your TEC payments will be interrupted until the regular State benefits are paid out. However, any unpaid TEC benefits remaining to your credit may be claimed after exhaustion of your regular State benefits, up to the end of the program.

8. *Suppose I Exhaust My Regular State Benefits after the TEC Program Begins, Will I Be Entitled to TEC Benefits?*
Yes; if you exhaust your regular State benefits, and are eligible to receive benefits under the TEC law before April 1, 1962.

9. *Must I Serve an Unpaid Waiting Period Before I am Entitled to Receive TEC Benefits?*
No. A waiting period is not required to obtain TEC.

10. *How Do I Apply for TEC Benefits?*
You file claims in the same manner and in the same office as for regular State benefits.
Your State employment security agency will publish instructions about TEC. Public announcements will be made as to the earliest

(Continued on page forty-nine)

Born and reared in Pittsburgh, Donald R. DeVall, who received Honorable Mention in the Story Contest with the accompanying story, started playing drums at the age of fifteen. Soon, as a member of Local 60 of that city, he began playing in night clubs in the Pittsburgh area. While in the Army, which he joined in 1958, he played with the 434th Army Band at Fort Gordon, Georgia. Since his Army discharge he has been working as a Security Salesman with a Pittsburgh concern, while continuing to play in local night clubs.

A NIGHT TO REMEMBER

by DONALD R. DeVALL

The mid-July sun beat down on me as I climbed out of my car and crossed the main street of downtown Pittsburgh. I headed for the corner drug store which had the only public phone booth on the block. "Why so many people want to go shopping on a day like this is beyond me," I muttered, pushing through the crowds. "I certainly wouldn't if that drum head hadn't broken last night and I'm in for another date tonight."

At the 'phone booth I pulled out my handkerchief, wiped the beads of perspiration from my forehead, and dug a dime out of my pocket. "Here's hoping Norma is able to get a baby sitter for the evening," I breathed as I started to dial. Every Saturday, like clockwork, Norma and I, along with two fellows in the combo and their girls, made a point of getting together at the night club when we finished our date. Norma was a young stenographer who had lost her husband in an auto accident the year before. We'd met about four months ago and were beginning to get serious about each other.

Her voice sounded anxious over the 'phone: "I can't get anyone, but I'll keep trying. Call me back at seven." I agreed, told her goodbye and returned to the car.

At my apartment I put together a light meal and went to work mounting the head of my drum. At 6:30 I took a cold shower and then called Norma again. She still hadn't got a baby sitter. "Stop up at my place after you've finished playing," she suggested. I told her to expect us at about 1:15.

When I hung up, I called Billy, the guitarist in the group, and explained the switch in plans. He said it would be fine, and when I called Johnny his answer was the same. "In fact," he said, "since we are going to Norma's, I could drop off the trumpet her neighbor was interested in buying for her young son." Johnny had changed from trumpet to bass, liked the new instrument, and couldn't get rid of his trumpet fast enough. So everything was set.

At 7:45 I left for the club and soon the others arrived—Johnny with his girl, Jan—he walking with that forward thrust of his shoulders, giving the impression he was ready for anything; the guitarist Billy, tall and so thin he always appeared undernourished, with Phyllis; and Tony, always last — like most piano men he seemed to enjoy biting off the minutes close — one minute before starting time.

When we began our first number there were no more than fifteen people there, but within an hour the place was loaded. How those people were able to stand the heat was beyond me. Yet the place was full right through the evening and the crowd always responsive.

When we finished at 12:30, we said goodbye to Tony who always rushed home to his wife and, with the girls, headed for our cars.

By 1:10 we were on our way up the walk to the entrance of the apartment, Johnny with one arm around his girl and his trumpet swinging from his other and Billy with Phyllis. As the last one to get into the self-propelled elevator, I pressed the sixth floor button. As the thing slowly rose, Jan muttered something about the heat, and we noticed there was no ventilation. We counted the floors.

Then, between the fifth and sixth floors, the elevator stopped with a jerk. For a few seconds—absolute silence. Then Johnny laughed, and the rest of us joined in. I began nonchalantly pressing buttons. After pushing every one on the board, I decided to try the emergency button. I pressed it gingerly since I was not quite sure what happened when one pushed one of those things. Well, in this case nothing happened. Fifteen minutes later we still stood sweating in that stalled elevator.

By now though we were all pushing buttons wildly. The heat was rising fast. Perspiration trickled down our faces. Someone suggested that we try yelling. But after ten minutes of screaming at the top of our lungs, it became obvious that all we were doing was losing our voices. The heat meanwhile was becoming intense. John, Bill and I began peeling off our jackets and ties. It did little good. With five people crammed into a five-by-five elevator in mid-July, the temperature could only go up, Our shirts were soaking wet. So was the clothing of the girls.

At 2:10 we had finished our first hour in the inferno. Billy suggested that he try climbing through the small trap door in the ceiling. But when we boosted him up far enough to get his head through and he saw the tangle of wires and cables, all leading nowhere, he changed his mind.

Now John and I stripped to the waist and Billy followed suit. The girls were getting weak. Phyllis began showing signs of fainting, and Billy tried to buck her up.

When I mentioned that by 6:00 A. M. somebody on the sixth floor would be going to church and would be bound to look down through the tiny window and see us, Jan began crying and screaming that we couldn't last till six. John tried shaking her. No go! It was apparent that we couldn't take it much longer.

(Continued on the opposite page)

Upon invitation of the United States Committee for the United Nations, the National Federation of Music Clubs announces plans for a composition contest for an orchestral work dedicated to the United Nations. A cash award of $1,500 will be given by the Aeolian Music Foundation for the winning work.

The contest is open to native-born or naturalized composers of any age, of the United States and Territories. Entry Blanks may be obtained from the American Music Center, 250 West 57th Street, New York 19, New York.

Canada Council Awards, announced February 27, included composer Oskar Morawetz, who is assistant professor on the faculty of music, at the University of Toronto; composer Jean Papineau-Couture, who is professor and secretary of the Faculty of Music at the University of Montreal; conductor Sylvio Lacharite, who is professor at the Provincial Conservatory of Music; and piano and violin team, Mr. and Mrs. Joseph Pach, winners in the recent Ninth International Music Competition in Munich.

The Orchestra of America and its musical director, Richard Korn, have received the Citation, highest award offered by the National Federation of Music Clubs, for their distinguished service to our musical culture through presentation of American symphonic music.

Leonard Bernstein has established the endowment for a full tuition scholarship to be awarded annually to a music student at Brandeis University. Mr. Bernstein was the first director of the School of Creative Arts at Brandeis, and, under his influence, the University undertook many precedent-setting programs which helped to establish the music school's national reputation.

The Industrial and Labor Relations School has announced it will award scholarships to eight union members for study under the International Labor Training Program, beginning in September. Applications for the scholarships will be accepted by the School until June 1. Address: Cornell University News Bureau, 111 Day Hall, Ithaca, N. Y.

The Philadelphia Orchestra has announced eight winners of the final rounds in the annual Senior Student Concerts Auditions. Instrumentalists selected are Arthur Fennimore, pianist; Wilmer Wise, trumpet; and Judith Cook, flute. All winners will appear next season as guest soloists with the Orchestra during the Senior Student Concerts Series.

The Auditions are open to all vocalists and instrumentalists within the ages of seventeen and twenty-four, living or studying in Philadelphia or within a radius of fifty miles.

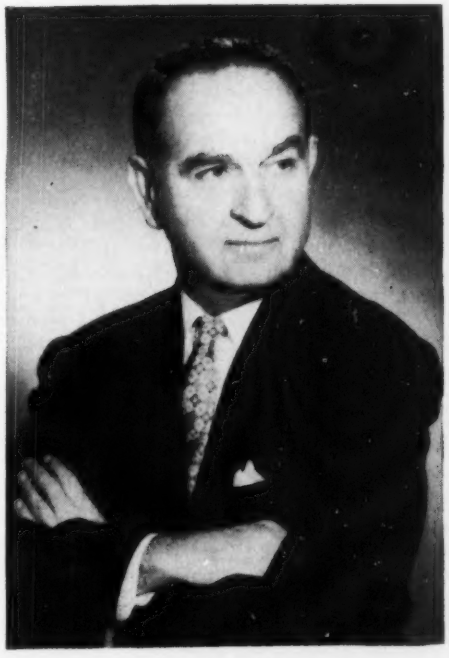
Charles Munch, Director of the Boston Symphony's Berkshire Music Center, announces that additional Fellowships and Scholarships are available at Tanglewood this summer to students of stringed instruments. These new Fellowships and Scholarships, which include tuition and living expenses for the seven-week school session, have a value of up to $500.

For information, address the Registrar, Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

The Pablo Casals Third International Violoncello Competition will be held in Israel, beginning September 23rd, under the auspices of the America-Israel Cultural Foundation. The first competition was held in Paris and the second in Mexico. The America-Israel Cultural Foundation is handling the details of the competition in the United States, and is serving as co-sponsor of the Competition in Israel with an Israel Committee, headed by Foreign Minister Golda Meir. The Chairman of the Board of Judges will be Maestro Casals himself. The Competition will be divided into two categories: juniors, those between sixteen and twenty-five years of age, and seniors, between twenty-six and thirty-five years of age. Inquiries should be addressed to: Casals Competition, Israel, c/o America-Israel Cultural Foundation, 2 West 45th Street, New York 36, New York. Travel expenses to and from Israel are to be paid by the contestant.

The Jewish Community Center of Kansas City has announced an annual Rheta A. Sosland Chamber Music Award of $1,000 for an original composition for string quartet. The competition is open to all residents of the United States, and the work submitted shall not have been publicly performed or published and not currently entered in another competition. The composition must be postmarked not later than September 1, 1961. For further information write the Jewish Community Center, 1600 Linwood Boulevard, Kansas City 9, Missouri.

Samuel Gardner, New York violinist and composer, and a member of Local 802, was awarded a Citation of Merit on February 26, 1961, by the American String Teachers Association at the Association's National Convention, in recognition of his "many years of service as teacher, artist and composer." At the Convention he gave a first performance of his new "Essays for Advanced Solo Violin in the Contemporary Idioms and Medieval Modes."



