

June 1959

# MUSICIAN

international



Art Van Damme • page 12

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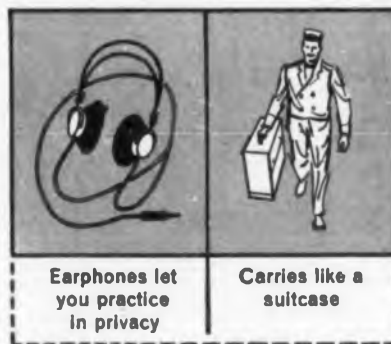


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#### CONTENTS

- 7 Where They Are Playing
- 8 Development in Film Situation—Senator Morse's Speech
- 9 President Kenin's Message to the Delegates
- 9 Ex-President Truman Becomes a Life Member of Local 27
- 10 Best New Dance Band of 1959
- 12 Art Van Damme—Don Corulli
- 14 Summer-Time Is Music Time
- 16 Sidney Bechet
- 19 Summer "Cookouts" for Jazz Musicians—Harold T. Flertley
- 20 Educational Notes
- 21 Honors, Awards and Prizes
- 22 Spotlight on Tony Lavelli
- 23 International Executive Board Minutes
- 24 Modern Drumming—Charles Perry
- 26 Trumpet Talk—Dan Teitzlaff
- 28 Jazz Improvising for All Instruments—Walter Stuart
- 30 Violin: Views and Reviews—Sol Babitz
- 32 Meet Your First-Desk Players
- 34 Semi-Finals Bands in the A. F. of M. Chicago Play-off
- 36 Hal McIntyre
- 37 Over Federation Field
- 41 Know Your Conductors
- 43 Radio and Television
- 44 Closing Chord
- 45 Official Business
- 46 Tune Trends

#### COVER

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**INTERNATIONAL MUSICIAN**



# Where they are playing



Oscar Peterson



Jan Edward

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

Above: OSCAR PETERSON is scheduled to perform at the Sixth Annual Newport (R. I.) Jazz Festival at Freebody Park being staged over the Fourth of July weekend . . . JON EDWARD is doing a series of college and ballroom dates in the New England states.

## EAST

The Tommye Freeman Trio (Joe Town, bass and vocals; Tommye Freeman, drums and vocals; and Harry Freeman, piano and organ) is in its fourth year at the Molly Waldo Restaurant and Lounge in Marblehead, Mass.

The Jimmy Salonia Band

(Jimmy Salonia, trumpet and trombone; "Doc" Warmley, piano; Sam Vinci, alto and tenor sax; and Jack Brussels, drums) plays five nights a week at Denino's Restaurant in Hartford, Conn.

Frances Scott, piano, organ and vocals, is in her eleventh consecutive year at Ray Ryan's Homestead Restaurant in Troy, N. Y. . . . The Bob Ellis Orchestra appears nightly at the Las Vegas Music Bar, Syosset, Long Island, N. Y. . . . During the month of June Guy Lombardo will take on only weekend bookings so that he can devote the rest of the week to the "Song of Norway," which he is again producing at Jones Beach with Len Ruskin.

The Three Guys and a Doll (Hank Jackson, piano; Ben Ventura, sax; Jerry Friday, bass; and Jodi Lynn, drums and vocals) are completing their second season at the Marlton Manor, Del Township, N. J., and will head for the Macambo in Wildwood, N. J., on July 3 for the summer months. . . . Frank Kreisel and his Marveltones

(Frank Kreisel, accordion and piano; George Cipollone, guitar; Don La Penta, bass and sax; and Ed Purcell, drums) are appearing nightly at the Holiday Cocktail Lounge in Woodbridge, N. J. . . . Lee Vincent's Orchestra is booked for a week's engagement at the

Steel Pier, Atlantic City, N. J., beginning June 19. Lee takes to the airwaves every Saturday from 11:00 A. M. to 1:00 P. M. featuring only dance bands over station WILK, emanating "live" from one of Wilkes-Barre's (Pa.) large department stores . . . A jazz concert presented at the Academy of Music in Philadelphia, Pa., May 17, featured the Benny Goodman Orchestra. Ahmad Jamal Trio and Dakota Staton . . . The Bobby Escoto Manbo Band is closing out its fourth year at Philadelphia's RDA Club. Members include Paul Patterson, drums and timbales; Olga Escoto, maracas and vocals; Carmen Malafronte, piano; and Bobby Escoto, guitar, conga drums, vocals and leader . . . The Ray Ruschell Orchestra, organized in 1927, has been performing at the Moose Home in Washington, Pa., for the past two years. The assemblage has Ray Ruschell on sax, Marwood Ruschell on drums, Harold Knestrick on piano, Robert Ruschell on bass, and Paul Franks on trumpet.

The Sammy Ferro Trio (Bill Hayes, organ, piano and vocals; Ralph Mola, guitar, bongoes and timbales; and Sammy Ferro, bass, vibes, trombone, drums and vocals) is in its seventh summer season at the Henlopen Hotel, Rehoboth Beach, Del.

(Continued on page thirty-six)



## RESPONSE

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# Congressional Investigation on Importation of Foreign Sound Track Demanded by Senator Wayne Morse

● Demand for a congressional investigation to protect dwindling job opportunities for American musicians and other workers in the filmed entertainment industry from the unregulated importation of foreign recorded music and from "run-away" film-making abroad was made in the United States Senate, Washington, D. C., May 28, by Senator Wayne Morse.

The Resolution which accompanied the Oregon Democrat's stinging criticism of what

he terms "a widespread evasion of the spirit and intent of immigration and tariff statutes," provides for a Senate inquiry to determine "what changes, if any, should be made in existing tariff laws in order to protect domestic industries and to alleviate problems of unemployment created by such practices." The Resolution also demands the enactment of remedial legislation.

Senator Morse's appearance on the Senate floor came only a few hours after he had met

in his office with President Herman D. Kenin and all the members of the International Executive Board of the American Federation of Musicians. It also marked the second time since July, 1958, that the Oregon Senator has made such a demand. His current proposal for Congressional investigation is supported by pending house legislation proposed by Rep. Frank Thompson, Jr., of New Jersey.

Recalling that he had informed the Senate almost a year ago of the alleged abuses in the film-making industry, Senator Morse observed that "as is always the case where law is evaded or sidestepped, the passage of time has compounded the injustices and multiplied the victims."

Senator Morse said he had been currently informed in detail by a "great labor leader." Herman Kenin and his fellow officers, of the hardships that continue to mount from unregulated substitution of cut-rate "canned" music for live American musicians. He observed that the officers of the A. F. of M. had also told him further of the job-destroying effects of the twenty per cent Federal excise tax which, he said, operates as a tax upon music and other employment in the entertainment industry. "I have assured these gentlemen," Morse told the Senate, "that I shall continue my efforts to eliminate this unfair excise."

Returning to the subject of run-away film-making abroad, Morse discussed in grim humor the recent filming of an American historical movie depicting the life of John Paul Jones. "Almost any day now the American public will be invited to pay their money at the box office to see the life of this great American patriot depicted on the screen," said the Senator.

"They will see the signing of the Declaration of Independence—as filmed in Spain: they will see a lavish ballroom scene of a social event at Fredericksburg, Virginia, during the time of John Paul Jones. In this revolutionary setting the 150 "Virginia Belles" . . . are in actual fact 150 Spanish señoritas whose raven tresses are hidden behind 150 blonde wigs . . . but nowhere among the many screen credits will the viewers find any printed word disclaiming that the celluloid sequence is not a truly American-made product."

Quoting President Kenin as reporting that fully half of the 267,000 members of the A. F. of M. have been denied employment by the substitution of mechanized music, Morse noted that the Hollywood film council representing some 24,000 other artists and technicians dependent upon the film-making industry is likewise suffering unemployment resulting largely from what the council describes as "run-away" operations abroad.

"Here in Washington we are engaged, pursuant to Congressional authority, in creating a national center to foster the living arts which are basic to the American way of life," Morse said, "yet we sentence thousands of our artists who are the only living embodiment and expression of this culture, to eke out a pitifully meager existence. We are failing to give due consideration to mounting threats to their livelihood posed by expanding mechanical substitutions for the living arts; we are failing to enforce effectively the guarantees already on our statutes for their protection," he declared.

(Continued on page thirty-eight)

INTERNATIONAL MUSICIAN



A. F. of M. officials meet with Senator Wayne Morse in Washington, D. C. Left to right, front row: George V. Clancy, Treasurer; Herman D. Kenin, President; Senator Wayne Morse; Stanley Ballard, Secretary; Leo Repp, Executive Board Member. Back row: Hal Leyshon, Public Relations; Alfred J. Manuti, Executive Board Member; William J. Harris, Vice-President; Walter M. Murdoch, Executive Board Member; Phil Fischer, International Representative of Motion Picture Studios; Henry Kaiser, A. F. of M. Attorney; Charles Kennedy, Executive Board Member; E. E. Stokes, Executive Board Member.



## TO THE CONVENTION DELEGATES AND ALL OTHER MEMBERS OF THE A. F. of M.

● To describe 1958-59 as a busy year would be a mild understatement. Truly, it has been a year of new beginnings and real achievements.

It has seen a pension plan made available to all musicians whose locals choose to participate; it has brought into effect the best contract ever written with the networks; it has seen a world-wide pact established for the mutual protection of musicians throughout the free world; it has found the Congress of the United States alerted to and concerned about the inroads of runaway recordings and importations of foreign sound track; it finds us hammering away at the iniquitous 20 Per Cent Tax, with more bills to repeal this injustice than ever before presented to a Congress; it has found your President personally on the scene at several state and regional conferences and significant events of individual locals which I shall list later in this report; it has marked the winning of important decisions in the continuing court battles that are a sequel to a troublesome, but declining, threat of dual unionism in one important jurisdiction; and it has seen the Federation embark upon two continent-wide promotions in behalf of live music promotion.

Many of the gains and achievements recited above still are maturing; the returns are not yet all in, but everywhere the progress is marked and unmistakable.

—from President Kenin's Report.



## FORMER PRESIDENT TRUMAN BECOMES LOCAL'S LIFE MEMBER

He receives card from Mike Isabella,  
President of New Castle Local 27.

● One of the Federation's most distinguished card bearers and one of its most active local officers got together at New-castle, Pennsylvania, a few months ago, when Mike Isabella, long-time officer of Local 27, presented a silver membership card to former President Harry Truman on the occasion of the latter's visit there for a political rally. A pleased President Truman said the card will repose in the Truman Library at Independence, Missouri, along with a grand piano and a lifetime card presented him by the Federation.

A life membership card from the A. F. of M. was presented to Mr. Truman in January, 1949. The plaque commemorating this event reads: "The Honorable Harry S. Truman, President of the United States of America and champion of world peace, whose mastery of harmony in statesmanship, as in music, has contributed so largely to world fellowship of man, is hereby named an Honorary Life Member of the American Federation of Musicians of the United States and Canada."

# BEST NEW DANCE BAND of 1959



**CLAUDE GORDON'S BAND.** Los Angeles winner of the International title of the Best New Dance Band of 1959 at Roseland Dance City, May 11, as representatives of the Southwest region where they defeated twenty-one bands at the Palladium in a two-night competition.



**BEST BAND WINNER** Claude Gordon of Los Angeles, holding trophy, is congratulated by President Kenin and by Rennie Drumm, left, Springfield, Massachusetts. Drumm was runner-up in the Finals of the Best New Dance Band of 1959 contest held at Roseland Dance City, New York, May 11.

## President Kenin Voices Appreciation on Completion of Best Band Contest

The choice of the Claude Gordon band of Los Angeles as the Best New Dance Band of 1959 marked the culmination of a six months' search by the Federation to discover new musical talent. I am happy to say that we were successful. It was immensely satisfying to see some 170 orchestras, composed of young and as yet unrecognized players, enter the competition.

From these 170 eager young bands, nine regional winners competed in Chicago on May 8. The top four chosen there were flown to New York for the final play-offs on May 11.

In conducting this competition, the Federation proved two points. First, the dance business is definitely not dead in the United States, because people in all parts of our country are not only willing but anxious to dance to live music. Second, there is plenty of new dance band talent available as proven by the 170 capable young bands entering our contest.

We received excellent publicity on this nation-wide contest in the newspapers, trade publications, and on radio and television. We have every reason to expect a continuing warm response from the public as to the worthiness of this project.

It is our intention to maintain continuing contact with the "Best Band" winner and the other three finalists, to

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ascertain how this competition has aided them in their careers. We shall report to you from time to time as to their progress.

I should like to thank the members of the National Ballroom Operators' Association, the members of the "Best Band" committee, and all those public-spirited citizens in the related business, educational, civic and entertainment industries, for their valued counsel and active assistance.

My sincere appreciation also goes to the officials of the many locals who sponsored the "Best Band" contest, to those members of the International Executive Board, and to the traveling representatives who directed the regional competitions. And to Stanley Ballard, our International Secretary, my warmest thanks for taking over the exhausting task of chairman of the "Best Band" committee, in addition to his regular duties!



Claude Gordon's fifteen-piece dance band from Los Angeles played its way into favor before a judging panel of "name" band leaders and an enthusiastic crowd of dance devotees May 11 at New York City's Roseland Ballroom, to win the title of "Best New Dance Band of 1959." Gordon took first place in the competition against three other finalist bands in the nation-wide contest sponsored by the Federation.