Samuel Gardner

A Night to Remember

(Continued from the opposite page)

Suddenly in the midst of all the chaos, John let out a yell. "My god! Why didn't I think of it sooner!"

We all stared at him, thinking he had gone out of his head. Then we saw him poke around in the rear of the elevator and pick up his trumpet that had lain there for the past two hours. He didn't waste a minute, either. Pulling it out, he turned the bell to the little trap door and started belting out some of the loudest blasts I've ever heard. And he kept on blowing for a solid ten minutes. He played the "Reveille." He played "A Night in Tunisia." He even played "The Saints Go Marching In." Finally, at 3:35 we saw a face through the tiny window above, then another, then another. It seemed that half the tenants in the building were up now. I caught a glimpse of Norma. With Phyllis on the verge of passing out, and Billy and John busy fanning her, it was high time.

When the maintenance man came with the keys it didn't take long before we were being helped up to the sixth floor landing. Norma was there to greet us along with two policemen. The two girls were being rushed to her apartment and were revived quickly. But what happened to us men? We were escorted to the local police station and fined $10.00 each for disturbing the peace!

We were furious, but we paid. It was enough we were out of that sweat-box!

We'll never know how big a catastrophe could have developed, and I for one have taken steps to prevent another such episode. My girl friend now lives in a first-floor apartment.

1961

FESTIVALS – from COAST to COAST

It's festival announcement time:
The news - let's pick it up in rhyme.

LENOX, MASSACHUSETTS
(July 5 - August 20)

The Boston Symphony complete
Provides the Berkshire's greatest treat:
Their concerts, all in all fifteen,
Bring crowds converging on the green
To hear as never heard before
(Or so it seems) a music lore
As rich as any Sultan's store.
Just note the leaders: Munch, Monteux
(As good a pair as pairs can go),
Plus Philadelphia's Ormandy
(He's good to hear and good to see),
Aaron Copland, Richard Burgin —
What more need our staff be urgin'?
Two August benefits give fuel
To Music Center — Berkshire's School.
Arthur Fiedler leads the Pops,
A combination that is tops.

CENTRAL CITY, COLORADO
(June 24 - July 22)

Scatter leaflets, throw confetti,
Huzza, huzza — Donizetti!
Elixir of Love is showing,
Potions brewing, kisses throwing.
Traviata, done by Verdi,
Beats the corner hurdy-gurdy,
Ranked indeed as Verdi's best.
Buckley is the batonist;
Martin is associate —
Come and see them — it's a date.

STRATFORD MUSIC FESTIVAL
(July 7 - August 19)

Ontario goes musical
In the Stratford Festival.
Directors three their assets pooled:
Messrs. Shumsky, Rose and Gould.
It's their pledge and aim to play
Concerts fine each Sabbath day.
The orchestra possesses merit —
Better plan to go and hear it.
Comers also have the chance
To hear the "Pirates of Penzance."

OJAI VALLEY, CALIFORNIA
(May 22 - 24)

Oh me, oh my
Out in Ojai
Improvisation
Hits the sky.
It's jazz by Mitchell, Manne and Previn:
In ensemble add to seven —
Colf, Dufallo, Foss, Delancey,
Join to make effects quite fancy.
Chamber music has its heyday
On the twentieth of May day.
Next day Foss directs so that
The best moderns come to bat.

CASALS FESTIVAL
San Juan, Puerto Rico
(June 9 - June 28)

Give an ear to this, y'alls!
There's a festival Casals,
Held in Puerto Rico yearly.
Do not miss it even nearly!
Pablo plays of course the cello,
Plays it perfect, plays it mellow,
Wins, moreover, his new laurels
By conducting pieces, chorals.
Soloists: A. Schneider, Serkin,
Help to keep the fervor perkin';
Claudio Arrau and Stern
Add to praise these justly earn.

VANCOUVER INTERNATIONAL FESTIVAL
Vancouver, British Columbia
(July 14 - August 19)

If you and you and you and you
Desire a thousand-strong Tattoo,
Go to V.-I.-F., for there
Is biggest tattoo anywhere.
Also opera holds forth
In this city of the North,
"The Midsummer Night's Dream," —
Britten's version is supreme —
And you'll like the gayer play:
The City of New York ballet.
Goldschmidt manages the fest:
Next month's issue tells the rest.

PENINSULA MUSIC FESTIVAL
Fish Creek, Wisconsin
(August 5 - 20)

Johnson (Thor) is leader here,
Apt at culling talents rare.
First desk players — best of all —
Are scheduled for the Festival:
Concerts, nine, and operas, two,
Both the latter something new —
One by Pierne, one by Gluck.
Come — you'll have beginner's luck!
Doctor Johnson, leader, founder,
Is a wonder all arounder.

ASPEN MUSIC FESTIVAL
Aspen, Colorado
(June 28 - September 3)

With the Rockies hovering near it,
Izler Solomon to steer it,
Aspen seconds none in place.
There, to lend an added grace.
Carl Chavez gives consequence
To Composers' Conference.
Chamber music's had its innings
At this Fest from its beginnings.

REDLANDS BOWL, REDLANDS, CALIFORNIA
(June 27)

Thus runs, with campaigning ardor,
The request for cash in the larder:
"Since music is food for the soul
And music is indestructible,
Just mail to the Redlands (Cal.) Bowl
Your check which is tax-form deductible."
It worked! and if you ask, "Why d'ya?"
Their answer is: "Come hear 'Elijah.' "

SALMAGGI OPERA
New York City
(July 7 - August 26, Friday and Saturday nights)

New York takes its opera fare,
Summers, in the open air;
Randall's Island is the place.
Singers sing with Latin grace,
Specializing in l'amour . . .
In the Fall they go on tour.

Over Federation Field

(Continued from page twelve)

Members of Local 146, Lorain and Elyria, Ohio, are celebrating their sixtieth birthday with a "gala get-together" at the Spring Valley Country Club: family style dinner, dancing, commemorative souvenirs, all the fixin's.

✦

The fiftieth anniversary celebration of Local 561, Allentown, Pennsylvania, on May 11, will take the form of a dinner-dance at the Fearless Fire Company.

The local has nine organized concert bands within its jurisdiction, plus the Allentown Symphony Orchestra, directed by Donald Voorhees, who is also conductor of the Bell Telephone Orchestra.

✦

Duane W. Rimel, a long-time member of Local 664, Lewiston, Idaho, and its former Secretary, has found a rewarding hobby both in terms of financial return and in personal satisfaction. His fourth book, "Hot Package," is to be published this month by Novel Books, Inc., of Chicago. Like his other three books, this is a detective story.

Rimel started work on his first successful mystery novel in 1940 and after six months sent it to his agent, who said it needed extensive reworking before he could offer it for sale. It took Rimel until 1942 to complete the revision. He sent it back to his agent but it was not until 1944 that the work finally was sold. It was published as the "Curse of Cain," in 1945, by the David McKay Company of Pennsylvania.

Mr. Rimel introduced a resolution (which was approved) when he was a delegate to the Milwaukee Convention in 1952. It was for the publication of a public relations brochure by the A. F. of M.

He still plays week-end engagements—as pianist.

✦

Another writer in the family of musicians: the March 11 issue of the *Saturday Evening Post* contains an article, "What Maestros Look Like to Me," by Sol Nemkov, a member of Local 802. The high point of the article deals with Nemkov's rehearsals with Toscanini. There are some interesting prophecies having to do with the "future of professional musicians in America."

—Ad Libitum.

Seventy-five members attended the sixth annual banquet of Local 456, Shamokin, Pennsylvania, held on February 7. On this occasion a life membership card was presented to Professor Angelo D'Alexander (third from the left in the back row) by Freddie Gilotti, financial secretary and business agent of the local. Front row, left to right: Sunny Schreff, past president; Charles F. Varano, board member; James Pasca, board member; Samuel Nicola, sergeant-at-arms. Back row: William Porto, secretary; Mr. Gilotti; Professor D'Alexander, director of the Kulpmont (Pennsylvania) High School Band; Edwin Witkoski, board member; Al Carsto, past secretary.

At the recent annual party of Local 58, Fort Wayne, Indiana, approximately 450 people who joined in the festivities, including officers and guests from Local 320, Lima, Ohio, and Local 245, Muncie, Indiana, heard the dynamic Monte Bleu Quartet. Organized in 1953, in Denver, Colorado, it is now appearing at the Gaucho Room of the Van Orman Hotel in Fort Wayne. Recently the band finished an engagement at Harrah's Club in Reno, Nevada, where it will play a return date this summer. Monte Greenly leads on trumpet and does the arranging; Du Greenly plays alto and tenor sax, clarinet and trumpet; Pete Dalenberg performs on the organ; and Dick Miller on drums accounts for the big beat in this unique group. Betty Murphy occasionally augments the band with her fine vocals and trumpet.

AT LIBERTY

(Continued from page fifty-five)

SAXOPHONE (Baritone), will consider road or location job. Big band experience. Available June 1; Local 257 card. Bill Moore, 1009 Main St., Carthage, Tenn. Phone: 230.

SAXOPHONIST, tenor, clarinet; specializes flute, Latin charanga style. Read, fake; dance band, combos, nite club experience; sober, clean-cut. Travel: Local 802 card. Write: Huie, 1593 St. Marks Ave., Brooklyn 33, N. Y. DI 5-2766.

SAXOPHONIST (Tenor), over 20 years experience. New horn, fine tone; prefer swinging small combo. Clean-cut, sober. Will travel, Local 535 card. Roger Christy, 4 Greenwich Ct., Roxbury 20, Mass. Phone: HI 2-3771.

SAXOPHONIST (Tenor), clarinet; age 30, experienced, blues, modern, standards. Sing parts, some blues. Prefer combo, five nights, Chicago. Will travel; consider all offers. Musician, 2418 South Troy, Chicago, Ill. Phone: 277-4572.

SAXOPHONIST (Tenor), clarinet, vocals. Pleasant tone, read, fake, transpose. Wide experience, society, Latin, commercial; handle MC chores, accent on audience participation and entertaining. Neat, reliable, car. Available weekends, New York City area. Phone: Frank, TY 2-3789.