Ronnie Drumm's band from Springfield, Massachusetts, was a highly popular second place winner, and the other finalists were the bands of Gene Hall, Denton, Texas; and Johnny Lewis of Chicago.

One hundred and seventy bands from all parts of the United States and Canada competed in six months of local and regional contests held in cooperation with A. F. of M. locals and the National Ballroom Operators' Association, which terminated in the New York play-off.

The successfully sponsored Federation contest was dedicated to the revival of public dancing to live music; to the formation and

*(Continued on page thirty-five)*



**Top: RONNIE DRUMM'S BAND,** Springfield, Massachusetts, runner-up in the finale of the Best New Dance Band contest, representing the Northeast region as the result of taking first place over eight bands at Bridgeport, Connecticut. Drumm rehearsed his band eight months before accepting engagements, then began playing all over New England, particularly in Massachusetts and Connecticut. Bob Isarne, piano, wrote the entire book of arrangements. The band, whose leader plays trumpet, plays a style characterized as "big round sound."

**Middle: GENE HALL BAND,** Denton, Texas, which played off a tie in Chicago as representatives of the Mid-south region following competition at Fort Worth, Texas. The band, which is led by Ed Summerlin, is composed of both undergraduates and faculty members of North Texas State College, Denton. It has developed a wide following in the southwest.

**Bottom: JOHNNY LEWIS BAND,** Chicago, finalist, winner of the Mid-central state competition over eight bands in its home city. Leader Lewis is one of the busiest men in the entertainment business. In addition to leading his band at dates throughout the Chicago area, he also manages a theatrical agency and an amusement park in Addison, Illinois.





# ART VAN DAMME

by **DOM CERULLI**

The accordion has found its rightful place in the jazz world through his efforts.

● For years the possibility of a jazz musician swinging on an accordion was considered as remote as that of a blacksmith carrying a tune on his anvil.

But times have certainly changed.

Not only is the accordion an accepted "swinging" horn in jazz, but it has also been featured at such hallowed sites as the Newport Jazz Festival, Chicago's Blue Note, New York's Birdland, and many other jazz spots.

In the hands of such practitioners as Leon Sash, Angelo Di Pippo, George Shearing, Mat Mathews, Pete Jolly and Art Van Damme, the accordion transcends its one-time role as the important instrument in a polka group and becomes a dynamic force capable of a wide range of sound and emotion.

Through Van Damme, particularly, the accordion has won the respect of jazzmen the country over. In addition, and this is even more surprising, the instrument has also won the respect of the severest critics in jazz—the fans.

And no one is more aware of the uphill struggle it's been to project the accordion as a respectable jazz instrument than Van Damme, who has lived with one nearly all of his thirty-nine years.

"The accordion field is a difficult one," he says. "It is tough to get the public to accept jazz accordion. Leon Sash and Mat Mathews are doing much for the cause.

"In my case, however, it's something different. Our group must perpetuate our style, much as Shearing has, with definite ensemble sound, in order to reach the public.

"Basically, I strive for more and more ar-

rangement sounds. I'd say we average four choruses on the tunes we do on TV. Two are arranged and two are improvised.

"When we work night clubs, we let the improvised work run into several choruses and on and on for each man."

Van Damme speaks from nearly thirty years of experience in music!

Born in Norway, Michigan, Art started playing the accordion at the age of nine, practically about the same time he could heft it. He studied first with Ernest "Pines" Caviani of Iron Mountain, Michigan.

When the Van Damme family moved to Chicago a few years later, Art attended Amundsen High School and began studying classical accordion. But even as his head was in the classics, his feet were tapping the rhythms of jazz.

"I originally started my own group in high school in 1938," he recalls. "My first group had accordion, bass and guitar. In '39 I switched to an accordion-vibes-bass combination."

He worked with that instrumentation around the clubs in Chicago for three years. Then, in 1940, his group joined the Ben Bernie Orchestra. Later, after leaving Bernie and returning to small group work, he enlarged his trio to a quartet, then finally to a quintet. To the accordion-vibes-bass combination, he added guitar and drums, for the instrumentation he uses today.

"As far as accordion is concerned," Art explains, "vibes and bass join to create the fullest sound, although there is a lack of rhythm. And, of course, this combination allows you to use several melodic lines. With

guitar and drums, we have melodic and rhythmic things going."

At this juncture in his career, fortune smiled on him and the Van Damme sound became established on NBC radio out of Chicago. It has been a fixture ever since. The group has had staff status as a group, and the security cushion of studio work has enabled the Van Damme Quintet to operate regionally safe and financially sound.

It was shortly after joining NBC in 1944 that Art added the guitar to his group and rounded it out for the sound he wanted. The studio position has kept the group pretty close to Chicago most of the time, although it does get into nearby Milwaukee on rare occasions. Art has played club dates in Kansas City and Toronto, too, but mostly, the group stays in Chicago where it concentrates on radio and recording work.

He started recording in 1945 with the now-defunct Musicraft label, switching to Capitol a year later, where he stayed until 1952. During his Capitol years he recorded with his group, and as accompaniment to the Dinning Sisters.

In 1952 he joined Columbia, where a steady stream of fine longplay records has been issued, along with some single records and some sides on which the Van Damme group accompanied singers Jo Stafford and Frances Bergen.

Traveling for club dates necessitates taking time off from studio work, and, as Van Damme explains, "Our salary and hours are too fine to give up."

(continued on page sixteen)

INTERNATIONAL MUSICIAN

# CONN SALUTES

## Best New Band '59!

A. F. of M. National Dance Band Contest



## Claude Gordon

### and the Gordon Clan

Claude Gordon  
Sanford Skinner  
Kenneth Hillman  
Dick Forest  
Jack Redmond  
Paul Heydorff  
Pete Gallodoro  
Cecil Hill  
Ronald Brandvik  
Wayne Songer, Jr.  
Charles Harris  
Jerry Geddes  
Robert Piper  
Darts Alexander

Trumpet  
Trumpet  
Trumpet  
Trumpet  
Trombone  
Trombone  
Alto & Clarinet  
Tenor & Clarinet  
Tenor & Clarinet  
Baritone & Bass Clarinet  
Drums  
Bass Fiddle  
Piano  
Singer



## They all play



CONN CORPORATION  
ELKHART, INDIANA



The music festival sites are chosen for their scenic beauty and for their healthfulness: Greenleaf Lake, Tulsa, Oklahoma, where the Greenleaf Lake Festival is to be held June 15 to August 8 under the auspices of the American Federation of Musicians.

# Summer-Time is Music Time

One of the healthy aspects of music today is summer-time concerts. Come June, America tunes up to music which for variety and zest compares with winter's best. "Pops" mingle classics and Broadway hits. Opera series are at winter level. Month-long festivals draw thousands to the nation's scenic centers. Camp-up conclaves teach music in all its ramifications. Jazz shindigs measure up to the best hand sessions holding forth in winter's smoke-filled night clubs.

## "Pops"

Take that metamorphosis—the change from the winter symphonic series to the pops programs. Besides presenting a happy convergence of stars above with stars below, these summer concerts are a barometer of communities' growing sense of responsibility toward orchestra musicians. To the hundreds of men and women making up these orchestras, summer concerts spell that state of bliss: a year-round living wage.

Thus the Robin Hood Dell Concerts extend the season of the Philadelphia Orchestra men, Esplanade Concerts of the Boston Symphony men, Ravinia of the Chicago, the Lewisohn Stadium of the New York, and Hollywood Bowl of the Los Angeles. The titles of such series may be simple designations—the Cleveland Summer Orchestra, the Buffalo Civic Orchestra, the Rockford (Illinois) Symphony Summer Series, the Grant Park Concerts (Chicago), the Detroit Little Symphony. Their names may suggest the out-of-door character of the enterprise—the Baltimore Starlight Pop Concerts, the Honolulu Symphony Outdoor

Concerts, or the "Music Under the Stars" programs of Memphis, Milwaukee, Tampa and Wheeling, West Virginia. Or they may be called "pops," suggestive both of the word "popular" and of the contents of the bottles sold by the thousands in lobbies and park concessions at these events. Thus the Minneapolis Pops Orchestra, the St. Paul Pops Concerts, the Summer Pops of New Orleans, the Alabama Pops, the Rhode Island Pops, the Connecticut Pops.

The management of these series have several ways of choosing conductors. The podium occupant of the regular season may be used. Alfredo Antonini, for instance, serves both as winter and summer conductor of the Tampa Philharmonic, Hermann Herz, of the Duluth Symphony, Joseph Levine, of the Omaha Symphony, and George Barati, of the Honolulu Symphony. The assistant conductor of the regular season may take over as full conductor of the summer season. Thus Louis Lane, assistant conductor of the Cleveland Orchestra, is podium occupant for the Cleveland Summer Orchestra; Valter Poole, associate conductor of the Detroit Symphony, is regular conductor of the summer's Detroit Little Symphony; and Walter F. Moeck, assistant conductor of the Birmingham Symphony, is conductor of the Alabama Pops.

The usual procedure, however, is to have an entirely different conductor identified with the summer series. Thus Arthur Fiedler is conductor of Boston's Pops and Esplanade Concerts, John Anello, of Milwaukee's "Music Under the Stars," Robert Shaw, of San Diego's Symphony Summer Concerts, and

Ezra Rachlin, of the Houston Summer Symphony.

The Crescent City Concerts Association has a good arrangement. It selects its summer pops season podium occupants from members of the orchestra who have conducting backgrounds.

Another popular recourse is to have a series of guest conductors, a practice followed by Robin Hood Dell, Lewisohn Stadium, Grant Park and others.

The programs of these symphonic series, though more varied and unpredictable than the winter series, still have constant factors. Soloists are considered important magnets and are carefully selected. "Salutes" to almost any place or person apt to be a drawing card—Italy, Scandinavia, Cole Porter, Puccini, Broadway—are scattered through the season. One ballet program and one jazz program are usually included.

## Operatic Strongholds

Two large cities emphasize operatic performance over symphonic, and the endurance of the projects attest to their practicality. For the past thirty-eight years Cincinnati has been presenting grand opera four times weekly during June and July, and for the past forty years St. Louis has been giving light opera seven nights a week from early June to September.

The St. Louis Municipal Theatre Association has a payroll every summer of nearly half a million dollars and employs about 420 persons annually, including a fifty-member orchestra culled mostly from the St. Louis

Symphony. More than 1,400 firms and individuals underwrite the project to the amount of nearly \$160,000, money which is duly turned back to them to the last cent, from amounts accruing from ticket sales. The twelve-week season usually has eleven operettas or musical shows in the repertory, most of them fresh from Broadway. (*Lady in the Dark*, *Show Boat*, *Finian's Rainbow*, *Oklahoma* have been past hits.) Each show is given around eleven times.

New sets, new lighting, new costumes, new staging will be part of the Cincinnati Summer Opera season. Dino Yannopoulos, stage director, will help revitalize *Tosca* and *Andrea Chenier* in Cincinnati as he did for the Metropolitan Opera. New choreographer and director of the new summer opera ballet is dancing star Nelle Fisher, a former member of the Martha Graham Company.

Among the new artists featured in the new summer opera season are the La Scala tenor Giuseppe DiStefano as *Andrea Chenier*, July 4 and 8, and Des Grieux in *Manon Lescaut*, July 11 and 15; Piero Miranda-Ferraro, tenor, as *Rhadames* in *Aida*, June 20 and 24, and Don Jose in *Carmen*, June 28 and July 3; Metropolitan opera soprano Mary Curtis-Verna as *Aida* and as *Madelaine* in *Andrea Chenier*; New York City Center's Elisabeth Carron as *Madame Butterfly*, June 27 and July 1; and Vienna Stadt's Opera Nell Rankin as *Amneris* and *Carmen*.

New conductors joining Fausto Cleva on the summer opera podium for the first time will be Julius Rudel of the New York City Center, who will direct the first Cincinnati performance of Carlisle Floyd's *Susannah*, Alberto Zedda, of Milan, who flies to Cincinnati from Paris to conduct *Barber of Seville* and *La Bohème*. In addition to Zedda and Rudel, Metropolitan Opera conductor Ignace Strassegger will conduct the two *Carmen* performances.

The Cincinnati Summer Opera is financed through the United Fine Arts Fund. The fifty-five-piece orchestra is chosen from members of the Cincinnati Symphony. Performances are held in the Cincinnati Zoological Gardens which seats 2,900.

#### Festivals Far and Near

"Pops" centered in large cities are an extension of one of America's oldest musical traditions, namely, band concerts in parks and on the village square. Of twentieth century origin, on the other hand, are the festivals held far from cities in one-time all but inaccessible spots of scenic beauty. We have automobiles and good roads to thank for the upsurge of these festivals, but let's not forget the work done by the musical pioneers who have transformed such places from outdoor hobbyists' hangouts to centers of music. Thus the Berkshire Music Festival is an outgrowth of the late Serge Koussevitzky's ambition to provide a center where young musicians could add to their artistic experience. The Aspen Music Festival in the Rocky Mountain region of Colorado was initiated by music lover Walter P. Paepeke. Thor Johnson was prime motivator in the founding of the California Ojai Music Festival (1949) and the Peninsula Festival in Fish Creek, Wisconsin (1953). James Christian Pfohl was founder in 1946 of the Brevard Festival in North Carolina.