SAXOPHONIST, commercial lead alto or tenor. Double flute on Latin, jazz clarinet, first alto on shows. Top name experience, have played leading hotels and theatres; read shows well. Prefer southern location. Write: Eddie Beau, Taycheedah, Wis. Phone: Fond du Lac, Wis. WA 1-4429.

SAXOPHONIST, attractive girl, alto, tenor, desires to join combo. Read, cut shows. Prefer New England area. Musician, P. O. Box 95, East Holden, Maine. EDdington 3-2842.

SAXOPHONIST, young, married, reliable and sober. Very good reader, experience on all chairs, will consider all offers. Must be steady work. Danny Stevens, 138 Graceland Court, Decatur, Ill. Phone: 877-4928.

TEACHER, 31, doubles trombone, trumpet, saxophone, bass, drums. Big band, combos, duos experience (jazz, Dixie, rock 'n' roll, society). Local 305 card; will travel. Gene Olsen, 606 East Hermosa, Santa Maria, Calif. Phone: WA 5-3556.

TEACHER, orchestra. B. Mus. Ed., U. of Mississippi, graduate work (violin) U. of Houston. Indiana license. Experience Houston, Ft. Wayne symphonies. One year public school, four year private school teaching. Local 65, 58. Dan Harris, Pleasant Lake, Ind.

TRIO (Sonny Charles), sax (accordion double, ballad vocals); electric guitar, bass; (drums for quartet). Danceable, listenable; commercial and clean improvisations. Charles Tulumello, 373 Brook Ave., Bronx 54, N. Y.

TROMBONIST, totally proficient, totally experienced. Name show, big band, jazz, Latin, Dixie, club date experience. All tunes, perfect harmony, read anything, excellent ballad style, excellent jazz. Phone: DE 8-9569. (Local 802).

TROMBONE, desires dance band work. Seven years experience. Jay E. Flynt, 605 Stimpson Dr., Chattanooga 11, Tenn. MA 2-4071.

TROMBONIST (Bass), age 24, Conn 72-H. Symphony and big band experience, big sound, good low register. Free after June 10; Local 601 card. Musician, 330½ North Sans Souci, De Land, Fla.

TRUMPET, 34, available for summer deal. Confident, tasteful sound. Wide society, Latin and International club date background. Cooperative, intelligent, respected in field; positively read, fake, cut shows. Phone: HIckory 4-7235 (Brooklyn, N. Y.)

TRUMPET, experienced, commercial and jazz, big band and combo. Age 38, single, neat, will travel. Box 49, International Musician, 39 Division St., Newark 2, N. J.

TRUMPET, capable of playing lead with a big band or small combo. Experienced, versatile, will travel. Richard Di Benedetto, 131 Prospect Ave., Irvington 11, N. J. ESsex 5-1810.

TUBA, orchestra, band, can improvise (Dixieland), also string bass (dance band). Would like a summer's work. Will travel; Local 177 card. William P. Taggart, Box 714, Drew University, Madison, N. J.

VIBRAPHONIST, double vocals in four languages. Locals 802 and 468 cards. Available June 29 for summer season in resort. Age 32, married. Jerry Putnam, 150 Ocean Ave., Brooklyn 25, N. Y.

VIOLINIST, read, fake, experience in orchestra and combos. Will travel, Local 802 card. Don Gerard, 7612 16th Ave., Brooklyn 14, N. Y. Phone: TE 7-3032.

VIOLINIST, Canadian, 30 years, Royal Academy graduate. Played top engagements, London, Paris, including symphony, ballet, night clubs, cafe. Play hot and show fiddle solos, dance, improvise. Peter Daminoff, 3 Manning Ave., Toronto 3, Canada.

VIOLINIST, experienced in symphony and opera orchestras. Studied in Academy of Music, Munich, Germany; also in Tashkent Conservatory, Russia. Began to study a violin at seven years of age in Harbin, Manchuria (China). Last few years played with Kansas City Philharmonic. Desires to relocate. Vladimir Christenko, 554 Stonewall Ct., Apt. D-2, Kansas City 24, Mo.

VIOLIST-COMPOSER, male, 38, B.M., M.M.; interested college teaching, doctorate fellowship, symphony position, or combination, U. S. or abroad. William Wendlandt, 41 West 35th St., New York 1, N. Y.

OFFICIAL BUSINESS

COMPILED TO DATE

SOUTHERN CONFERENCE OF LOCALS ANNUAL MEETING

The annual meeting of the Southern Conference of Locals will be held on Saturday and Sunday, June 10-11, in the Belvedere Room of the Hotel Traymore, Atlantic City, New Jersey. Opening session Saturday, June 10, at 2:00 P. M. All southern locals are invited to attend.

Fraternally yours,
JOHN SCHEUERMANN, JR.,
Secretary-Treasurer.

CHANGES OF OFFICERS

Local 153, San Jose, Calif.—Secretary, Joe Tomasello, 310 West San Fernando St., San Jose, Calif. Phone: CYpress 5-8408.

Local 263, Bakersfield, Calif.—Secretary, Roland Evans, P. O. Box 450, Bakersfield, Calif.

Local 267, Fulton, N. Y.—President, Charles Trupia.

Local 278, South Bend, Ind.—Secretary, James W. Heckaman, Room 207, 121 North Main St., South Bend 7, Ind. Phone: CEntral 3-8111.

Local 352, Frankfort, Ind.—President, Robert L. Harshman, R. R. 6, Lafayette, Ind. Phone: Mulberry 6-R-8.

Local 397, Moses Lake, Wash.—President, George Dorr, 348 Crestview Drive, Moses Lake, Wash.

Local 436, Lansford, Pa.—President, William Miller, 142 Sixth St., Coal Dale, Pa.

Local 462, Atlanta, Ga. — President, Joseph E. Thomas, 225 Laurell Ave., S. W., Atlanta, Ga. Phone: PLaza 3-6212.

Local 495, Klamath Falls, Ore. — President, Louis A. Bath, 618 Owens, Klamath Falls, Ore.

CHANGES IN ADDRESSES OF OFFICERS

Local 19, Springfield, Ill.—President, Lou Hahn, 1805 South College St., Springfield, Ill.

Local 98, Edwardsville, Ill.—President, Peter J. Anesi, 405-A St. Louis St., Edwardsville, Ill. Phone: 656-4169.

Local 202, Key West, Fla.—Secretary, Jim Vagnini, 1508 19th St., Key West, Fla.

Local 395, Port Angeles, Wash. — President, Edward A. White, 404½ South Lincoln Ave., Port Angeles, Wash.

Local 413, Columbia, Mo.—President, N. C. Ficklin, 929 Broadway, Columbia, Mo.

Local 413, Columbia, Mo.—Secretary, Russell Chambers, 923 Broadway, Columbia, Mo. Phone: GIbson 3-8942.

Local 422, Beaver Dam, Wis.—President, Alvin Kaftanski, 108 South Center, Beaver Dam, Wis.

Local 471, Pittsburgh, Pa.—President, Carl N. Arter, 2033 Centre Ave., Pittsburgh 19, Pa.

Local 519, Alliance, Neb.—Secretary, Horace H. Anderson, 211½ Box Butte Ave., Alliance, Neb.

NOTICE!

Local 47, Los Angeles, has now added night clubs to the AFM-EPW Pension Fund. However, many musicians from other locals do not know of this Pension Fund and send in contracts without providing for the Pension Fund payment. All A. F. of M. members who send contracts to Local 47 should check with that local regarding the Pension Fund before signing the contracts.

WANTED TO LOCATE

Ronnie Stinson, member of Local 146, Lorain and Elyria, Ohio.

Anyone knowing the whereabouts of the above will please get in touch with Stanley Ballard, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

DEATH ROLL

Boston, Mass., Local 9 — Daniel A. Spero, James Lee, Henry Polak, Frederick C. Sanborn, Albert C. Schell, Harry J. Wolff.

Bridgeport, Conn., Local 63—Joseph F. Willi.

Cleveland, Ohio, Local 4—John Pfizenmayer.

Chicago, Ill., Local 10—Emil Flindt, Chester Silski (Chet Mills), Carl B. Hecker, John A. Schmidts, Arthur A. Wenzel, John Denees, George Cmolik, Frank C. Moore, Sivert F. Holleson, Milton Johnson, Ernest Helm, Hyman Filerman, Joseph F. Pribly, Edward Blackley, Frank A. Fleming, Erwin F. Esposito, Frank Holoubek, Frank Chimera, Joseph Anderle, John W. Jacobs, James A. Krecek, Charles F. Van Orden, Alice Angela Oleson, Isabel Connell.

Detroit, Mich., Local 5—George P. Aradi, Grace Marie Bucciero, Lawrence G. Charbonneau, George N. King, Oswald Ludwig, Leonard Rettman, Thomas Richards, Bert Sagy, Howard M. Steed, Werner Wyss.

Elizabeth, N. J., Local 151—Stanley Popick, Michael Conti.

Hammond, Ind., Local 203 — Jack Bruner.

Manitowoc, Wis., Local 195—Wencel Jirikovec.

Miami, Fla., Local 655—Robert M. Crawford, Harold M. Herson.

New York, N. Y., Local 802—Joseph Downing, Sam Genuso, Albert (Andy) Gibson, Henry L. Goodnough, Murray Handler, We Hignett, Daniel Jackson, Donald Lindley, Edward J. Mallory, August Billy Peters, Ernest Purce, Sol Diamond, John J. Duff, Frederick W. Johnson, Leonard Klein, Dave Miller, Charles J. Springer, Jack Stolper, George Joseph Stoupa, Littleton G. Rose, Margo St. John, Abe Schrier, Adam Carl Schurer, Edward E. Steele, William D. Brennan, Marie B. Rogan, Freddie Johnson.

Nashville, Tenn., Local 257 — John Gordy, Malcolm Crain.

Providence, R. I., Local 198, Paul S. Maxwell.

Rochester, N. Y., Local 66—Donald Lindley.

Sacramento, Calif., Local 12—Emily Gernand, Ralph Evans.

St. Louis, Mo., Local 2 — Herman Dischinger, Jr., Wm. A. Donaldson, Harry LePique, M. A. (Morry) Newman, James Van Orden.

Springfield, Ill., Local 19 — August Rusch, Lee Hargis.

Toronto, Ont., Canada, Local 149—Douglas A. Henden.

PLACED ON NATIONAL DEFAULTERS LIST

ALABAMA

Mobile:
The Esquire House and Bill Appling, $1,500.00.

ARKANSAS

Hot Springs:
Long Island Yacht Club, restored, $535.00.

CALIFORNIA

Anaheim:
Sight and Sound and Richard Maszнick, $300.00.

Hollywood:
Bob Christy (Thompson), also listed under miscellaneous, $1,728.00.
W. I. Films, Inc., and William E. Brusseau, $5,801.40.

Palm Springs:
Playhouse Theatre, $450.00.

San Diego:
Lemon Grove Restaurant and Joe Pepito and Michaels, $50.00.

ILLINOIS

Chicago:
The Black Orchid, $1,434.00.
The Blue Dahlia, $284.00.
Graphic Pictures, Inc., and R. H. Estes, $40.00.
Junior Room, Sheldon Kaster and Stewart (Skip) Krask, $100.00.
Bruce Mertz and Bernard Nathan, $4,305.00.
Rafco Enterprises, $1,434.00.
Velvet Cloud, $400.00.

East St. Louis:
Judges Chambers Bam-Bow Key Club and Judge Howard Langford, $384.00.

Oak Lawn:
Connie Spizzari, $400.00.

Spring Valley:
Les Buzz Ballroom and Buzz Verucchi, restored, $250.00.

INDIANA

South Bend:
Thomas Epps (also listed under miscellaneous), $195.00.

LOUISIANA

Covington:
Jim Faggs, $100.00.

MARYLAND

Brentwood:
Dixie Pig Musical Lounge and Moe Parzow, $800.00.

Frostburg:
Peter A. Lukas, $1,950.00.

MICHIGAN

Mackinac Island:
Iroquois Hotel and Sam M. McIntire, $344.00.

NEBRASKA

Lincoln:
Turnpike Casino and John Long, $1,000.00.

Omaha:
National Orchestra Service Agency, $5,611.83.

NEVADA

Reno:
Hal Dickinson (Modernaires), $308.37.

NEW JERSEY

Neptune:
Dunes Motel, Motel Services, Inc., Allen Minsky, Charles Kimmel and Harold Garfinkle, $1,350.00.

Wildwood:
Ben Martin, $4,182.58.

NEW MEXICO

Albuquerque:
Paradise Supper Club and Dee Willburn, $2,695.00.

NEW YORK

Albany:
Floyd Johnson (also listed under Rensselaer, N. Y.), $463.00.

New York:
Al Lombardi, restored, $417.17.

Rensselaer:
Floyd Johnson (also listed under Albany, N. Y.), $463.00.

PENNSYLVANIA

Bethlehem:
Town and Country Restaurant, $600.

New Cumberland:
Semone's Bar and Grille, Robert Semone and Thomas Semone, $277.00.

TENNESSEE

Nashville:
Herb Shucher, $1,000.00.

DISTRICT OF COLUMBIA

Bobby Payton, $425.00.

MISCELLANEOUS

Bob Christy (Thompson), (also listed under Hollywood, Calif.), $1,728.00.
Thomas Epps (also listed under South Bend, Ind.), $195.00.

PLACED ON NATIONAL UNFAIR LIST

CALIFORNIA

Escondido:
Midway Hide-Out.

LOUISIANA

Barksdale:
Barksdale Air Force Base.

MINNESOTA

Albert Lea:
Dew Drop Inn.

MISSOURI

Kansas City:
Club 95 and Sam F. Bokarae.
Tropical Bar and Angelo Porello.

MONTANA

Cut Bank:
Betty Lou Beamish.
Wm. G. Beamish.
Hi-Mac.
Wm. (Bill) Kipling.
Moose Club and M. F. Clocksin.
Mr. and Mrs. Virgil Paisley.
Smoke House and Ivan Buchanan.

Shelby:
Otis (Les) Alford.
The Oasis and Leo Allmaras.
Neil Rodgers.

NEW YORK

New York:
The Jingle Mill.

TENNESSEE

Chattanooga:
Moose Lodge.

CANADA

London, Ontario:
Rose Bowl Restaurant and B. Manus.

REMOVED FROM NATIONAL DEFAULTERS LIST

ALABAMA

Montgomery:
Club Tjuana and Joshua Reynolds, Owner.

ARIZONA

Tucson:
Bob's Ballroom and Bob Perez.

CALIFORNIA

Hollywood:
Betty Brooks.

Los Angeles:
Pat Fontecchio.

Palm Springs:
Deep Well Country Club.

COLORADO

Denver:
Melody Lounge and Jack Hopper.

FLORIDA

Cocoa Beach:
Starlite Motel, Inc., and R. Berkowitz and M. Brubaker.

St. Petersburg:
The Riviera Hotel (Consolidated Restaurant, Inc.)

GEORGIA

Atlanta:
B. B. Beamon.

ILLINOIS

Chicago:
Cloister Inn.
Pat Fontecchio.

INDIANA

Fort Wayne:
The Berghoff Gardens and Sylvia Ostertag.

KANSAS

Gardner Lake:
The Lakeside Club.

MICHIGAN

Crystal:
Palladium Ballroom and M. R. Winkleman, Owner.

MISSOURI

Kansas City:
The Blue Room.
Martie S. Graham.

NEW JERSEY

Perth Amboy:
The Elbow Room and Edward Weiner.

NEW YORK

New York:
Jack Finck.

OHIO

Columbus:
The RuBu Club, 7-11 Club and Rudy Hoffman.

OKLAHOMA

Tulsa:
Olympia Country Club, Mike Shannon and Frederick D. Butcher.

OREGON

Seaside:
Seaside Artists Service, Bungalow Ballroom and Pat Mason.

PENNSYLVANIA

Philadelphia:
P & B Jazz Room and Charles Frye.

VIRGINIA

Roanoke:
Candlelight Club and William McGraw.

CANADA

Montreal, Quebec:
Spizzie (James) Canfield.
Gordon Wilson.

REMOVED FROM NATIONAL UNFAIR LIST

CONNECTICUT

Norwich:
Wonder Bar and Joseph Skindzier.

FLORIDA

Panama City:
Shrimp Boat Lounge, The Shrimp Boat and W. L. Smith.

MASSACHUSETTS

North Oxford:
Raumor Club.

NEBRASKA

Arlington:
Arlington Ballroom and Floyd Paul.

OHIO

Geneva:
North Center Tavern.

CANADA

Woodstock, Ontario:
Capitol Theatre and Thomas Naylor, Mgr.

The City of Hope

Aerial view of City of Hope National Medical Center located on ninety-five landscaped acres in the desert near Los Angeles, California.

Established in 1913 as a tent shelter for tubercular refugees from New York's garment industry sweatshops, the City of Hope, near Los Angeles, California, has developed into one of the nation's most advanced medical research centers. Throughout the years, it has consistently had Labor's generous support. In fact, it has been described as "one of the outstanding achievements of Labor's policy of community service." The City of Hope is proud of its association with Labor.

The City of Hope, a medical research and treatment center spread across ninety-five acres of former desert land at Duarte, California, has never charged any patient anything in all the forty-eight years of its existence. Nor has anyone ever had to prove poverty in order to gain admission there. Simple inability to pay without damaging the family welfare has been the economic criterion.

Equally simple is the medical requirement for admission to the City of Hope: referral by a doctor for an ailment within the medical center's sphere, which includes cancer, leukemia and blood, heart and chest diseases and hereditary defects. The City does not take terminal cases. As a spokesman explains, "There has to be some hope of helping the patient before we accept him." But he adds, "We often see hope where others don't." Another point: on the same no-charge basis, any trade-union member in the country can have his own doctor confirm a diagnosis by consulting with City of Hope scientists and medical experts.

Catastrophic diseases are among the most difficult and costly to treat. But no one at the City of Hope is ever made to feel that he is a "charity case." "We consider that everyone has a right to the best medical care available," says Ben Horowitz, Executive Director of the medical center. "It's our aim to influence medical treatment in our area of specialization throughout the world." The institution's scientists and doctors, many of them with world-wide reputations of their own, are constantly at work on new treatment techniques and equipment and on basic research. Last year alone, they made seventy original contributions to medical knowledge.

Some City of Hope research is so long-range that it seems to have no immediate application. "Oh, you don't want to talk to me," one of the scientists told an interviewer a few months back. "I'm working on the next generation of diseases. Talk to Dr. ..... he's in cancer."

But whether it's pure research or something as immediately practical as lessening the destructive emotional shock of leukemia, tomorrow's excellence is today's goal at the City of Hope.

For example, at the present stage of medical science, not much can be done for a leukemic child. But a few years ago, City of Hope doctors and social workers noticed that leukemia very often not only destroyed the child but wrecked the lives of its parents. To keep damage to a minimum, they developed Hope Village where parents can live close to children under treatment and help care for them. It makes the parents' love available as therapy for the child. It also gives parents the feeling that they are doing all they can.

The low-cost cobalt "bomb," now used in hospitals throughout the country for treatment of deep-seated cancers, was developed at the City of Hope. The cesium "ring," another device for the same purpose but longer lasting, was also developed there. Not long ago, this medical center won world-wide recognition for developing and putting into operation, the first total body irradiation chamber, a device of vast potential significance in treating leukemia and other major diseases.

Biochemists at the City of Hope are hard at work finding out how maleuric acid blocks, at least temporarily, the growth of certain forms of cancer in animals; another team of scientists is probing the basic mystery of how viruses get inside the living cell.

In praising the City of Hope as "one of the world's outstanding centers devoted to catastrophic disease," President Kennedy has said that by regarding "concern for the patient as an individual the very foundation of medical care . . . the City of Hope reaffirms the common bonds which unite us all."