(Continued on page eighteen)



The Aspen Music Festival and Music School near Denver, Colorado, has a tent—"The Amphitheatre"—for an auditorium. The acoustical properties are of the best and the stage is designed to accommodate a full orchestra.



The Grant Park Stadium in Chicago, where an eight-week season of symphonic music is presented by the Chicago Park District. The stadium concerts in the heart of the large cities draw millions and instill a love of good music.



## Art Van Damme

(Continued from page twelve)

The quintet has a book of well over two hundred swinging arrangements, with more added regularly; and a great many head arrangements.

Despite the regional nature of the group, Van Damme retains an active interest in jazz and in jazzment. He follows the advances being made on his instrument with a great deal of satisfaction.

"I follow jazz as much as I can," he says. "It's the real form of music I like. My style isn't the new type of thing, although I've tried to change to it."

He admits that the Benny Goodman band of the 1930's was his earliest influence. In fact, when he discovered that many figures Goodman played on clarinet could be played on the accordion, Van Damme became a jazz musician.

His mastery of the instrument, his excellent taste as a leader and soloist, and his ability to get around on the accordion won him top honors in the annual *Down Beat* magazine polls in 1952 and 1954.

In that magazine, late in 1954, Van Damme wrote, "I'm firmly convinced that, because of better teaching, jazz accordion players of tomorrow are going to be much better than today. The groundwork is there. There's a place for the instrument in the jazz field."

"And, thanks to the advances of the last fifteen years, one thing is certain: when you strap on that accordion, you don't have to play 'O Sole Mio'."

As one of the major forces who has helped to bring this very situation about, Van Damme devotes much of his non-playing time to writing for his instrument and his group, and to working on accordion folios.

For Excelsior Accordions, Inc., Art set down the stepping stones to his success in a handsome booklet entitled simply, "Art Van Damme—Jazz Accordion." The title tells the story. The book contains a resume of Art's career and some tips on playing jazz for budding accordionists.

In the folio field, Van Damme's writing also serves a valuable function. He writes for advanced students and for musicians seriously interested in playing jazz on the accordion.

"I feel you can't teach small children to play jazz," he explains. "You must study to learn your instrument first. You must know harmony and composition. Your accordion must respond to your touch immediately."

When he can find some time to spend away from music, Art enjoys his family. (He married the former Dorothy Van Goethem in 1941, and they have three children ranging in age from four to fourteen.) He lives in Maywood, Illinois, not far from Chicago, and takes his exercise, when he can get it, swimming, golfing, riding, or participating in any active sport available.

When he checks in for a job, he straps on an instrument for which he has done very much in the world of jazz.

And surely, because of the fine Van Damme jazz work, there are youngsters all over the nation picking up accordions with intentions of swinging.

He has been a healthy influence on jazz in general, and an invaluable spokesman for the accordion as well.

## SIDNEY BECHET... Famous Saxophonist

In the death on May 14, in Paris, France, of Sidney Bechet, the world has lost a musician of skill and artistry. This jazz saxophonist and clarinetist had a large following in France and other European countries as well as in America.

Born in New Orleans, on May 14, 1897, Bechet was the first jazz musician to make use of the soprano saxophone as his chief instrument. He started as a clarinetist—indeed borrowed his brother Leonard's clarinet at the age of six to practice on—and held as his model George Baquet, clarinetist with John Robichaux's orchestra. He also sat in with Freddie Keppard's band, and had played with Jack Carey, Buddy Petit, and the Eagle Band of New Orleans before he was seventeen.

A warm, flowing style, pointed up by an intense attack and a broad "sunny" vibrato at slow tempos, characterized his playing from the start. He toured the southern states from 1914 to 1916 with Clarence Williams' Band and that of Louis Wade, then worked a while with King Oliver's Olympia Band before trekking to Chicago to work with Tony Jackson, Freddie Keppard and others. Then, in 1919 he moved on to New York, joined Will Marion Cook's Southern Syncopated Orchestra and went with the band to Europe.

The soprano saxophone was added to his repertoire of instruments when he saw a model displayed in a music shop window in London in 1919, bought it, and, taking to it from the start, soon made it his chief vehicle of expression. Most of his best performances have been recorded with this instrument.

While acting as soloist with Marion Cook's Orchestra in Europe, Bechet was heard by

Ernest Ansermet, and this conductor of the Orchestra de la Suisse Romande wrote enthusiastically of the "extraordinary clarinet virtuoso" whose performance was that of an "artist of genius." Thus Bechet became one of the first jazz musicians to be acclaimed by a distinguished musician in the classical field.

He performed with Cook's Orchestra in England before King George V, then, when the larger group broke up, toured Russia, Italy and Egypt with a smaller group. From 1928 to 1938 he was periodically in and out of the Noble Sissle Band playing both in America and Europe.

There followed a brief period during which he operated a shop in Harlem. Staging a comeback in the early 40's, he became a popular attraction in night clubs, on radio and in jazz concerts. These latter included several at Town Hall, New York, with Eddie Condon.

In 1950 Bechet returned to France to play in Paris and on the Riviera. He became a national vaudeville figure, his fame in this category transcending for the French even his popularity as a jazzman.

On April 4, 1953, his first serious work, a ballet score entitled *La nuit est une sorciere*, had its premiere, played by the Paris Conservatory Orchestra, the composer acting as soloist on the clarinet. In seven movements, the composition alternated between ballet music in the orthodox manner and sudden startling forays into jazz. According to the critics, the work "puzzled, confused, but did not dismay his French bobby-sox admirers who crowded into the Palais de Chaillot to hear it."

A sextet led by Bechet played at the Brussels World Fair on July 29, 1958.

The Art Van Damme Quintet. Left to right: Max Mariash, drums; Fred Rundquist, guitar; Chuck Calzaretto, vibes; Art Van Damme, accordion; and Lew Skalinder, bass.









A section of the Monterey-Pacific Grove Municipal Band, directed by Herb Miller. Left to right: Marty Artellan, John Lovejoy, Don Stevens, Gerry Hill, Don Forster, Bill Clapper.

(Continued from page fifteen)

### On the Campus

Summer music probably has had its greatest crescendo in the schools, as actual part of courses offered on campuses during June, July and August via workshops, clinics, symposiums, forums, roundtable discussions and just plain classes. The teaching material ranges through the whole world of music. Teaching skills in music will be stressed by the Catholic University of America June 12-23, in Washington, D. C. At Bennington College, Vermont (August 16-30), students will have an opportunity to hear their new compositions

being actually played. The Midwestern Music Clinic, being held July 9-13 at the University of Kansas (Lawrence), will have a forum on "The Repair of Wind Instruments." Syracuse University will have a choral workshop July 6 to August 16. Eastman School of Music (New York) will have a music library workshop, July 27 through July 31. Indiana University will have a Stan Kenton Clinic.

The faculties for these various schools are rounded up from among the best professional musicians of the country. The musicians themselves like the work, like the type of pupils that show up, like the fees. When these "campuses" are removed to country beauty spots—as with Greenleaf, Oklahoma, and Aspen, Colorado—the students and the teachers have the added enjoyment of living close to nature. Here professors' families have vacations which are hard to beat anywhere at any price.

A good example of the type of music camp specializing in one category of music teaching is the Greenleaf Lake Festival of Tulsa. This has been formed by the American Federation of Musicians with the express purpose of encouraging the study of *stringed instruments* and thus relieving the current shortage in this category. It provides annual scholarship instruction for talented young string instrumentalists during an eight-week period in the Greenleaf Lake area of Oklahoma. There, from June 15 to August 18, fifty of the nation's most gifted young string students, aged fifteen to twenty, selected by string leaders of our major symphony orchestras in cooperation with the A. F. of M. locals of their own cities, will be given private and ensemble in-

struction with some of the great artist-teachers of this country.

Eight of the ten faculty members are principals in major symphony orchestras: Victor Aitay, Associate Concertmaster of the Chicago Symphony; Warren Benefield, first double bass of the Chicago Symphony; Sidney Harth, Concertmaster of the Chicago Symphony; Frank Houser, Concertmaster of the San Francisco Symphony; William Lincer, principal violist of the New York Philharmonic; Abraham Skernick, principal violist of the Cleveland Symphony; Theodore Salzman, principal cellist of the Pittsburgh Symphony; and Lorne Munroe, principal cellist of the Philadelphia Orchestra. Johana Harris, also a member of the faculty, is a concert pianist. Roy Harris is the festival's Director.

Besides instruction, these festivals provide opportunities for actual concert-giving. Fourteen programs are planned for the Greenleaf Festival. Twelve will be given by the artist-faculty and two by the gifted student body. Programs are planned to represent the outstanding representative works of the eighteenth, nineteenth and twentieth centuries. The ensemble will range from solo performances to the string sinfonia of a minimum of fifty young players. Some of the greatest works from these three periods will be chosen for solo performances of violin, viola, cello, piano, string trios, piano trios, string quartets, piano quartets, string quintets, piano quintets, string sextets, septets and octets.

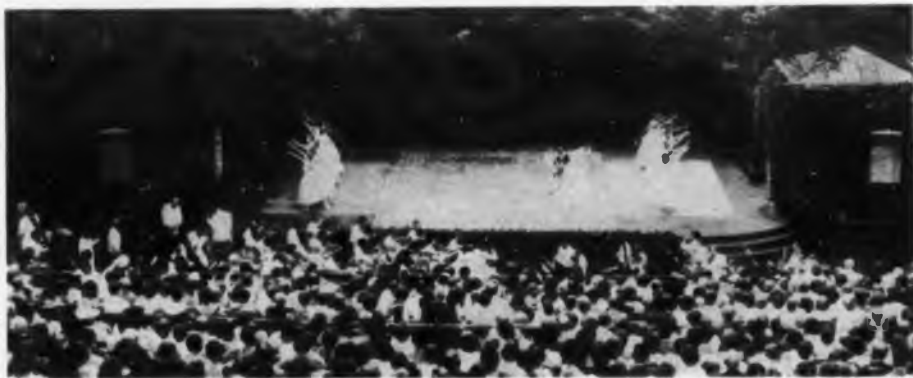
### Concert Bands

A description of summer music would be sadly incomplete without mention made of that significant aspect of the summer musical scene: concert bands. Hundreds and hundreds of cities and towns enjoy band concerts in parks, public squares and amusement centers. In Detroit, the Belle Isle Band, conducted by Leonard Smith, the Rotating Band, under Harry Lieb's direction, and C. LeRoy Smith's Band are each playing eight weeks at various points. In Rochester, New York, the Rochester Park Band, John W. Cummings, Conductor, and the Veteran's Park Band, Francis S. "Pat" Pethick, Director, are under contract to give twenty concerts each in that city's parks. The Sioux Falls (South Dakota) Municipal Band, Russ D. Henegar, Conductor, have fifty concerts in the summer's schedule. The Asbury Park (New Jersey) Municipal Band, Frank Bryan, Conductor; the Hagerstown (Maryland) Municipal Band, Peter Buys, Conductor; the Racine Park Board Band (Racine, Wisconsin), John T. Opferkuch, Director; the Monterey-Pacific Grove (California) Municipal Band, Herb Miller, Conductor, are but a sampling of the many bands active from coast to coast.

Recently the country was given a chance to test the public's approval of band concerts. It was feared the Long Beach (California) Municipal Band would have to discontinue after fifty years of continuous service to the community. Finally the question was decided by the citizens themselves at a general election at the polls. By a vote of 81,255 to 36,099—the largest plurality of any measure or candidate on the ballot—the citizens voiced their decision to continue the band.

So summer music continues as a tradition of America and as a cultural medium second to none.

Baller is one of the features of the Wheeling Symphony's "Music Under the Stars" series.



Long Beach Municipal Band, Conductor, Charles J. Payne.





# SUMMER "COOKOUTS" for jazz musicians

by Harold T. Flarty

The nation's outstanding jazz artists will be heard at the Newport Jazz Festival this summer, July 2 through July 5. Among those contributing their talents are, above, left to right: Stan Kenton, Duke Ellington, Count Basie, George Shearing, Coleman Hawkins.

● It will be a gala year for jazz musicians and jazz fans alike with a full schedule of summer jazz festivals blossoming out all over the nation.

Biggest event will be the Sixth Annual Newport Jazz Festival at Freebody Park, Newport, Rhode Island, which tees off July 2 with the Count Basie Band, the Oscar Peterson Trio, George Shearing and others. Running through the July 4 weekend, the programs will present top jazz artists on four evening and three afternoon concerts.

On the bill so far are the hands of Stan Kenton, Duke Ellington and Herb Pomeroy. Small groups led by Gerry Mulligan, Dizzy Gillespie, Coleman Hawkins, Miles Davis plus the Modern Jazz Quartet and many others will provide ample excitement for the customers.

A jazz ballet will be given its premiere, danced to the Modern Jazz Quartet's *Fontessa*. The choreography is by Willy Sandberg, dancer of the Royal Stockholm Opera Company.