FUND-RAISERS The 1961 Maintenance Fund Campaign of the San Antonio Symphony—$165,000 was the goal—had these as items in its publicity: "The Tourist Bureau of the San Antonio Chamber of Commerce estimates that the large number of out-of-town visitors brought here by the very existence of symphony programs and the Grand Opera Festival means nearly $2,000,000 in varied income"; and "The men and women of the orchestra make top-level musical instruction available to the students in the city's schools and colleges where they serve on the various faculties" . . . The annual membership drive for the Philadelphia Orchestra Association has reached a total of $123,707.00 . . . In its pamphlet issued for its Silver Anniversary Season, the Oklahoma Symphony explains the word, "deficit": "a deficit means the Symphony Society borrows from next year's membership sales to pay this year's costs." Then it gives some facts of symphonic life in question-and-answer fashion: "*Why can't we reduce the size of the orchestra?* If the size were reduced, we would no longer have a 'symphony' orchestra. Even now it is short by a half dozen players. *Why can't we raise membership prices?* If we raised membership prices, we would shut out Oklahomans to whom music is an essential part of their way of life. *Why can't we cut the payroll?* If we cut salaries or reduced length of the season, we would lose our finest musicians, reducing the musical quality to semi-amateur standards. . . . The Sixth Annual Black and White Symphony Ball, now a San Francisco tradition, took place April 14. This event featured four different moods of music and decor at four top hotels. The San Francisco Symphony shared musical honors with three name bands. Buses shuttled the audience from one event to another . . . Ten thousand red balloons were "flown" throughout the city of Seattle in April when the Seattle Symphony launched its Sustaining Fund Campaign. They were distributed to fourth grade children throughout Seattle's elementary schools to act as kind of carrier pigeons, taking the message of the Symphony into the homes of thousands of youngsters . . . The Houston Symphony Campaign Committee mailed a brochure last month which claimed an impact by the Symphony on over one-third of a million widely representative residents of Houston and its environs.

President Kenin Speaks On Symphony Plight

(Continued from page thirteen)

relied on musical activities for their entire livelihood. Of these, 23 per cent engaged in performances in addition to their symphony engagements and 47 per cent supplemented their income during this period by teaching and other activities related to music.

How many were forced to take part-time work unrelated to music in order to sustain themselves? Again for the years 1956 through 1960, 30 per cent of those reporting were required to seek work outside of music in order to remain at their symphony desks. Their versatility is as amazing as, sometimes, it is pathetic. I give you an abbreviated list of the approximately one hundred kinds of extra curricular, non-musical jobs in which symphony musicians fill.

Some few have educational and professional training which qualifies them as electrical engineers, aerial surveyors, language teachers, mental hospital therapists, and librarians.

Some have special talents which they devote to portrait painting, photography, and violin making.

Several have developed part-time businesses as real estate agents, securities salesmen and hotel managers.

The folds of recreation leadership, settlement house work, nursery school teaching, and piano tuning are sources of extra income for others.

Office and clerical work—including jobs as bank tellers, secretaries, filing clerks, post office workers, and messengers, and hotel night clerk—gives others some extra income.

We have among our symphony musicians at least one race track pari-mutuel official, a proof reader, and a liquor store manager.

Many look to selling as a source of added support for themselves and their families. Store sales clerks, Fuller brushmen, house-to-house book and magazine canvassers, and at least one ice cream vendor and a creamy whip salesman, are among the string, woodwind, brass and percussion sections of our major symphonies.

Some seek the out-door life in their quest for extra income which they find as gardeners, forest guides, house painters, car hops, pea pickers, tree girdlers, farm workers, and lifeguards.

Several drive taxis, buses, and trucks. We have in our ranks machinists, exterminators, butchers, concrete workers, and hospital attendants. Auto mechanics, bakers, short order cooks, box makers, rug cleaners, bartenders, waitresses, and finally one who confesses to the mysterious vocation of "bottle selector" are in our midst.

I will be restrained in my comments on this appalling situation. I would rather that you read some of the typical comments which these musicians themselves have appended to the questionnaire and which I have had reproduced for distribution to you. They are more eloquent in their impact than I could ever hope to be. I have respected the pledge of anonymity which was a condition to the completion of the questionnaire but I cannot refrain from reading to you the unsolicited comment of a lady who signs herself as "A Symphony Wife." She writes:

"Dear Sir:

A short time ago an article appeared as to the length of the season, salary per

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Temporary Extended Unemployment Compensation Act

(Continued from page forty-one)

date for filing claims in your State. At that time, if you are unemployed, go to the nearest local office of your State employment service and file your TEC claim. Take with you the identification card which you presented when filing claims for regular State benefits. If you last exhausted your regular benefits in another State, you may file interstate claims for TEC. To be entitled to TEC benefits, of course, the State against which you file a claim must be participating in the program.

11. *Will I Have the Right of Appeal Under TEC?*
Yes. You will have the same appeal rights under the State unemployment compensation law as do persons who claim regular State benefits.

12. *Does the Law Provide Any Penalties?*
Yes. If you wilfully make a fraudulent claim, you are subject to a fine or imprisonment, or both.
If you have made a mistake in giving information when you filed your claim, notify the local office as soon as you realize it, in order to avoid penalties.

MUSIC CALENDAR

The "International Music Calendar" for 1961, just released by the President's Music Committee of the People-to-People Program, contains listings of music activities of all types taking place during the year in ninety-eight countries of the world.

The 228-page "International Music Calendar" for 1961, as well as the "Calendar of Music Activities in the United States" which was published in the fall, may be obtained for $2.00 each, postpaid, from the President's Music Committee, 734 Jackson Place, N. W., Washington 6, D. C.

President Kenin Speaks On Symphony Plight

(Continued from preceding page)

week, etc. Everyone was up in arms at the magazine for printing the salaries earned and furious at the Orchestra for permitting it. Why? Because it was so embarrassing to the members and their families. Please when you do your article omit salaries; we just can't hold our heads up among friends and neighbors.

"Thanking you and good luck.

"A Symphony Wife."

A Gauge for All Musicians

The plight of the symphony musician typifies and reflects the condition of his fellow musicians in other performing areas who also would live—but cannot—by their talents and training.

Yet, the strange paradox exists that the love and knowledge of music in America and Canada today seems far greater and deeper than ever it was before. The public today is seeking and finding more good music than it ever did before. There are more musical programs being broadcast today than there were twenty-five years ago. There were many more symphony, opera, and other instrumental music phonograph records sold in 1960 than in 1940. There are many more young persons training for the musical profession today than there were in the days of my youth.

But despite this substantial increase in the love, appreciation and knowledge of music, there are fewer musicians earning their bread from musical performance today than there were thirty years ago and, for that dwindling group who tenaciously cling to pursuing a livelihood by their performing talents, that livelihood becomes increasingly precarious. There is less—far less—possibility today, than thirty years ago, that a young musician will find what his God-given talent, his years of study, training and practice, and his innate self-discipline should give him—a reasonable expectancy of modest economic opportunity to devote himself to his chosen profession and to work in the places of employment—such as the symphony orchestra, opera company, dance band, television or radio studio, motion picture production lot, and the other places which *traditionally* have used the talents of American musicians.

I say *traditionally* but that tradition is fast becoming little more than a fond recollection.

Tragedy of the Movie Musician

You whose memories go back not too far will recall with me that a little more than thirty years ago every movie house in the land had its complement of musicians ranging from the piano accompanist or organist in the small house to the fully augmented symphony orchestra in the movie palaces of the larger cities. In the span of two years—following the introduction of the sound movie in 1928—some 18,000 competent, devoted, professional motion picture house musicians lost their jobs, displaced by the technology of sound reproduction.

This was the first massive blow which automation dealt the musician. In the three decades since, the science of sound reproduction has completely changed the face of musical performance in America.

For example, in 1960, 502 of the 537 local radio and television stations in thirty-one states and the District of Columbia (not including New York, Chicago and Los Angeles from which emanate most of the network programs)—did not employ a single live musician. The remaining thirty-five local stations employed a total of 165 musicians perhaps once, twice or three times a year for a special casual engagement. Only twenty-seven of these 165 local radio and television musicians had regular employment. Yet the basic program content broadcast by these local stations was preponderantly musical: 380 stations broadcast music for 75 per cent or more of their total time on the air and 192 programmed music for 90 per cent or more of their total air time.

Similarly, motion picture industry in 1957 employed only 303 musicians on a yearly contract basis. They and perhaps an additional 1,000 musicians, working on casual, sporadic schedules, supplied all the musical motion picture track produced in the United States and Canada during that year.

The spectre which we thought we saw thirty years ago—of ever-decreasing nation-wide musical employment opportunities accompanied by an accelerated concentration of performing jobs only in the three producing and broadcasting centers of the United States—New York, Los Angeles and Chicago—has become a reality while more and more recorded music has been purveyed over the air and on the screen.

During a period when standards of living have soared and when the wells of our culture in all the arts have been deeply tapped—in these years of undreamed of abundance—the great majority of American and Canadian musicians have suffered unemployment, deprivation, economic insecurity and have yielded to the necessity of taking up other trades entirely unrelated to their chosen profession.

As spokesman for the 265,000 professional musicians of the United States and Canada, I have devoted much study to the classic economic arguments which seek to justify the triumph of machine over man. I have read that although automation may cause temporary dislocation, although the machine may force skilled workers into unskilled jobs and end opportunity for older workers, nevertheless, it is stated that benefits to the public more than compensate for these temporary maladjustments.

But the more I think on this apparently logical exposition of the historic conflict of man versus the machine, the less I feel it has pertinent application to the struggle of the musician versus the science of sound reproduction.

We are told, for example, that the invention of the automobile killed the craft of carriage making. But, in compensation, more and more people are afforded faster and better transportation than ever before.

We know that the electric and gas powered refrigerator eliminated the iceman. But the diets of more and more families are enriched by the ability to store food at home.

Should the professional musician, therefore, accept his displacement as an inexorable consequence of an immutable economic law? Shall he resign himself to the centralization of economic opportunity in a few metropolitan centers where only a few performers will produce music for transmission over the air or on records and tapes for the entire nation? Is the opportunity to practice the musician's profession to become so limited as to attract only the prodigy and the genius? Will the musician really be missed? Will the public benefit because something better has taken his place?