A feature of the Newport bash this year will be the presentation of the Newport Youth Band under the direction of Marshall R. Brown, who scored a tremendous hit at the 1957 festival with the Farmingdale (Long Island) High School Dance Band.

In 1958 Mr. Brown directed the International Youth Band recruited from all over the world.

This year's project will offer a band of teenagers, thirteen to eighteen, selected from the Local 802, New York, area. The Newport Youth Band has already debuted at Carnegie Hall, New York, and played at a jazz festival in Washington, D. C.

Jazz musicians will get more fresh air and sunshine than they have had in many a day at numerous other jazz outings slated for this summer.

George Wein, producer and director of affairs at Newport, has arranged several festivals in cooperation with the Sheraton Hotel chain. On Thursday, July 30, a four-day session begins at French Lick, Indiana, with jazz on the agenda through Sunday, August 2, under Mr. Wein's direction. Also, Mr. Wein entertains on his home grounds in Boston, Massachusetts, August 21-23, with the three-day clambake pencilled in for Harvard, Boston University, or Boston College Stadium. Mr. Wein is owner of "Storyville," popular Boston night spot, and has presented several jazz shows at the Boston Arena.

The Wein-Sheraton combo will present the first Toronto Jazz Festival to be tapped off, on July 22, for a five-day run at the home grounds of the Canadian National Exposition.

Ample American jazz will be available at several jazz concerts programmed at the Stratford Shakespearean Festival at Stratford, Ontario, during July and August, which should keep things swinging above the top ledger line.

Midweek, as well as weekend jazz concerts, attract many tourists and visitors to the Music

Barn at Music Inn, Lenox, Massachusetts, during July and August. The Music Barn is but a mile from the Music Shed at Tanglewood in the Berkshire Hills where the Boston Symphony conducts its summer music festival.

The Ravinia Festival in Chicago will have two evenings devoted to the "Story of the Blues," for which artistic director Walter Hendl has engaged Clara Ward and her singers, Franz Jackson and his Original Jazz All-Stars, 88-er John Davis, and blues singer Brother John Sellers, with narration by Studs Terkel. The Les Brown band, the Kingston Trio and the Gerry Mulligan combo will also offer their considerable talents to the Festival.

The Memphis "Music Under the Stars" will present a jazz concert with the Jack Hale Orchestra and guest artist Maynard Ferguson on trumpet, August 11. The Crescent City Concerts Association for its New Orleans Summer Pops Season will have a jazz night with two Dixieland groups and pianist Jim Stafford. On July 15 the Modern Jazz Quartet will hold forth in the Cleveland Summer Orchestra series, and on August 5 it will be the Dave Brubeck Quartet.

Duke Ellington and Mahalia Jackson will be ringleaders in a one-night jazz festival to be held in connection with the Oregon Centennial next August.

On the Indiana University campus this summer, July 26 to August 1, music students fourteen years or over and school band directors will have a chance to study under leading names in modern jazz. It's called the Stan Kenton Clinic but Stan is only one of the famous names who will lend their talents to the workshop.

Don Friedman and Ken Joffe will probably hold the annual New York Jazz Festival on August 28 and 29 at Randall's Island Stadium.

When the cool horns get too cool for the night air in the east and north, the Monterey, California, Jazz Festival blossoms on the west coast in October for a three-day run.

From then on it's "allargando" until the brass gleams in the summer sun next year, which will probably be an even bigger year for jazz "cookouts."

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KALAMAZOO, MICHIGAN

**Educational Notes**



★★ More than 75,000 students of elementary and high schools of Kansas City (Missouri) attended a total of thirty-two concerts given by the Kansas City Philharmonic Orchestra under the direction of Hans Schwieger during the 1958-59 season.

★★ Paul Preus has been appointed Assistant Dean of Juilliard School of Music in New York, his tenure to begin in the fall. Since 1950 he has been Assistant Dean of Boston University's School of Fine and Applied Arts.

★★ A Workshop of Choral Art will be held at San Diego (California) State College June 29 to August 7, co-directed by Roger Wagner and J. Dayton Smith.

★★ The National Association of Teachers of Singing will hold workshops during the Summer as follows: Tulane University, New Orleans, Louisiana, June 7-12; West Chester State Teachers College, West Chester, Pennsylvania, July 20-25; University of Idaho, Moscow, Idaho, August 2-7; Indiana University, Bloomington, Indiana, August 9-21; University of Colorado, Boulder, Colorado, August 16-21. For further information address George Cox, Director of Workshops, National Association of Teachers of Singing, Conservatory of Music, Lawrence College, Appleton, Wisconsin.

★★ The First Annual Fine Arts Festival, a four-day program designed to re-emphasize the role of music, art and drama in this era of technology, was held at the University of Akron, May 22-25.

★★ Bernard Goodman, violinist of the Walden Quartet (resident group of the University of Illinois) and conductor of the University's eighty-member student symphony orchestra, has been awarded a Kulas Foundation fellowship in conducting to study with George Szell, conductor of the Cleveland Orchestra.

★★ Alfred Mirovitch has been appointed pianist in residence at Boston University's School of Fine and Applied Arts.

★★ According to the Seattle Public Schools Music Department, the number of children who hear the Seattle Symphony has increased from 7,500 to 75,000, and the number of children playing musical instruments has increased from 2,111 to 8,500 in the past ten years.

★★ Emanuel Zetlin, teacher of violin at the University of Washington, Seattle, has just returned from a concert and lecture-giving period in Europe. His lectures, presented at various German colleges, were centered around the theme, "Contemporary American Music."

★★ Three composers in residence at Sarah Lawrence College presented a concert of their works on April 21 in Bronxville, New York. They were Edmund Haines, Meyere Kupferman and Andre Singer.

★★ Joseph Szigeti will give the six Bach Solo Sonatas at the University of Colorado in Boulder, Colorado, between August 3 and 7.

★★ Richard Rodgers, composer and producer, has been elected to the Board of Directors of Juilliard School of Music. He is an alumnus of the school.

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## HONORS, AWARDS AND PRIZES

★ Paul Rosenthal, sixteen-year-old violinist from Madison, Connecticut, is the winner of the National Symphony's Fourth Annual Merriweather Post Contest, held in May. In addition to winning \$2,000 in prize money he will have guest appearances with the National Symphony and the Washington Civic Orchestra next season and will open the season of the Knoxville (Tennessee) Symphony, appearing there as soloist.

★ Howard Mitchell, Conductor of the National Symphony, Washington, D. C., was honored recently for "distinguished service to contemporary music" by the American Composers Alliance. The honor took the form of the annual Laurel Leaf Awards of the Alliance.

★ Marvin David Levy, young American composer, has been commissioned by Margaret Hillis, conductor, known for her work as Director of the American Choral Foundation, to compose a Christmas Oratorio, based on W. H. Auden's poem, "For the Time Being."

★ George Barati, Music Director and Conductor of the Honolulu Symphony Orchestra since 1950, has been awarded a grant under the International Educational Exchange Program of the United States Department of State, for guest conducting appearances and lectures in Japan, Taiwan and the Philippines. It is the first such grant to a Hawaii resident in any field.

★ Theodore Bloomfield, Conductor of the Rochester Philharmonic, was awarded an honorary degree of Doctor of Fine Arts May 31 by the University of Portland, Oregon, concluding his four-year term as Conductor of the Portland Symphony.

★ Dr. John C. Kendel, Vice-President of the American Music Conference and former Director of Music Education for Denver schools for twenty-eight years, recently received a citation from the National Retired Teachers Association in Denver.

★ American Symphony Orchestra League members have voted Leonard Bernstein recipient of the League's award for Distinguished Service to Music in America.



Maurice Wilk

★ Maurice Wilk was selected as "the outstanding visiting musician of the year" by the Conservatory of Music of the University of the Philippines and as such was awarded a citation and gold medal.

★ Julius Rudel, Director of the New York City Opera Company, recently received the \$1,000 Alice M. Ditson Award for his "distinguished service to American music."

★ Ralph Votapek of Milwaukee, a junior in the School of Music at Northwestern University and pupil of Guy Mombaerts, is winner of the Rudolph Ganz Midwest Biennial Award for Pianists. He will receive \$1,000 cash award and will be given four important public appearances in the 1959-60 season.

★ The Northern California Harpists' Association offers two composition awards for 1960: a cash prize of \$300.00 for a harp solo or for a work for harp in a solo capacity; and a cash prize of \$50.00 for an easy or moderately easy harp solo. For information write Yvonne LaMothe, Award Chairman, 687 Grizzly Peak Blvd., Berkeley 8, California. Closing date for entries is January 1, 1960.

★ National prizes of \$500 each have been won by Samuel E. Olevson of Harvard University Law School and Roger Needham, University of Michigan Law School for their prize winning papers relative to copyright laws. This competition, now in its twenty-first year, is sponsored annually by the American Society of Composers, Authors and Publishers.

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● Accordionist Tony Lavelli, who was named All-American basketball player at Yale University for four consecutive years, is now gaining acceptance by the public as an entertainer.

Son of immigrant parents, who made every sacrifice so that he could have the education and opportunities which they themselves missed, he began playing the violin at the age of six, the piano a few years later and then the accordion, harmonica, string bass and several other instruments. He made his debut as an entertainer at the age of eleven, appearing on a national radio program. When he was fourteen, his father—who had been an amateur boxer and track man as a young lad—decided the boy should try out for the high school basketball team. He made it and from then on it was music and sports. He loved them both.

### College Via Scholarships

The six-foot-four Lavelli received several college athletic scholarship offers, but turned them down for a music scholarship at Yale. Besides making the All-American basketball team for four consecutive years, he came out the highest scorer for Yale up to that time. After graduating with a degree of bachelor of music, he was associated with the Harlem Globe Trotters for seven years. He coached and played with the Trotters' subsidiary team and entertained the spectators, displaying his skill as an artist of the accordion, between halves. During this period he also performed as a musician on the Ed Sullivan, Arthur Godfrey, Steve Allen and other television programs.

Today Lavelli is winning new fans with his one-man show, "An Evening with Tony Lavelli." The program, a full two hours long, includes several light classical selections on the accordion, singing some folk songs with accordion accompaniment and a little piano playing. He does not completely disregard basketball, however. His show also includes a twenty-five minute demonstration of trick shots and passes on stage with a basketball hoop and backboard.

Lavelli prefers to play the smaller communities because he feels it brings him closer to his audience. Particularly the youngsters! These he has come on stage, throw the basketball to him and accompany him on rhythm instruments while he plays the accordion.


### Music and Sports Mix

He firmly believes in fostering an interest in music and sports in children. You might say that his one-man show is actually a campaign to help combat juvenile delinquency. "Healthy minds are developed through healthy activities," he says. "A child becomes a problem when he has nothing to do with his free time. As long as a child's interest is maintained, there is little chance that he will fall prey to delinquent habits. The music student is usually too busy to come under bad influences. The challenge of getting up and playing in front of friends and schoolmates gives the music student a feeling of importance and accomplishment." Also, he sees no reason why the music student can't take up athletics and vice versa. His persuasiveness is evident in each performance. Every youngster leaves the show with the feeling that with a bit of hard work he might become another Tony Lavelli!—Annemarie F. Woletz.

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## MID-WINTER MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

January 13, to February 3, 1959

(Continued from the May issue)

### CORRECTION

In the Minutes of the Meeting of the International Executive Board, January 13, 1959, appearing on Page 38 of the May issue of the *International Musician*, the names of David Katz and Leo Nye, of Local 10, Chicago, Illinois, were inadvertently omitted in the list of Local Representatives appearing in connection with the Radio and Television negotiations.

These members were present at the various sessions and took an active part in the negotiations.

425 Park Avenue  
New York, New York  
January 21, 1959

The session is called to order by President Kenin at 12:30 P. M.  
All present.

Mr. Segal and Mr. McDougall of Martin E. Segal Co., Inc., appear and outline the procedure necessary in connection with the pension plan which the Federation is introducing in the employment of musicians. They are asked numerous questions by the members of the Board and assure the Board that the plan is entirely feasible. The gentlemen retire.

The representatives of the networks and the locals appear. There is a full discussion of the propositions submitted so far by both sides and there is still a great disagreement as to the various items. The representatives of the networks and the locals retire.

The Board now considers Resolution 32A.

### RESOLUTION No. 32A FINANCE

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

In conformity with this resolution, it is on motion made and passed, decided that the Federation retain the services of James C. Petrillo as Consultant to the Federation with the title "Honorary President and Consultant to the American Federation of Musicians." Whenever requested, he shall confer with, advise and assist the Executive Board of the Federation. This shall continue in force during his lifetime. For his services, he shall receive a fee of Twenty Thousand Dollars (\$20,000.00) per annum less the amount paid him as pension by the American Federation of Musicians Retirement Plan, said fee to be payable in monthly

installments; Provided that he shall receive no fee during the time he remains a full time, paid officer in Local 10, Chicago, Illinois. He shall be reimbursed for all traveling and hotel expenses he incurs in the performance of his duties. His obligations hereunder are subject to his physical condition for fulfillment. However, the compensation prescribed shall continue as long as he remains alive, in consideration of his services as President of the Federation and in consideration of his services hereunder.

This action shall be evidenced by an agreement between the American Federation of Musicians which is to be executed and its seal affixed by Leo Cluesmann, its Secretary, and George V. Clancy, its Treasurer, thereunto duly authorized, and James C. Petrillo.

Other matters of importance to the Federation are discussed.

The session adjourns at 7:00 P. M.

425 Park Avenue  
New York, New York  
January 22, 1959

The session is called to order by President Kenin at 1:00 P. M.  
All present.

The Board discusses the method of procedure in continuing negotiations with the networks.

The representatives of the networks and the locals appear. The

industry offers some new proposals. The representatives of the industry then withdraw and the Board goes into conference with the representatives of the locals and discusses the new proposals. The industry representatives return and there is further discussion. The industry then retires and the Board and the local representatives have a general discussion and it is agreed to submit new proposals.

The session adjourns at 7:30 P. M.

425 Park Avenue  
New York, New York  
January 23, 1959

The session is called to order by President Kenin at 1:00 P. M.  
All present.

President LiVolsi and Secretary Gordon of Local 626, Stamford, Conn., appear regarding a strike of another craft in an establishment in which their members are employed. President LiVolsi explains the situation wherein their members withdrew from the engagement due to a picket line. They are informed as to the proper procedure in the circumstances.

The local representatives appear and submit new suggested proposals. There is a general discussion of the various items.

A letter is received from COPE under date of December 22, 1958, regarding future political activities. The letter is referred to Treasurer Clancy.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:45 P. M.

425 Park Avenue  
New York, New York  
January 26, 1959

The session is called to order by President at 1:00 P. M.  
All present.

A report is submitted on the Best Band Contest. The Board discusses the report.

Other affairs of the Federation are also discussed.

A letter is read from S. C. Thompson, Concert Representative of the Long Beach Municipal Band in which he makes various suggestions in connection with having music in schools and similar institutions.

The local representatives appear and further discuss the proposals now to be submitted. The representatives retire and the Board discusses the course of the negotiations.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

425 Park Avenue  
New York, New York  
January 27, 1959

President Kenin called the session to order at 12:30 P. M.  
All present.

Hal Leysdon discusses with the Board the 20% tax matter. He reports in general and asks guidance regarding certain phases of the proposed campaign for the elimination of the tax. The entire situation is discussed by the Board.

On motion made and passed, it is decided, to take out membership  
(Continued on page thirty-nine)

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**THE SAMBA**

The Samba rhythm is of Brazilian origin. It was first danced by the natives at street carnivals. At a later date it was adopted by dance orchestras. Today it is one of the most popular of the native Brazilian dances.

The tempos are "moderately slow" and "moderately bright." The Brazilians prefer the slower tempo, while in the United States a more lively tempo is preferred. Many American bandleaders unknowingly set too fast a tempo for the Samba. This results in an unsettled feeling and distorts the true character of the dance.

The implements used are a timbale stick, with or without rubber tip attached, a wire brush and a snare drum, with snares off.

The method of producing this rhythm is as follows: the left hand holds the brush (resting it flatly) on the head of the snare drum, as shown in photograph A. This produces a muffled tone when striking the drum head or brush with the timbale stick.



The right hand—using a timbale stick, with or without rubber tip—strikes area near rim of drum, as shown in photograph B:



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The right hand strikes the area near the center of the drum head, as shown in photograph C:



Instead of striking near the center of the drum head, as shown in the preceding photograph, the timbale stick can strike directly on the wire brush.

### Bass Drum

In four-four time (4/4) the bass drum plays on the first and third beats of every measure. In cut time  $\frac{2}{2}$  the bass drum plays on the first and second beat of every measure.

### Notation

All notes are played with the stick; the "X" is played with the brush.

Basic rhythm No. 1:

Near rim.  
Brush - center.  
Center - on brush.

The following rhythm is a simplified variation of the basic beat which is used by many drummers:

The following variations are based on the simplified basic rhythm:

(Continued on page thirty-one)

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Does your mouthpiece fit properly into its receiver? Take a wire or a long nail and feel along the inside of your mouthpiece receiver to locate the shoulder that is formed by the top edge of the mouthpiece. In my instrument it is exactly one and one-fourth inches down, and the shoulder is very thin and not too easy to catch. With the wire, gauge exactly where the ledge is and mark this by making a small scratch in the lacquer on the outside of the tube. Then insert the mouthpiece and gauge how far it goes into the receiver. In most cases it will be quite short of your mark. Hence, there is not a smooth, uninterrupted flow of the air stream from mouthpiece stem to mouthpiece.

To allow the mouthpiece to go in further and butt up against the mouthpiece, ask your favorite repairman to put the mouthpiece on a lathe, and turn down the stem, a little at a time, until just the right fit is obtained. You will be most pleased at the smoother tone and smoother feel of the resistance. This junction is part of what is called "the venturi opening." Those of you interested in such things should look this up in Webster's Unabridged Dictionary or call your library and ask them to help you.

The perfect fit will also include attention to having the exact size opening at the end of the mouthpiece and the end of the mouthpiece shank. Ren Schilke of Chicago advises that many shanks end at only .275 to .300 in., whereas mouthpieces begin at .325 to .345. This means an overlap, and again, not a smooth transmission of the airstream. His recommendation is to increase the shank opening with a cutting tool, being careful not to go up into the backbore more than 3/8 of an inch. Doc Wagner of Elkhart, Indiana, has written me that he thinks that, to achieve maximum efficiency, someday manufacturers will have to figure out a way to make the mouthpiece and mouthpiece in one inseparable unit, and still keep most everyone happy. Any engineers around with good ideas?

### Leaky Valves

Are you sure your valves fit properly? To gain further knowledge and to make honest comparisons, I have for long made it a practice to try out as many different instruments as friends will allow me to. In the course of these investigations I have played both new and old instruments that had leaky valves. In an older instrument, who can say how many thousand times the pistons have rubbed up and down; and, if they have been pushed at an angle, as is so often the case, one can easily imagine the wear to both valve and casing, and the resulting looseness and play. And then, it must be said that, in some instances, no real care or pains were taken right at the factory to fit valve and casing airtight and to their closest tolerance in the first place. If you are interested in testing your own valves for possible clues to stuffy response, foggy low register, or poor intonation, Vincent Bach

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of Mount Vernon, New York, suggests you use "the smoke test." Pull out the first valve slide and close the upper outer tuning slide tube with your left thumb. Press down the three pistons, and, while holding the instrument in that position, blow some smoke through the mouthpiece. If smoke escapes in streams from the valves or slides, you will know that your instrument leaks badly.

If you decide your instrument needs repair, seek out an exceptionally excellent and reliable repairman, one with vast experience in this type of work, one who can and will give attention to both the valves and the casings, one who will if necessary send the instrument to someone else with better tools and more know-how.

*Have you noticed that many cup mutes cause your tone to go flat?* To make sure that the mute is at fault, play a second line G over and over again, striving to produce each sound identically. Hold the instrument with the right hand only. Carefully insert the mute into the bell for one note and withdraw it before sounding the next. Compare the pitch, then, of the alternating sounds. If you are convinced that the mute lowers the pitch of the trumpet too far, try cutting off some of the tip with a hacksaw. A cut of 3/16 inches should make a noticeable difference. Try it on an old mute first.

#### Working With Lacquer Finish

There may be times when you want to remove some of the lacquer finish from your instrument. Scalding hot water will loosen it in big chunks that peel off easily. Spots that do not respond to this can be treated with lacquer thinner or common paint remover.

Applying new lacquer can be tried with a spray can for large areas. For small areas, one can use clear fingernail polish, obtainable at any drug store.

I have seen many instruments where pitting and deeply worn grooves have developed at points at which the hands and fingers touch or rest on the instrument for long periods of time. This needless deterioration in a few spots, when the rest of the instrument is like new, can so easily be prevented by touching up the worn spots in the lacquer just as soon as they appear, thus preventing the acids and salts in body oils and perspiration from eating through the metal.

In a recent project involving the trying of about thirty-five instruments being used by fellow trumpeters in my area, I discovered

that most of them were not being kept clean on the inside. Busy world. Yes. But it seemed that there was sufficient justification to remind us all once again that allowing deposits to form on the inside of the mouthpiece, the mouthpipe, the tuning slide, and such, is no big help to a good live tone, good intonation, and to the longevity of the vital parts of the instrument. The answer is to keep a mouthpiece brush and a flexible cleaning rod right in the case and spend one intermission once in awhile *not* telling stories.

I have noted that Arthur Amstden advises in his book that the instrument responds better if water is run through it before each playing. And in personal conversation, Vincent Bach has declared that he has noticed a different response from the instrument after it has been played long enough for the breath to condense on the inner walls.

In a slightly different vein, I have noted that "I think" my instrument plays better each time I shine the mouthpiece with silver polish, and each time I shine up and clean *the outside of the instrument*. Naturally, we know this does not affect any of the playing parts of the instrument. It is all just psychological. Sure, but who can ignore the importance of this factor? We all know we "feel better" when we have our best suit on, or when we ride in a Cadillac. In all fields of human endeavor, morale is important. Much of it can be self-introduced by attention to the "little things."

## INTERNATIONAL MUSIC COMPETITION

The eighth International Music Competition held at Munich from September 4 to 15 this summer will be sponsored by the Broadcasting Corporations of the German Federal Republic. The competitions, which will comprise voice, piano, organ and string quartet, will be open to applicants of all nationalities who have not been awarded a first prize in former music competitions in Munich in the class in which they wish to enter in 1959, and who fall within the following age spans: voice, born between 1929 and 1939, inclusive; piano and organ, born between 1929 and 1941, inclusive; string quartet, born between 1924 and 1941, inclusive. (One member may have been born before 1924, but not the leader.)

There will be twenty prizes, ranging from DM 6000 to DM 500. Prize winners will be expected to perform without a fee at one of the final public concerts at which works of chamber music and works for soloists with orchestra accompaniment will be performed. These concerts will be broadcast by the Bavarian Radio. The decision as to the choice of program and as to which of these concerts they will perform in will be made by the jury in consultation with the Music Department of the Bavarian Radio and the conductor of the orchestral works.

Each competitor in the music competition will be offered free accommodations (with plain breakfast) in one of the Munich student hotels. These will be available one day before the date of the first test and throughout the time of participation in the competition. Competitors who prefer to live at their own expense may be sent on request a list of Munich hotels and boarding houses and may choose their accommodations themselves.

The last day of entry is July 1.

The sessions are open to the public free of charge.

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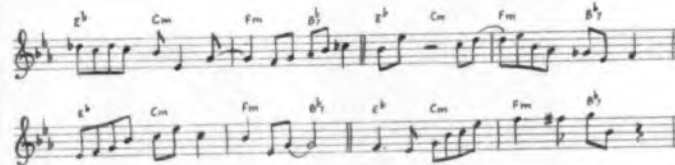
Jazz is based on spontaneous improvisation. This form of art requires a special talent that distinguishes the jazz instrumentalist from the musician who only reads written-out music. The art of improvisation, however, is something that can be developed, expanded and practiced through a great deal of listening and copying from professional performers. By playing and analyzing someone else's ideas, the talented musician can stimulate his own imagination and discover ideas that formerly were beyond his scope.

All *ad lib* playing is based on an established harmonic background which is determined by the correct chords of a composition. Take a popular, much-used, progression of chords such as C—Am—Dm—G7. Now try to improvise as many different jazz passages based on this progression as you are able to think of. This would represent a practical method for the practice of *ad lib* playing.

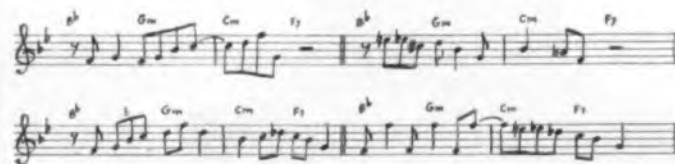
In the key of C this chord progression could be used in harmonizing the first two measures of "I'm in the Mood for Love." Here are several examples of jazz improvising on these chords: C—Am—Dm—G7.



The same chord progression transposed to the key of Eb would change to Eb—Cm—Fm—Bb7. In this key the chords could be used for harmonizing melodies such as "Blue Moon" or "These Foolish Things Remind Me of You." Here then are a few typical jazz improvisations based on the chord progression Eb—Cm—Fm—Bb7.



In the key of Bb the same chord progression would be Bb—Gm—Cm—F7. One of the many popular songs that use these chords is "I've Got Rhythm." Here again are several two measure *ad lib* passages to fit this chord progression:



Transposed to the key of G the identical chord progression is changed to G—Em—Am—D7. In this key the chords would fit such popular songs as "Again" or "Sweet Lorraine." Once more you will find several examples of jazz improvisation based on the above chords.



By now it should be apparent that a very limited number of chords are used in harmonizing a tremendous and almost unlimited variety of melodic patterns. By practicing improvisations based on these few, most-used chord patterns, the instrumentalist is able to develop his skill in an organized manner.