I say the musician will be missed and that nothing can take his place. For who has devised a better way to perform music than by the performing musician? Neither the phonograph record, nor the motion picture sound track, nor the radio or television transmitter can immaculately conceive and procreate its musical content. There can be no phonograph records, motion picture sound tracks, or taped radio and television programs without performers.

Moreover, I say they will be missed if the phonograph record and the electronic tape becomes practically the only medium of musical performance and rendition for the American and Canadian public. I quote the observation of Howard Taubman, until recently the music editor of the *New York Times*. He wrote:

> "There is no substitute for a live performance. A work may assume fresh values with each hearing as it flows past, breathing, sighing and laughing. A great interpretation on disks is an invaluable imprisonment of a precious achievement. But it is no more than a record. It is frozen. It is not life. The artist reaching to the audience and the outer special conditions that turn every performance into a unique event can convey a sense of spontaneity forever barred to the stylus, which must follow the foreordained grooves."

I suggest, therefore, that we must save these musicians and preserve the possibility of economic survival of the generations of musicians to come. They constitute an irreplaceable cultural resource and they must be dealt with as such—much the same as we strive to preserve our shore lines against the ravages of storms, our wild life against the undisciplined hunter, or wood lands against the uncontrolled forester, and, if you please, our gold supply

against the raids of the international speculator.

We in this hall know that the musical performing arts cannot survive in the market place any more than the buffalo could withstand the onslaught of the plainsmen. Traditionally, it has been the patronage of kings and princes, and, in our own countries, until recent times, it has been the great and generous philanthropies of the Severances, the Curtis's, the Higginses, the Eastmans, the Kahns and others, which have created our symphonies and operas and kept them alive. Symphony societies and opera companies never could, nor can they, live by their box office revenues any more than our museums, libraries, schools and parks can be self-sustaining.

Death and Taxes Give the Answer

But the era of great private concentrations of wealth adequate to support these cultural institutions has passed in America. Death and taxes have taken their tolls on the massive fortunes which, in earlier years, were a primary source of orchestral support. And nothing has yet taken the place of these benefactors whose paternal generosity seems, unfortunately, to have retarded the development of a democratic sense of responsibility for the cultural institutions which they supported during their lifetimes.

I am not unmindful of the sizeable contributions which business and industry are making today to the symphonies of our countries and I would cite to you the more outstanding examples of the Ford Motor Company which paid the entire cost of transporting the New York Philharmonic to the Berlin Festival last September; of the sponsorship by the Monsanto Chemical Corporation in February, 1960, of a concert by the St. Louis Orchestra featuring Van Cliburn; of the summer concert atop Montreal's Mount Royal sponsored by Texaco and the Dominion Store; of the Union Pacific Railroad's donations to the Omaha Symphony; of the great role played by local industry in the regeneration and support of the Detroit Symphony; of the national telecasts of symphony programs sponsored by the Shell Oil Company; of the more than five million dollars which corporations have already contributed to the Lincoln Center for the Performing Arts in New York; and of many other similar instances of generous support given to symphonies and other performing arts by business groups in the various cities from which we come.

The Responsibility Belongs to All

But I say that our public cultural resources cannot and should not continue to rely for survival solely on these private and voluntary donations. There is a public responsibility for the preservation and building of our precious musical heritage. There is a public obligation to foster the musical arts. There is a public duty to support our symphonies and opera companies and to make possible the economic survival of those gifted and devoted citizens without whose talent, training and dedication that musical heritage has no voice or expression.

This is a public responsibility, obligation and duty which has long been recognized and fulfilled in other countries.

Since World War II Great Britain, whose governmental institutions and public attitudes we have borrowed and built upon, has, through the medium of its Arts Council, given support from public funds to the London Philharmonic Orchestra, the Liverpool Symphony, the Birmingham Symphony, the Scottish National Orchestra, the Royal Opera and Ballet, and to other performing arts institutions throughout the British Isles. The government owned British Broadcasting Company spent six million pounds for music and the spoken word in 1959.

France's Opera and Opera Comique received four million dollars in 1959 in the form of a parliamentary grant distributed by the Ministry of Fine Arts. These funds are supplemented by municipal subsidies by many cities. Radio orchestras are maintained both by national and municipal funds, and annual music festivals receive grants from the national and local government.

In Western Germany, each state of Federal Republic sustains a ministry of culture which, in cooperation with the municipalities, supports state theatres, operas and symphonies. Orchestral musicians, actors, and singers are on permanent salary and enjoy civil service status with the emoluments of retirement pensions and medical and hospitalization benefits. German state radio broadcasters maintain and support symphony orchestras with the taxes collected from set owners. The Bayreuth and Wagner Festivals receive financial support from the Federal, Bavarian and Bayreuth governments.

La Scala in Italy receives generous support from the national government and from the city of Milan. The Spoleto Festival is a municipally sponsored one.

The Vienna State Opera, the Vienna Philharmonic and the Salzburg Festival are national Austrian institutions. The great Concertgebouw Orchestra of Amsterdam is only one of several publicly supported musical units of the Netherlands. Belgium sponsors the Queen Elizabeth International Musical Competition. The government of Greece covers the annual deficits of the National Opera of Athens. The Danish Government subsidizes the Royal Theatre. Three Swedish opera companies receive annual state grants.

Nor do I cite the massive support by the Communist countries of their symphonies, operas, ballets and theatres where the propaganda value of these institutions has become an effective weapon in the cold war.

These are some of the examples of the recognition by other countries that support of the performing arts is no longer the exclusive responsibility of the wealthy few and that the coin of public participation has two sides—the privilege of enjoyment and the obligation of support.

In citing the examples of public support for music in other countries, I have sometimes used the term "subsidy." I know that this may be an emotion-packed word which can summon up visions of political hand-outs, of possible corruption, of interference with free expression, of favoritism to selected groups, and of other similar derogations.

Nor would I dismiss these objections out of hand if I were convinced that many who voice them are not creating bogeymen to conceal what may really be their disinterest.

Our governmental agencies—national, state and city—have long supported libraries, museums, schools and parks. Is this not a subsidy of the educational and recreational facilities of our citizenry? Yet no one would suggest that our public libraries, museums, schools and parks be closed because of the possibility of political corruption inherent in their maintenance. Instead we take steps to assure that they are administered and maintained in the interest of all citizens and that they do not fall prey to political domination.

Our Federal government has long since undertaken the subsidization of various segments of industry because, it is felt, their maintenance is deeply affected with the public interest and that they cannot survive and prosper without the helping public hand.

Thus, as early as 1789, Congress passed the first maritime subsidy legislation. Today the Maritime Commission is empowered to construct vessels in American shipyards, to pay the costs of construction, to sail the vessels to private United States citizens at the lower price which similar construction would have cost in a foreign port, and to absorb the loss. You and I, as taxpayers, pick up the bill for the difference because the objectives of keeping our domestic shipyards functioning and of fostering our foreign trade are in the public interest. It has been estimated that from 1937 to 1956, the total amount paid out for this maritime construction subsidy totalled more than 437 million dollars.

The Post Office Department consistently operates at a deficit in handling second class mail—primarily newspapers and magazines, and third and fourth class mail—principally merchandise. In 1952, the postal deficit was 719 million dollars and has remained in excess of 650 million dollars in every year since. Yet the postal rates are kept low because—although some would question whether the public or the publishers are the principal beneficiaries of this subsidy—because we believe there is a public interest in facilitating the distribution of books, magazines, and other periodicals.

We have built a vast air transportation system by government subsidy of air mail carriers and by the public construction of airports and airway facilities. Between 1947 and 1956 our government expended 325 million dollars for this purpose in the interest of pro-

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BOOKERS' LICENSES TERMINATED

ARKANSAS

Fayetteville
Clark's Booking Agency 2506

Little Rock
Arkansas Artist Service, Inc. 2677

CALIFORNIA

Bell Gardens
Taylor, Miss Jane H. 4113

Beverly Hills
Campbell-Rosenthal Agency 3373
Ehrlich, Jake, Jr. 4261
Gans, Cliff R., Agency 2699
Harris, Kenneth S. 549
Heman & Preston Agency 2718
Herrick, Rick 2235
Mickie, Pauline, Theatrical Agency 2976
Mills, Earl 889
National Booking Corp. 2409
Purcell, Ed 3246

Compton
Wildey, Russ 1412

El Cajon
Kochian, Sam 3010

Glendale
McDowell, Jean 4155

Granada Hills
Weir, Wallace 2729

Hollywood
Ash, Flo, Agency 2990
Beam, James C. 1601
Benton, Walsh and Gutierrez 2975
Berg, Billy 3817
Clarke-Hines Agency 233
Cossette, Pierre 3002
Dacey Enterprises Agency 2787
Garry, George A. 2721
Gibbs, John, Agency 2916
Guaranty Agency (A. Schnitzer) ... 2073
Hollywood International and Theatrical Agency (Phillip Sudano) 3272
Lambert, Harold R. 1525
Leonard, Robert 3707
Michaud, Arthur T. 1073
Molina, Carlos 3349
Pan American Artists Enterprises.... 3612
Pratt, Jimmy, and Woodward, Donald 2989
Preble, Dorothy, Agency 1658
Producers Studio Corp. Agency 3678
Rogers, Ral A., Associates Agency.. 3245
White, Mack 2303
Woliver, Vivian, Theatrical Agency 2778

Huntington Park
Egan, Martin, Agency 3106

Los Angeles
Alexander, Norman 3563
Blair, Dick E. 1611
Briere, Therese 2800
Butler, Harry 168
Carling, Clifford 1493
Carson, Don 2908
Church, Geneva 231
Drake, Dr. David 2530
Gold, Rebecca, Agency 4756
Grant, Edythe 1867
Graves, Leslie V. 2328
Hill, Herman 2620
Howard, Gene 595
Kaiser, Albert 2248
Key Party Plan Agency 2799
Lewerke, Jack 2032
Linder, Jack, Theatrical Enterprises, Inc. 770
McNeely, Dillard 813
Miller, Virginia 2828
Noriega, Anthony 3275
O'Neill, Sunny 1539
Pacific Coast Attractions Agency.... 3409
Party Management, Edmund Cantillon 2842
Penney, Janice (Lovoos) 1935
Price, Bob, Agency 2720
Raskin, Roy L. 1624
Red Fox Music Management 2709
Sam Rosey Agency 1134
Saputo, Frank, Jr. 1464
Schumm, Richard H. 1793
Silber, Arthur, Jr., Agency 1213
Silvers, Herb 2993
Sonenshine, Jack W., Agency 2167
Sullivan, Joseph, Agency 2438
Turnham, Raymond P. 2665
Waller's, Ben, Enterprises 1383
Ward, Al C. 1384
Wood, Bill 1839