Following is a chart showing the identical chord progression in all twelve keys. Jazz improvisations to go with each one of these chord routines offer a wonderful means of practicing modern *ad lib* playing:

Key of C: - C - Am - Dm - G7	Key of F: - F - Dm - Gm - C7
Key of G: - G - Em - Am - D7	Key of Bb: - Bb - Gm - Cm - F7
Key of D: - D - Bm - Em - A7	Key of Eb: - Eb - Cm - Fm - Bb7
Key of A: - A - F#m - Bm - E7	Key of Ab: - Ab - Fm - Bbm - Eb7
Key of E: - E - C#m - F#m - B7	Key of Db: - Db - Bbm - Ebm - Ab7
Key of B: - B - G#m - C#m - F#7	Key of Gb: - Gb - Ebm - Abm - Db7

In the foregoing musical illustrations, there were two chord changes per measure. Obviously, the same chord sequences may be applied with each chord remaining for a full measure. The following examples will show jazz improvisations on the same chord progression transposed to the most popular keys. Each chord remains for a full measure.



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Views AND REVIEWS

By SOL BABITZ

### THE STOCKHAUSEN FINGERING PROBLEM

Whenever a fingering problem appears in this column there are usually four or five "winners" out of approximately one hundred solutions sent in. The problem from Karlheinz Stockhausen's "Kontrapunkte" contained in the February, 1959, issue, must have been especially tricky because only one winning fingering was submitted. Only one reader, Irma Neumann, of Los Angeles, submitted what I believe to be the best solution.

There are several reasons for the small number of perfect solutions, the most important being that, despite the unconventional quality of the music, the easiest manner of performing it involved some very conventional, almost banal, fingerings:



Fritz de Prospero of Philadelphia had the same fingering as Miss Neumann, except for one note. Arthur Pirie of Detroit was two notes off and three readers were three notes off. In the three-off group were Hans Basserman of San Francisco, Alfred Lanegger of Huntington, West Virginia, and Rudolph Mangold of Wilmette, Illinois.

The best solutions which were not more than four notes away from the winning solution were sent by the following readers: Samuel Bernstein, Chicago; Harold Betz, Pottstown, Pennsylvania; Wesley Burnworth, Sharon, Pennsylvania; Astor Bolognini, San Antonio, Texas; Miriam Cohen, Philip Galati, Allentown, Pennsylvania; Leonard Hagen, Tacoma, Washington; William E. Hlad, Bayonne, New Jersey; C. S. Jordan, Coral Gables, Florida; Howard Klingenberg, Columbus, Ohio; George Livoti, Cleveland, Ohio; Walter Maddox, New York City; Raymond Marono, Pittsburgh; Cesar Mendes, New York City; Henry C. Merle, Bronx, New York; George E. McElroy, Bakersfield, California; Heinz Perez, St. Louis, Missouri; K. Allen Pravit, Minneapolis, Minnesota; Ben Rothstein, Bronx, New York; John A. Rogers, Citrus Heights, California; Stanislaw Schapiro, Los Angeles; George Schwartz, Newark, New Jersey; Julius Schloss, Belleville, New Jersey; Gertrude Schrager, Los Angeles; Ronal Stone, New York Mills, New York; Martin Sobel, New York City; Thomas Todd, Burbank, California; Mrs. R. J. Wright, Renton, Washington; and Charles Wacouta, Prairie du Chien, Wisconsin.

The key to the problem lies in avoiding high positions on low strings, and having as few "note searching" situations as possible. Most readers went astray on the fifth and sixth notes where they jumped to a high position on the A string. This creates a much more difficult jump than is done on the E string. The shift on the third finger is not conventional—which accounts for the paucity of correct solutions. Nevertheless it is the easiest to do in this case.

To minimize the technical difficulties in this problem it is necessary to use a fingering which avoids as much as possible position shifts in which the hand and finger must search for unfamiliar intervals. The winning fingering has only one such shift—between the

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fifth and sixth notes. All other fingerings submitted had two, three, or more such shifts—thereby creating difficulties of intonation.

Most solutions had 4(E), 1(D) for the last two notes in the first measure. This is absolutely logical from the theoretical intervallic point of view. But as a matter of practicality the decreased distances in the higher positions dictate 2(D) for the last note. To prove this, merely play the winning fingering holding down the second finger of the fourth note while shifting upward. If the shape of the hand is kept unchanged throughout the shift, the second finger will be on C-sharp at the end of the measure without any effort. Thus we see how the old-fashioned holding down of fingers can sometimes be a valuable source of hand orientation in solving the most advanced fingering problems.

The second measure in many of the solutions contained some pretty risky positions shifts, whereas the winning solution contains no shifts at all. As a matter of fact, once the hand has arrived at F in the first measure, it can remain practically motionless for the rest of the notes. Of course there is some small motion and extension fingerings must be used.

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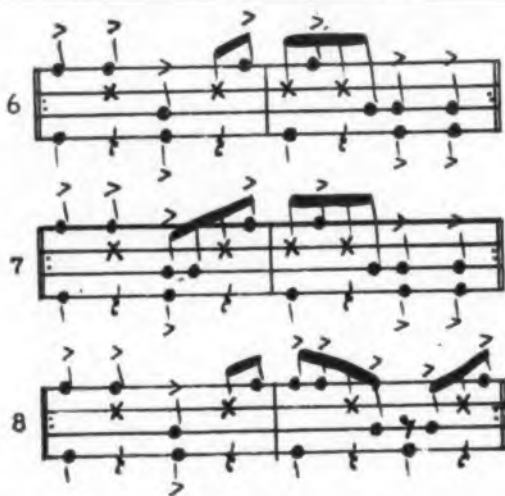
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### MODERN DRUMMING

(Continued from page twenty-five)



While it is customary for the Samba to be played on a snare drum, many Latin drummers, at times, do substitute the large timbale for the snare drum. This is done simply because their drum set-up does not always include a snare drum.

For variation of sound, the right hand rhythms can be played on the cowbell instead of on the snare drum. This is not done throughout a piece but will be used on one or several choruses.

Samba rhythms are from the drum book, "Latin Rhythms," by Ted Reed, published by Ted Reed Drum Studio. Photos are from the drum book, "Latin American Rhythm Instruments and How to Play Them," by Humberto Morales and Henry Adler, published by Henry Adler Music Publishers, Inc.

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● **CLARK BRODY**, principal clarinetist of the  
Chicago Symphony Orchestra, is a native of Michi-  
gan and an alumnus of both Michigan State Uni-  
versity and the Eastman School of Music. In 1941  
he was appointed solo clarinetist of the Columbia  
Broadcasting System Symphony Orchestra, a post  
he held until 1950. During that time he appeared  
as soloist with numerous chamber music groups  
throughout the East, including the Budapest, Paga-  
nini and Gordon string quartets.

In 1951 Mr. Brody was invited to become the first clarinetist of  
the Chicago Symphony Orchestra, a position he still holds under con-  
ductor Fritz Reiner.

● **FRANK MILLER**, the new first cellist of the  
Chicago Symphony, was born in Baltimore, Mary-  
land, March 5, 1912. He was a scholarship student  
(cello) for six years at the Peabody Conservatory  
and for six years at the Curtis Institute of Music.  
From 1930 to 1935 he was cellist in the Philadelphia  
Orchestra under Stokowski. He was first cellist of  
the Minneapolis Symphony (1935-39) under Or-  
mandy and Mitropoulos, as well as the orchestra's  
Assistant Conductor for two years. Then for fifteen  
years (1939-54) he was first cellist of the NBC Symphony under Tosca-  
nini. For two years he was Conductor of the Hempstead (Long Island)  
Community Orchestra and for one year (1953-54) the Great Neck  
(Long Island) Symphony.

He has taught cello at the University of Minnesota, at Indiana  
University, the Minneapolis College of Music, the Philadelphia Settle-  
ment School of Music and the National Music Camp in Michigan.

From 1947 to 1955 he was cellist of the New York Quartet, with  
Schneider, violin; Katims, viola; and Horszowski, piano.

From 1954 to 1959 he was Conductor of the Florida Symphony  
Orchestra at Orlando.

His compositions have been performed by the NBC Symphony  
and the Grant Park Orchestra of Chicago.

He is married to the former Minna Richter, a violinist. They  
have two sons, aged twelve and seventeen.



● **WILLIAM E. McKEE**, principal French horn of  
the Tulsa Philharmonic for the past seven years,  
was born in Bayshore, New York, April 15, 1924.  
studied horn with the late Joseph Franzl of New  
York City and the late Arkady Yegudkin. He spent  
three and a half years in the United States Marine  
Corps. He studied at Syracuse University (bachelor  
of music) and at the Eastman School of Music  
(master of music). He attended Pierre Monteux's  
conducting school and taught at Pittsburgh State

Teachers College in Kansas. He has been Assistant Professor of French  
horn and musicology at the University of Tulsa for seven years.

Mr. McKee spent the 1957-58 season at North Texas State College  
(Denton) completing his doctorate, during which time he performed  
with the Corpus Christi Symphony on several occasions, played first

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horn with the Mexico City Symphony under Paul Kletzki for two weeks, and performed with several Dallas music groups in smaller group ensembles.



● **ANSHEL BRUSILOW**, who has been engaged as Concertmaster of the Philadelphia Orchestra beginning with the 1959-60 season, was born in Philadelphia on August 14, 1928. He began his violin study at the age of five with William F. Happich of that city. He later attended the Curtis Institute of Music where he studied with Efreim Zimbalist. He was graduated from the Philadelphia Musical Academy after four years of study with Jani Szanto. He has also studied conducting for seven years with Pierre Monteux. He made his debut as soloist with the Philadelphia Orchestra at the age of sixteen. Since that time he has appeared as soloist with the Boston, Chicago, New York and San Francisco symphony orchestras and seven times with the Philadelphia Orchestra.

In 1954 he was appointed Concertmaster and Assistant Conductor of the New Orleans Symphony. After one year there he went to Cleveland as Assistant Concertmaster. In 1957, at the suggestion of Concertmaster Josef Gingold, Mr. Brusilow was named Associate Concertmaster of the Cleveland Orchestra. He has also appeared as soloist each year with the orchestra. In the summer of 1958 he was appointed to the faculty of the Aspen Festival and Concertmaster of the Aspen Festival Orchestra, and is returning there this year. In the 1959-60 season he will appear as soloist with the Philadelphia Orchestra in the Tchaikovsky Violin Concerto at one of the regular weekend pairs of concerts.

● **J. CLOYDE WILLIAMS**, principal clarinetist of the Minneapolis Symphony and a native of that city, joined the orchestra in 1956. He received his music diploma from the Juilliard School of Music in New York in 1949 and his bachelor and masters degrees in education from Columbia University in 1953. Also he studied for some years under Augustine Duques. In 1953 he was clarinetist with the Sadlers Wells Ballet Tour Orchestra and in 1953 and 1954 with the Boston Pops Tour Orchestra. From May, 1954, to September, 1956, he was first clarinetist with the Radio City Music Hall Orchestra. He is instructor of clarinet at the University of Minnesota, and does private teaching there as well. He performs occasionally with chamber music groups in Minneapolis and has recently been giving clinics, demonstrations and solos for public schools in and around the Minneapolis area.



● **ELYZE YOCKEY**, the new solo harpist with the Detroit Symphony, was introduced to the harp by her third grade teacher when she was nine years old, in her native town, Webster City, Iowa. At the age of eighteen she attended Iowa State College, majoring in science, but transferred to Iowa State Teachers College to major in music. She also studied under the direction of Carlos Salzedo at his Camden, Maine, Summer Harp Colony of America. Following this, she was a scholarship student under

Mr. Salzedo at the Curtis Institute of Music, Philadelphia, from which she graduated in 1952. In her second year there she joined a harp quintet, The Angelaires, and played with it in forty-eight states and in five Canadian Provinces. Next she coached with Bernard Zighera, harpist with the Boston Symphony. In the summer of 1955 she substituted as a harpist with the Robin Hood Dell Orchestra.

She has also been a member of the Halifax Symphony and staff harpist for the Canadian Broadcasting Corporation. Here, upon the suggestion of CBC producer, Ira Stewart, she formed a jazz quintet comprised of harp, flute, bass, vibes and drums, and put on her own weekly trans-Canada radio show.

She joined the Detroit Symphony in June, 1958.

Her husband—she is Mrs. Julius Ilku in private life—is also a professional musician.

JUNE, 1959

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# SIX SEMI-FINALS BANDS

that competed in the A. F. of M.

ten-band Chicago play-off

which determined the finalists

**KEN CLOUD BAND**, Seattle, Washington, which won the Northwestern contest in his home city over eight other bands.



**JIMMY STIER BAND**, Fort Wayne, Indiana, winners of the Central Mid-west competition at Canton, Ohio, in a six-band play-off.



**JULES HERMAN BAND**, St. Paul, Minnesota, semi-finalists, picked as Upper-mid-western regional champions.



**TED ELFSTROM BAND**, Montreal, holders of the All-Canada title which broadcast over the Canadian radio network in the Chicago semi-finals.



# BEST NEW DANCE BAND OF 1959

(Continued from page eleven)

continuance of top quality dance bands, and to the promotion of live music generally.

President Kenin presented the winners' trophy to Claude Gordon while movie and still cameras covered the event. Stanley Ballard, A. F. of M. Secretary and Chairman of the "Best Band" committee, also received the plaudits of the crowd and the contestants for his supervision of the contest.

Probably the greatest array of "name" bandleaders ever brought together in one ballroom formed the judges' panel. They included Sammy Kaye, chairman; Vincent Lopez, Ted Lewis, Warren Covington, Richard Maltby, Buddy Morrow, Meyer Davis, Les Elgart, Woody Herman, and Lester Lanin. Also present were bandleaders Stan Kenton and Larry Elgart. Dave McDonald, president of the United Steelworkers of America, was the guest of President Kenin and displayed a lively interest in the competition.

The winning band appeared on a nationwide television show, received a set of Conn instruments, made a Decca album and was booked for appearances at top ballrooms throughout the country. In fact, all of the semi-finalist bands were avidly "acouted" by the big booking agencies.

Semi-finals competition from which the four finals bands were chosen was held in Chicago at the Aragon Ballroom, May 8th. Ten top bands picked as the hottest new talent emerging from regional competition vied for the privilege of competing in the New York finals.

The ten semi-finalists playing in the Chicago contest included Ted Elfstrom and his fifteen-piece band from Montreal, holders of the All-Canada title, which broadcast over the Canadian network during the event; Jules Herman and his swing band from St. Paul, Minnesota, Upper-midwestern regional champions; Jimmy Stier and his band from Fort Wayne, Indiana, winners of the Central

(Continued on page forty-four)

**GEORGE DOERNER BAND**, Savannah, Georgia, plucky eight-piece combination, Southern regional winners at St. Petersburg, Florida, over five contestants.



**MICKEY TULL BAND**, Houston, Texas, co-representative with the Gene Hall Band of the Mid-south region.



## Sketches of the Members of the CLAUDE GORDON BAND

**LEADER CLAUDE GORDON**, a trumpet player, formed the band in 1955, gathering a group of young musicians, most of them recent graduates of specialized and highly-rated schools. Gordon formerly held first trumpet chair with CBS staff orchestra in Hollywood under Lud Gluskin. The band has made several best-selling records for Capitol. The band has played college and ballroom dates on the West Coast. Its newest release is on Liberty and is titled, "Jazz for Jeanners."

● **CECIL HILL**, lead tenor and jazz soloist (sax), was born and reared in San Antonio, Texas. He attended Trinity University (San Antonio), North Texas State (Denton) and the U. S. Navy School of Music. He played for four years in Navy bands. He joined the Claude Gordon Orchestra in 1955. He acts as the group's road manager and contractor. *Credit: Alvino Rey.*

● **DICK FORREST**, jazz trumpet, was born July 26, 1937, in Brooklyn, New York. He started playing in high school, studying with John Clyman and Jimmy Stamp. He attended Westlake College, Hollywood. *Credits: Billy Butterfield, Tommy Tucker, Tony Pastor, Warren Covington and Hal McIntyre.*

● **PETER GALLODORO**, alto sax, was born in New Orleans, Louisiana. He is the youngest of three brothers, all of whom play alto sax as does their father. He started playing professionally at the age of seventeen. *Credits: Xavier Cugat, Frankie Carle, Yma Zumac and Joe Reichman.*

● **RON BRANDVIK**, second tenor sax, hails from Fargo, North Dakota. He studied at Concordia College (Moorhead, Minnesota), the U. S. Navy School of Music and Westlake College of Music. He joined the Claude Gordon Orchestra in 1958. *Credits: Esquivel, Luis Arcaraz and Les Elgart.*

● **WAYNE SONGER, JR.**, baritone sax, is a native of California. His father is a fine musician. He attended Los Angeles City College, and has just been released from the Marine Corps. *Credits: Frankie Carle and Gordon Jenkins.*

● **JACK REDMOND**, first trombone, was born in St. Joseph, Missouri. He started playing at nine years. He played in concert and marching bands in high school, and for four years in the Air Force Band at Fort Worth, Texas. He studied at Westlake College (Hollywood). *Credit: Les Elgart.*

● **PAUL HEYDORFF**, trombone, is also a native Californian. He spent two years at Occidental College in Los Angeles. He has played for two years, off and on, with the Claude Gordon Orchestra.

● **SANFORD SKINNER**, first trumpet, was born in Denver, Colorado, and attended high school in Los Angeles. He studied two years at Santa Monica City College and one year at the U. C. L. A., majoring in music. He was

in the Air Force for two years. *Credits: Jerry Fielding, Charlie Barnett, Perez Prado, Russ Morgan and Jerry Lewis.*

● **KENNETH G. HILLMAN**, third trumpet, was born at Watseka, Illinois. He moved to Los Angeles while in the Air Force. He attended Los Angeles City College for one and a half years. *Credit: Les Elgart.*

● **CHIZ HARRIS**, drums, was born in Shamokin, Pennsylvania. He was in the Merchant Marine and later in the Army during the Korean War. He and his wife live in Hollywood. *Credits: Henry Busse, Ted Weems, Hal McIntyre, Jerry Gray, the Jazz Envoys and the New Era Jazz Quintet.*

● **BOB PIPER**, piano and arranger, hails from Pittsburgh, Pennsylvania, has lived in Los Angeles since 1956. He worked on *Downbeat*, New York City (1955-56). He now does most of the writing for the band, and has written arrangements for many other bands. He is a graduate of the University of Pittsburgh, School of Law and a member of the New York Bar. He is married.

● **JERRY GEDDES**, bass, was born in Malta, Ohio. He entered the service in 1954, went through the Naval School of Music and later traveled two and a half years with the Great Lakes Naval Band. He now resides in Hollywood. *Credits: Les Elgart, Jerry Gray, the Los Angeles Jazz Workshop and the New Era Jazz Quintet.*

● **DARTS ALEXANDER**, vocalist, comes from Denver, Colorado. He started singing with groups at the University of Colorado and worked as pianist-singer in Los Angeles before joining the Claude Gordon Orchestra. He has been with the band one year.

# Where they are playing

(Continued from page seven)

## NEW YORK CITY

The Starlight Roof of the Hotel Waldorf-Astoria opened on June 1 with Ella Fitzgerald and the Count Basie Orchestra . . . Larry Elgart is rounding out a four-month engagement at the Hotel Roosevelt . . . The Roundtable has Jack Teagarden slated for a June 22 showing . . . George Shearing, who is disbanding his quintet for a few months to study for his symphony concert appearances,\* will have an entirely new group when he goes into the Embers in August.

## MIDWEST

Franz Jackson and his Dixieland Band continues to pack them in at the Red Arrow in Stickney, Ill., on weekends.

Pianist-vocalist Gerald Woody is in his fifth month of an indefinite engagement at the Pub Cocktail Lounge in Indianapolis, Ind. . . . The Charlie Dickerhoff Trio recently opened a longer term at the new Pickwick Lounge in Syracuse, Ind.

Jackie Burns is currently keyboarding at the Miami Steak House, Lake Delavan, Wis. . . . The Benny Hanson Orchestra plays weekend engagements at the Beacon Night Club in Sturgeon Bay, Wis., from June 15 to September 1. With Hanson leading on drums, he combines with Johnny Wheelock, trombone and trumpet; Harriette Hanson, piano; Jeanne Klessig, bass and vocals; and Carl Olson, tenor sax and clarinet.

## CHICAGO

The Buddy Field Duo (Buddy Field at the keys and Don Coleman on bass) opened a return engagement at the La Bistro night spot on May 1. The pair features a concert approach to jazz. . . .

The Pep-Tones (Al Treccia, accordion and leader; Phil Cas, guitar and banjo; and Carmen Velez, drums) recently pencilled into the Cairo Supper Club for a run of twenty weeks . . . The Aragon Ballroom is offering the Jimmy Palmer Orchestra, June 4 to June 7 . . . The Dukes of Dixieland are in charge of affairs at the Blue Note these evenings . . . Les Brown and his Band play the North Clark night club from September 2 to 7 . . . Teddy Wilson is due at the London House on June 23 with Oscar Peterson scheduled for July 14.

## SOUTH

Sir Judson Smith ended his stay at the Pier 66 Yacht Club in Ft. Lauderdale, Fla., and moved downstairs to the main restaurant and lounge on April 30 for a lengthy period . . . The Kentones are currently engaged at the Thunderbird Motel, Miami Beach, Fla. The group, organized three and a half years ago, includes Nick Parco, accordion and piano; Frank Kent, sax, vibes and bass; Bart Zadeh, drums, sax and bass; and Ray Cirino, trumpet, bass and piano.

Jack Elkins and his Orchestra are in their second year of entertaining at Johnny Harris' Restaurant in Savannah, Ga. The personnel includes Jack Elkins, sax, clarinet and leader; Bud Hill, trumpet; Jack Walters, drums; Richard Tuten, trombone and bass; Margaret Lange, organ and piano; and Wally Ambrose, vocals . . . Don Baker's Music Makers opened at the King and Prince Hotel, St. Simons Island, Ga., on May 29 for the summer season. The group features organist Al Breeze and the vocals of Lynn Carole.



Gordon Greene Orchestra, members of Local 76, Seattle, Washington, has appeared at the Spanish Casita, located half way between Seattle and Tacoma, Washington, since 1933. Members include Carroll Deignan, piano and vocals; Glenn Corrigan, guitar; Connie Ryan, drums; Ed Gross, bass; Marvin Thomas and Walt Chamberlain, trumpets; Lance Pierce, Joe Adamok, Curt Martin and Carlton Smith, saxes; Gordon Greene, trombone; Lola Tebelman, vocals.

## HAL McINTYRE



Hal McIntyre, who contributed a special tonal flavor to the reed section of the Glenn Miller Band and who in 1941 formed a band of his own which was acclaimed by critics for its imaginative style, died May 5 of burns received when flames swept a Hollywood apartment where he had apparently fallen asleep while smoking.

Born in Cromwell, Connecticut, November 29, 1914, he was the only son in a family of five children. At the age of ten he began to take lessons on the saxophone, studying under Henry Ruff. Two years later he started on the clarinet. In high school he organized an eight-piece group (three saxes, a trumpet and four rhythm men). This activity became so important a part of his life that when he left school he devoted all his time to the band, playing numerous engagements in that vicinity. By 1936 the band had increased to ten men and a regular vocalist, and was heard over a local radio sta-

tion. After one of these Sunday broadcasts, McIntyre received a phone call from someone who professed to be Benny Goodman. He first took it as a practical joke and was about to ring off, but was finally convinced that it was indeed the great bandleader and that he was inviting him to come to New York. Once in New York, McIntyre was sent by Goodman to see Glenn Miller who was then organizing a band. Miller asked him to join his group. McIntyre's fine musicianship contributed much to Miller's success. However, McIntyre kept nursing an ambition to form a band of his own, and finally Miller told him he was ready to take the step. From the very start he gained an audience through his refreshingly distinctive style.

The Three Jacks (Bill Abernethy, piano, accordion and vocals; Lou Williams, sax, clarinet, flute and vibes; and Joe Burch, drums, vocals and comedy) are in their fifth year at the Wheel Bar in Colmar Manor, Md.

## WEST

Jack Arnold's six-piece swinging group is doing one night stands in Texas, Oklahoma, Louisiana and New Mexico . . . Big Daddy Pat and his Orchestra, with their home base in Wichita Falls, Texas, are also traveling the same area.

Danny Burke and his Orchestra will be featured at the Ridgela Country Club in Ft. Worth, Texas, from July 29 to August 2 . . . James Holland is currently employed at the Lamp Post of the Cole Hotel in Albuquerque, N. M.

Frank Judnick and his Trio arrive at the Forest Lake Resort, Lake County, Calif., on June 15. . . . Sal Carson and his Band settle

at Hoberg's, Lake County, on June 26 for the entire summer season.

The Dukes of Dixieland take over the Desert Inn, Las Vegas, Nev., on June 30. They are signed for the Ford Motor Company Show in Detroit, Mich., beginning September 8.

Esther Kallas (piano and solo-vox) is performing nightly in the Gun Room at the Finlen Western Hotel, Butte, Mont.

## CANADA

Moxie Whitney and his Orchestra are in their fourteenth consecutive season at the Banff Springs Hotel at Banff, Alberta.

. . . The Brian Adams Trio (Brian Adams heads the group on piano, with Eddie Sossin on alto and flute, and Norm Shane on bass and vocals) appears Wednesdays, Fridays and Saturdays at the Overseas Visitors Club in Toronto, Ontario. On Saturdays drummer Sid Mandel joins the threesome to make quartet playing modern jazz for the dinner-dance.

over  
**FEDERATION**  
 field

When the Northwest Conference was held at Hotel Monticello, in Longview, Washington, April 26 and 27, it received President Kenin's message via long-distance telephone. Scheduled to attend the conference President Kenin was unexpectedly called to Washington, D. C. But he refused to call off his speaking date with the Conference. He called from the nation's capital and extended his greetings over the phone to those attending the Longview meeting.

Among the delegates who attended the Convention were International Board Members E. E. (Joe) Stokes (Houston, Texas), and Charles (Pops) Kennedy of San Francisco. These two joined the other delegates in listening to the opening remarks by Longview Mayor F. Clark Lewis, and President of Local 668, Bernard Butler. The featured address was delivered by the Mayor of Kelso, Don Talley.