Manhattan Beach
Katz, Jack J. 1801

Newport Beach
Betty's Theatrical Agency 3946

North Hollywood
Celley, Albert 3100
Neff, Fred 2482

Oakland
England Entertainment Agency 385
Network Booking Agency, Evelyn Leon 3226

Pacoima
King, Bob J. 2706

Palo Alto
Cahn, Jane 171

Pomona
Gallion, Aida 452

Richmond
Trans-Bay Agency 2551

San Diego
Poole, Nathaniel, Agency 3315
Stutz, Walter R., Enterprises 1275

San Francisco
Allen, Jack 33
Baccari, Alessandros M., Jr. 81
Beth, Leslie E. 79
Bristow, Harry 143
Brown, Kathleen May 1569
Dwyer, Ruth, Productions Agency 3050
Haymond Booking Agency 5158
Miller, Richard S. 3434
Morgan Entertainment Agency 1820
Walti, Paul, Singing Artists Agency 3390
Western Services Co. 2379

San Jose
Bender, Gene, Enterprises 3260

Santa Ana
Foottit, F. Clifford 427
Melody Entertainment Agency 4139
Star Theatrical Representative 2860

Santa Barbara
Perry, Newton 1575

Santa Monica
Barton, Dorothy R. 1630
Snyder, William G. 1620

Sherman Oaks
Bronson, George A. 3117
Kane, Bernie, Management 2917

South Gate
Stowell, Lawrence L. 2783

Stockton
Stockton Programs and Geo. C. Westcott 1264

Van Nuys
Rubell, Allen 2243

COLORADO

Colorado Springs
La-Mac Artists Promotions 5220

CONNECTICUT

New Haven
Madigan, William (Madigan Entertainment Service) 821

DISTRICT OF COLUMBIA

Washington
Jenkins, Jesse (Tiny) 4041

FLORIDA

Miami Beach
Rose, Irving 2337

Pensacola
Mack, Mildred (Gulf Attractions).. 2518

St. Petersburg
Auletta, Vic, Attractions 4322

GEORGIA

Atlanta
Entertainment Associates 387
Harris, Denton 1692
Miller Enterprises 2700
Read, Tommy, Booking Agency 1084
Ridley, Lewis, Agency 1100

Augusta
Street, John 3094

IDAHO

Pocatello
Mason, Charles P., Theatrical and Musical Booking Agency 2381

ILLINOIS

Aurora
Aurora Entertainment Agency 70

Beardstown
Ader, Lt. Col. Sam 23

Bloomington
Olson, Al 2444

Calumet City
Wayne, Ted, Associates Service 67

Chicago
Bloom, Marty, Talent Mart of America 1307
Brown, George, Jr. 3812
Central Booking Office 217
Evans, Sam 2388
Fitzhugh, McKie 424
Jade Enterprises (Alfred Williams) 5404
Jamboree Attractions 2348
Magnum Talent Corporation 4995
Stevens, Dick, Agency 5205

Danville
Martin, Robert, Entertainment Service 849

Decatur
Harris's Talent Agency 1294

Elgin
Nicoll, Jim, Agency 1664

Galesburg
Mullen, C. H. 1895
Mullin, Phil C. 1889

Peoria
Acme Entertainment (Robert Hundemer) 3160
Donato, Mildred 2118

Rockford
Ad-Video Productions 3037
Cave, Harry G. 214

Springfield
Affiliated Booking Agency 2472
White, Lewis, Agency 1567

Taylorville
Butler, K. W. 2671

INDIANA

Bluffton
Cavalcade of Stars, Donald Lane... 4054

Evansville
Crawford, Lillian, Theatrical Agency 1865
Kellough, Sam, Entertainment 2111
Talent Unlimited (Arthur Forcum) 3384
Tri-State Theatrical Agency 1339

Indianapolis
Lesser, Leo 2983
Variety Entertainment Agency 4049
Zainey Brothers Enterprises 1447

Marion
Glad, Zina, Studios 470

Richmond
Pollock, Harry A. 1053
S and E Booking Agency 2770

Terre Haute
Richmond, Don 2387
Roman's Theatrical Enterprises 1125

West Lafayette
Cheatham-Stitt Booking Agency 226
Zink, Lewis E. 2458

IOWA

Des Moines
Dresser, Naomi, Artists Representative 590

Waterloo
Rainbow, Eddie, Agency 2625

KANSAS

Wichita
Peebles, Harry 2170

KENTUCKY

Covington
Goldblatt's Entertainment Service.. 2565

Louisville
Belgrade Booking Agency, Lester Belgrade 2156
Franklin, Jimmy, Attractions, and R. James Griffin 3509
Kleinhenz, Bonnie Smith 1531

LOUISIANA

Baton Rouge
Howeth, Eddie 598

Bossier City
Ark-La-Tex Entertainment Service 3188

New Iberia
Romero, Johnny (Pelican Booking Agency) 4220

New Orleans
Boone, Phylis 2749
Crescent City Booking Agents 280
Durning, Al, Music Entertainment 364
Hardy, Marion, Enterprises, Inc... 2650
Jiles, Wilbur J. 2546
Young, Alvin E. 1947

Shreveport
Belcher, Ray 2228
Lippincott Booking Agency 2028

MARYLAND

Baltimore
Associated Music Consultants 5214
Colimore, Jimmy, Theatrical Agency 2471
Dorsey, Bertram I. 4565

Pikesville
Miller's Management Agency 3048

MASSACHUSETTS

Boston
Dartmouth Entertainment Agency, Abe Wolfson 3971
Larkin, Robert 2552
McLean, Dixie 2393

Danvers
Larkin, George 2614

MICHIGAN

Ann Arbor
ABC Party Services 3437
Chisholm, Don 3114
Donelson Orchestra Management.... 1974

Detroit
Diamond, Dave, Organization 335
Empire Theatrical Agency 383
Sawyer, Duane 1164

MINNESOTA

Duluth
Mi-Lu Agency 2567

Hopkins
Schoening, Bill E. 1477

Minneapolis
Trumble, Celia, Shows 2398
Utecht, Robert J. 2746

New Ulm
Stahl, Dick, Booking Agency 2204

Winona
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President Kenin Speaks On Symphony Plight

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viding fast, safe and comfortable transportation.

Federal farm subsidies have risen from 905 millions in 1951 to three and a half billions in the fiscal year ending in 1960. River and harbor improvements and flood control projects accounted for 83 million dollars in 1960. Homeowners and tenants received 120 million dollars in public housing and 140 million were expended in urban renewal projects. Private hospital construction, scientific research and development facilities, and soil conservation works were aided by Federal funds.

In addition, depreciation allowances supported those private construction projects which were deemed in the interest of our national defense. Depletion allowances have long favored the advancement of oil and gas, sulphur and mining industries. Home building has been accelerated and home ownership stimulated through the loan and guarantee programs of governmental agencies. The Export-Import Bank and the Small Business Administration make loans to some industrial concerns on more favorable terms than would be available from private sources. State and local governments attract new business enterprises by exempting them from business and property taxes.

An exhaustive survey of *Subsidy and Subsidy-Like Programs of the United States Government* was undertaken and published by the Legislative Reference Service of The Library of Congress in April, 1958. It concluded:

> ". . . in the course of our history, the Federal Government has engaged in a great variety of subsidy and subsidy-like programs. Originally they were limited substantially to assistance to transportation interests, to encourage foreign trade and domestic expansion and development; more recently subsidies have expanded to the point where few segments of our economy are completely unaffected by them. Diverse as these subsidy programs are, it is unrealistic either to condemn or to praise Federal subsidies as such. Each particular program which is determined to contain an element of subsidy must be judged independently, taking into account the economic, social and political conditions prevailing at the time."

The subsidy program for the performing arts which I propose should likewise be independently judged, and should take into account the economic, social and political conditions of our times.

Our economy—despite temporary pauses—has followed an ever-rising line in the past two decades and will continue to ascend. Yet our social values have tended more and more toward banal commercial standardization as the epitome of the American ideal while we have permitted our cultural life to languish in comparison to our advances in technology. At the same time we are absorbed in a vast world-wide political struggle to capture the imaginations of the multitudes in Asia, Africa and behind the iron curtain, to convince them of the validity of our American ideal, and to convert them to our democratic faith.

Surely, the economic, social and political conditions of our times are in an unusual constellation favorable at least to a beginning of government interest in preserving and promoting the performing arts in the United States and Canada. Surely the time is ripe for our nations to prove—in the words of the keynote — that our industrial civilization, brought to the highest point of development, can nourish and sustain a rich cultural life.

The American Federation of Musicians will present to Congress a program for financial aid to our symphony and operatic institutions. We pledge our resources to a concentrated effort to win the enactment of legislation on federal, state and local levels which will supply public assistance to the performing arts. We solicit your support in this endeavor.

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ORCHESTRAS, from five-pieces up, operating within 300 mile radius of Chicago, for one-niters. Give style, equipment, local, all information. Dance Bands Unlimited, 905 Barthelme St., Joliet, Ill. 5-6

ORGANIST, for established hotel, supper club quartet. Must read well. Organ furnished; salary, $150.00. Write Box 57, International Musician, 39 Division St., Newark 2, N. J.

PIANISTS, two, to go on tour for two months to Brazil, with dance group. One musician to be pianist-conductor if orchestra is furnished, otherwise, two pianists are needed. Vera N. Preobrajensky, 5423 Ygnacio Ave., Oakland 1, Calif.

VOCALIST (Girl), must play bass or guitar. Attractive, over 21. To travel with western band in upper midwest area. Robert W. Irwin, R. D. 4, Elm Grove, Wheeling, W. Va., or Loyd Carey, Jr., 857 Marshall Ave., St. Paul, Minn.

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ACCORDION, small size, for student. Must be in good condition and have a carrying case. Prefer a 32 or 48 bass accordion. Phone: George, SE 3-8757 (Bronx, N. Y.)

AMAN HORN (wooden B♭ soprano sax); E♭ mezzo soprano sax; oboe sax. Also interested in unusual woodwinds and brass. Please quote prices. Musician, Box 121, Stockbridge, Mass.

ARRANGEMENT, copy of band arrangement of Colonel Averill March by O. C. Miller. Philip James, 30 Ridge Road, Douglaston, 63, N. Y.

ARRANGEMENTS, special, for trumpet, tenor, bass, piano, drums, plus vibe parts. Send list and sample to: Leader, Box 239, R.C.A.F., Bagotville, Que., Canada. All correspondence answered.

ARRANGEMENT, for concert band, by Mayhew Lake. Selections from Faust, Gounod, U.S.M.B. Journal No. 290, Pub. Carl Fisher. Write: Carl Landrum, Secretary, Local 265, Quincy, Ill.

BANJOS, any type, any condition. Please state make and lowest price desired. Eugene Sandor, 740 Primos Ave., Primos, Pa. 12-1-2-3-4-5

BASS BANJO, any type, any condition. Please state make and price. T. W. Cover, 4203 Howard St., Fair Oaks, Calif.

BUS, Inter-City type, will pay cash. Joe Beasley, 816 Tenth St., Port Huron, Mich. 5-6

CELESTE, state condition, make, model and price. Also will buy a used harp, one I can take with me. Wally Brown, Box 220, Oklahoma City, Okla.

DRUMMERS TRAP TABLE, please send price and brief description. Ed Becht, 510 Dowling Blvd., San Leandro, Calif.

FLUTE, also alto flute, Powell or Haynes. Send serial number, condition and price. Albert Block, 235 West End Ave., New York 23, N. Y.

FRENCH HORN, either Kruspe (pre-war) or Geyer. State history. Chas. Kavaloski, 1042 20th Ave. North, South St. Paul, Minn.

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WANTED: **Symphony Musicians for leading metropolitan orchestra, 20-week season, opportunities for employment in business, industry or schools. Violin, viola, stg. bass, first clari., flute, and harp. Apply Box 37, International Musician, 39 Division St., Newark, N. J.**

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LIBRARY, used, for tenor band. Special arrangements preferred. Please be reasonable. Grover Anderson, Colonial Lake, Camden, S. C.

MUSICAL ITEMS, old sheet music, music journals, theater items, billboards, N. Y. Clippers, etc. Programs, pipe organ material, band "cornets." Anything pertaining yesteryear profession. List with price. Wm. Maclaine, Route 2, South Haven, Michigan.

SAXOPHONE MOUTHPIECE, tenor, metal Berg Larson. Old model with small tone chamber; No. 2 tone chamber. Musician, 1359 Touhy Ave., Chicago 26, Ill.

TIMPANI, used set of pedal, preferably Leedy with friction-grip pedal. Also 30" and 23" hand-tuned or pedal timpani. Advise size, type, condition, price. Jesse Kregal, 3310 23rd Road, North Arlington 1, Va.

TUBA, Eb, bell front preferred, or Eb Sousaphone. Must be brass lacquered finish, large bore, and in A-1 condition. Wm. J. Bell, 2772 South Linebarger Terrace, Milwaukee 7, Wis. Phone: HU 3-0275.

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BASSIST, experienced, willing to travel with trio or orchestra. Read, fake, bow. Will travel at given notice if given a chance. Bob Stillman, 468 Third St., Laguna Beach, Calif. Phone: HY 4-0472.

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BASSIST (String), experienced, can write, double on tuba (BBb). Will work duo, trio, etc.; reliable, will travel. Local 550 card. Jimmie Garrett, 10226 Kempton, Cleveland 8, Ohio. Phone: UL 1-7820.

COMBO, piano, bass, drums and female vocalist. Highly polished and versatile; prefer jazz. Available for work; Local 802 cards. Musician, P. O. Box 1829, New York 1, N. Y. Phone: UN 5-5000 Ext. 19.

COMBO, five-piece group, ten years experience. Society, Dixie, shows, etc.; fine sound. Desire steady weekend or club dates around New York City. Ray Costa, "The Soft Winds," phone: HOllis 4-0834.

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COUNTRY MUSIC JAMBOREE, Junie Lou and Her Pine Hedge Ranch Hands with the Jamboree Sweethearts. Available for fairs, parks, schools, theatres, etc. Norman Kelly, Box 569, Franklin, Pa. IDlewood 2-4633.

DRUMMER, also doubles vocals. Name band experience, play any style. Age 30, neat, dependable. Own transportation; photos and information available. John Bonino, 934 Drake St., Madison, Wis.

DRUMMER, seeks employment with combo, five or more nights a week, in or out of town. Also interested in summer engagement in mountains. Local 802 card; have car. Salvatore Alcury, 10 Orient Ave., Brooklyn, N. Y. STagg 2-8028.

DRUMMER, age 25, single, reliable. Five years experience, plays Latins, jazz, Dixie, swing, society, etc., for all occasions. Desires weekend dance band work in Bronx, New York and Westchester. Jim Civi, Phone: TA 8-8660 (7 - 9 P.M.)

DRUMMER, age 29, neat, reliable. Prefer two or more nights a week, commercial type combo, four or five man group. Local 746 card, Scotch Plains, N. J. Phone: 889-9279, between 7:00 and 9:00 P. M., Mon. through Thurs.

DRUMMER, available for weekends on any kind of engagements. Local 802 card. Paul Everly, 105-17 62nd Drive, Forest Hills 75, N. Y. Phone: IL 9-3625.

DRUMMER (Teacher), 24, reliable, experienced in all styles; group vocals. Desires steady 3 - 6 nights in New York - New Jersey area. Also available for recording dates. Phone: MA 2-0256 (7:00 - 10:00 P.M.)

DRUMMER, college student desires work for summer weekends, in New York City and vicinity. Thoroughly experienced in all types of music. Local 802 card. Phone: Brooklyn, N. Y., NI 8-5743.

DRUMMER, interested in joining combo or Hammond organist. Play all tempos, Latin to jazz. Experienced, will travel, consider all offers. Interested in club or resort work; Local 526 card. Bob O'Connor, % Hutchinson Rivinus & Co., 99 John St., New York, N. Y. Phone: CO 7-0544, between 9:00 A.M.-5:00 P.M. (If not in, call back, do not leave message).

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DRUMMER, marimba music, copyist. Interested in joining band or combo. Will rehearse, appearance. Call PR 8-5561 before 10:00 P. M. or write: George Chevalier, 5446 South Union Ave., Chicago 9, Ill. Work in and around Chicago area. Local 10 card.

DRUMMER, "Tommy Morris," call me at EL 1-8888.

DRUMMER, who doubles vocals; vibist, who doubles guitar and vocals. Both desire traveling, resort and/or cruise work. Experienced, night club and resort work. Age 19 and 21 respectively; sober, good appearance, dependable. Play all types of music; prefer modern society. Local 526 cards. Barry Tee, 163 Lincoln St., Jersey City 7, N. J. OL 9-4794.

DRUMS, will consider road or location job. Big band and small group experience; read or fake. Local 257 card; available June 1. Bill Gowen, 416 North Cedar Ave., Cookeville, Tenn. Phone: JA 6-2227.

ENTERTAINER, vocals, piano and accordion, for cocktail lounges within 30 mile radius of Newburgh. John Lakata, Hillside Lake, Wappinger Falls, N. Y. CApital 6-5217.

FEMALE JAZZ, "The Four Gems," piano, trumpet, guitar and drums; "The Five Gems," with bass. Local 802 cards. Available for club dates, night clubs, etc., New York vicinity. Phone: GR 7-1573 —ED 4-4724.

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GUITAR (Steel), some pedal, double bass rhythm, country and western. Male, ten years experience, TV, radio, road, clubs. Will re-locate for full time area work; prefer not to travel. Lynn Strauff, 114 Groton Ave., Cortland, N. Y. Phone: SK 3-1051.

GUITAR, bass, trumpet, vocal; R 'n' R, R 'n' B, country and western, jazz. Experienced; have instruments, will travel. Larry Wellington, 5505 Reeds Road, Mission, Kansas.

INSTRUMENT REPAIRMAN, experienced on woodwinds, some brass. Would like position in music store; also teach sax, clarinet and play these professionally. Lew Lennan, 775 Congress St., Portland, Maine. SP 3-3094.

ORGANIST, experienced, society-dance. Combine organ and piano simultaneously. Hotel resort work, New England area. Pictures, resume. Local 37, Joliet, Ill., card. April Stuart, 111 South Ashland, Lexington, Ky. Phone: 4-2361.

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ORGANIST, Hammond, doubles sax, clarinet, vibes. Good appearance; read, fake, cocktail, dance, solo. Locals 802, 248 cards; travel or local. Organist, 201 Howard, Rochelle Park, N. J. Phone: HUbbard 8-7969.

PIANIST, desires steady summer gig in hotel or night club, N. J. shore area. Experienced in commercial, jazz, Latins, some society if necessary, cut shows. No bad habits; no rock 'n' roll. Phone: HU 5-8051 (New Jersey, 6 - 8 P. M., ex. Thurs.)

PIANIST, much experience, dance, combos, show work and jazz; also arranger. Read and fake well. Available for work. Local 802 card. Musician, P. O. Box 1829, New York 1, N. Y. Phone: UN 5-5000 Ext. 19.

PIANIST, semi-name experience, good recent bookings. Wants better type hotel or resort work. Have large repertoire and excellent ear. Write: 709 West Fifth Ave., Florala, Ala.

PIANIST, age 30, combo or single, Local 10 or 203 area. Read anything, play all styles. Pianist, Box 4052, Hammond, Ind.

PIANIST, desires steady summer job in hotel or club, beginning June or July. Experienced in society, commercial, jazz, Latin; excellent reader. Neat, friendly, age 21. Charles Spiegel, 2095 Creston Ave., New York, N. Y. SE 3-3886.

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(Continued on page forty-five)

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