Members of Local 232, Benton Harbor, Michigan, celebrated their thirtieth anniversary on April 9 at the Whitcomb Hotel of that city. The following were awarded life memberships: "Chic" Bell, Warren Colby, Gladys Herbertson, Robert G. Lewis, J. Kenneth Ludlam, William Rutz, Karl Schlabach, Harold Shook, Florence Tulk and Manna Woodworth. Another

life member, Fred H. Null, missed the anniversary banquet. The eighty-three-year-old organist was playing for a lodge get-together!

However, those present remembered the presentation of the life membership card, together with a citation of commendation to Mr. Null three years before, on his eightieth birthday. Taking part in the ceremony at that time were C. E. Cushing, President of the Twin Cities local; Mr. Schlabach, former Benton Harbor high school music director; and Bernie Kuschel, present high school director, who served as chairman of the event.

From 1899, when he organized his first band at Central School in Benton Harbor, until 1949, when he resigned as director of the St. Joseph Catholic high school band, Mr. Null served as director of twenty-two bands and ten orchestras.

Besides his talent as a conductor and director, Mr. Null gained a reputation as a composer of band music. His composition, *Michigan Triumphant*, was premiered by the Paul Lavalle Band of America over a nation-wide network.

Edith Kornfeind, violinist, will represent Local 4, Cleveland, at the Greenleaf Lake Festival near Tulsa, Oklahoma, this summer.



—New Bedford (Massachusetts) Standard-Times.  
 Vivian Haag, winner of the International String Congress scholarship from Local 214, New Bedford, Massachusetts, is presented by Charles J. Lewin, Editor of the New Bedford "Standard-Times," with a scroll signifying her as winner of the audition.

The auditions committee which chose her was made up of Josef Gingold, Chairman; Andor Toth, Ernst Silberstein, Abraham Skernick, Anshel Brusilow, Giorgio Ciompi and George Poinar.

Miss Kornfeind attends the Cleveland Institute of Music, where she is a student of Giorgio Ciompi, head of the violin department.

We get a letter from Brother Albert G. Lottridge, Secretary of Local 13, Troy, New York, telling us that Ray Ryan's Homestead Restaurant of that city recently received a plaque which states: "ASCAP salutes Homestead Res-

taurant for providing its patrons with America's finest music for ten years." It is signed by ASCAP's president, Paul Cunningham.

Local 640, Roswell, New Mexico, recently gave a dance jamboree to raise money for one of its members, George Clayburn, who has been hospitalized after suffering injuries in a car and truck collision. Six orchestras played during a six-hour period, netting George \$672.00.

We came a cropper in the May issue of *Over Federation Field*. We stated that Thomas Nee had been named conductor of the Minneapolis Symphony. As a matter of fact, he has been named "Interim Assistant Conductor" of the orchestra for the 1959-60 season.

The fact that Sheboygan, Wisconsin, has enjoyed fame as a "good musical town" can be attributed more than a little to its Local 95 which through sixty years has upheld music and the rights of musicians therein. So its sixtieth anniversary on March 30 was a suitably joyous affair. Three hundred persons — members and their wives, husbands and guests — danced (to the music of sixteen orchestras) for hours, taking time out midway for a buffet supper.

Special tribute was paid to the oldest living member of the local, (Continued on the next page)



Two thousand dollars was recently donated by local 348, Sheridan, Wyoming, to spearhead a drive for a band shell at Kendrick Park in that city. In the above photograph, Duke Downey (second from right), who is Secretary of the local, presents the check to Joe Rulli, Sr. (second from left), who is Chairman of the Committee in charge of the band shell project. Mrs. Julia Denton (far left) and Don Margin (center) are board members of the local, and John Brandt (right) is President of Local 348.

## Congressional Investigation on Importation of Foreign Sound Track Demanded

(Continued from page eight)

Referring to the "robot musician" represented by cut-rate foreign filmed and taped music, Morse said: "If it is to be our complacent role to pit the American musician against foreign musicians, let us not be secretive about it. If we must, let us permit foreign musicians to come to our country where they can work under American standards for decent wages. Let us not pit our American musicians against a celluloid music competitor who leaves

nothing with us, save distress for our American musicians."

Morse said he wished to "make it crystal clear that in demanding investigation of retrogressive, job-destroying practices in the film-making industry, I am not advocating limitations on the free exchange and trade of musical or filmed products." He added that there must be no hurdles raised to the importation of foreign-made motion picture film or the recordings of great orchestras or voices

from other countries.

In closing, the Oregon Senator said he would be "much interested, as will the public" in any explanation some segments of the entertainment industry may make of the practice of "palming off as American made a commercial product that utilizes every means of foreign cut-rate competition to enrich the producers at the expense of our own job-needy American entertainers, artists and technicians." And he would be "especially interested," Morse said, "in the explanation of the broadcast industry which, unlike the average commercial entity, employs some of these questionable practices by virtue of a public grant of free monopoly of the air waves."

## Over Federation Field

(Continued from the preceding page)

Otto Villwock, who is eighty-one and who joined the local in 1902. Throughout the years he has played the bass viol, bass horn, alto and baritone in numerous concert bands and dance orchestras of the area. At one time he played the accordion with the former Henry Maas dance band, and, until two years ago, played regularly with the Sheboygan Municipal Band.

Said Vice-President Hubert Buhk, in his "Look into the Past" speech, "In the early days many hardships had to be overcome by musicians. Transportation, for example, was one of the greatest obstacles. Horse-drawn vehicles were used to get to various jobs. It is easy to see how long it might take an orchestra to go to a dance engagement at, say, Random Lake. In 1909 streetcars were also a popular means of transportation. In going back over the records it has come to our attention that musicians having to carry large instruments, such as the bass viol, bass drum, harp and such, had

first to secure special permission from the transit company before they were permitted to board the car."

The good old days? Well, maybe!

No delegate need come away from the Convention without one very transportable and welcome item: namely a whopping big fish story. We see by *Musicland*, periodical for Local 76, Seattle, that musician-fishermen are being rounded up to host convention visitors in a salmon derby to be held on Friday morning, June 19. These local members will not only take guests out in fishing boats in Elliott Bay but will furnish the tackle as well. What more can one ask?

Paul Sladek, a member of Local 60, Pittsburgh, Pennsylvania, recently assisted in making a transcription for Violin and Piano of the Bach Concerto in D minor. (The others who engaged in the work were James de la Fuente and Caspar Koch.)

A letter congratulating these individuals was sent from Lamba-

rene, French Equatorial Africa, by Albert Schweitzer, Bach scholar and organist. It is a signal mark of honor for one of our members.

As a celebration of its fiftieth anniversary, Local 516, Hillsboro, Illinois, held a party on the afternoon of May 31 at the Moose Club in that town. A buffet luncheon was served at 4:00 P. M.

Ted Dreher, President of Local 34, Kansas City, Missouri, has been named to succeed Ralph E. Lake as President of the merged Kansas City Central Labor Council. Dreher has been extremely active both in labor organizational work and in civic matters for many years. He is serving his eighth term as President of Local 34 and previous to that had served one term as its Treasurer and two years as a member of its executive board. He is also serving as a member of the Mayor's Recreation Advisory Committee.

We read in *The Union Gazette*, San Jose, California, in a column marked "Label Lore" edited by Isabel K. Hagglund, "The distinctive circular emblem of the American Federation of Musicians, often displayed on bandstands, stands for an organization that uses its strength to secure fair wages and working conditions for its members and joins with other unions to influence local, state and federal governments to enact laws beneficial to all wage-earners.

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Thanks for a good boost, Isabel!

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Street.....  
City..... State.....  
Music Experience.....

When courtesy and music droop,  
law and justice fail.—Confucius

**INTERNATIONAL MUSICIAN**



Local 95, Sheboygan, Wisconsin, observed its sixtieth anniversary on March 30. Left to right: Otto Villwock, who joined the local in 1902; Mike Brandt, President; Harvey Gleason, Secretary; Hubert Buhk, Vice-President; and E. W. Marquardt, Chairman of the anniversary celebration.

## MID-WINTER MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

(Continued from page twenty-three)

in the National Music Council and appropriate \$1,200.00 for this purpose.

The subject of the Best Band Contest is also discussed with Mr. Leyshon.

The local representatives and the network representatives appear. Mr. George Fuchs, of NBC, joins the network representatives. Various phases of the new proposals are discussed. The network representatives retire for the purpose of permitting the local representatives and the Board to caucus.

The networks then return and, after a short discussion, a recess is declared for dinner until 8:00 P. M. The discussions are then continued.

The session adjourns at 11:30 P. M.

425 Park Avenue  
New York, New York  
January 28, 1959

President Kenin called the session to order at 1:00 P. M.

All present, except Vice-President Bagley, who is excused due to illness.

A bill for \$12,600.00 is presented by Michael Luddy, California Attorney, for services in the Los Angeles situation. On motion made and passed, the bill is ordered paid.

The representatives of the networks and the locals appear. Lou Teicher, of NBC, and Joseph Green, of ABC, join the network representatives.

Various proposals and counter-proposals are fully discussed. The negotiations are still far from agreement.

A recess is declared for dinner until 8:00 P. M., at which time the discussions continue.

The session adjourns at 10:30 P. M.

425 Park Avenue  
New York, New York  
January 29, 1959

The session is called to order by President Kenin at 12 o'clock noon.

All present, except Vice-President Bagley, who is excused.

The representatives of the networks and the locals appear. William Seaman, of ABC, joins the network representatives.

At 3:00 P. M. the networks retire and the Board and the local representatives continue the discussion of the proposals.

A recess is then declared until 8:00 P. M.

The network representatives return and further discuss the proposals and counter-proposals. The network representatives retire and the Board and the local representatives discuss the attitude of the networks. The network representatives return and the entire situation is gone over.

The session adjourns at 4:30 A. M.

425 Park Avenue  
January 30, 1959  
New York, New York

The session is called to order by President Kenin at 10:30 A. M.

All present except Vice-President Bagley, who is excused.

The local representatives appear and the representatives of the networks ask to be excused. There is a short discussion with the representatives of the locals, who then retire.

A bill in the amount of \$1,068.54 is submitted by Benjamin Aaron, Referee for the Federation to hear the charges against various members of Local 47, Los Angeles, Calif. On motion made and passed, the bill is ordered paid.

The Board continues its discussions on the proposals of the networks.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

425 Park Avenue  
New York, New York  
January 31, 1959

President Kenin calls the session to order at 11:00 A. M.

All present.

The representatives of the locals appear and discuss the entire situation with the Board. The representatives of the networks then appear and new proposals are submitted to them. They then go into caucus and a recess is declared for dinner. Upon resuming the session, they submit their answer which is not acceptable to the Federation.

Various proposals are brought forth which are not agreeable. The discussion continues until 12 o'clock and President Kenin declares that, inasmuch as the contract has expired and no agreement has been reached, there is nothing left for the Federation but to declare a strike. Commissioner Mandelbaum, of the U. S. Mediation Service, who had joined the meeting, then asked for a private conference with President Kenin, which took place. Upon their return, President Kenin announces that the Commissioner had requested that the negotiations continue until a solution to the differences had been arrived at so that an agreement could be made.

The session then continued and, after various caucuses, the parties again went into session and an agreement was finally reached.

The session adjourns at 7:30 A. M.

425 Park Avenue  
New York, New York  
February 2, 1959

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

All present except Executive Officer Repp, who is excused.

There is a general discussion of the negotiations which have just resulted in an agreement between the Federation and the networks.

(Continued on the next page)

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(Continued from preceding page)

The contract between the Federation and Hal Leysch Associates is about to expire and, on motion made and passed, the contract is renewed under the same conditions.

A request is received from the Academy of Arts and Sciences for an ad in its publication "Close-Up." The matter is left in the hands of the President.

Other affairs of the Federation are discussed.

The session adjourns at 6:30 P. M.

425 Park Avenue  
New York, New York  
February 3, 1959

The session is called to order by President Kenin at 1:00 P. M. All present.

There is a general discussion regarding several phases of our business where contracts are expiring or certain new conditions are desirable. The following resolution is submitted to the Board:

WHEREAS, The right of employers to engage musicians for the making of television jingles and spot announcements has terminated, now therefore, it is on motion duly made and seconded,

RESOLVED, That the International President be and he is hereby authorized to negotiate and/or enter into new agreements on such terms as he may deem advisable and, in his discretion, he may designate one or more members of the International Executive Board to assist him in such work.

The Resolution is adopted.

The following resolution is now submitted.

WHEREAS, The right of employers to engage musicians for the making of electrical transcriptions has terminated, now therefore, it is on motion duly made and seconded,

RESOLVED, That the International President be and he is hereby authorized to negotiate and/or enter into new agreements on such terms as he may deem advisable and, in his discretion, he may designate one or more members of the International Executive Board to assist him in such work.

The Resolution is adopted.

The following resolution is now submitted.

WHEREAS, The Federation has negotiated new collective agreements with the television networks providing for additional payments in the event of a use of a kinescope or videotape beyond that of substituting for a live broadcast; and

WHEREAS, It has been the practice of the Federation to have a dues tax payable on sound motion pictures; now, therefore, it is on motion duly made and seconded,

RESOLVED, That each member who receives a payment in respect of services for recording, arranging, orchestrating or copying, any music in respect of which a payment is made calculated on the basis of or with reference to the national television recording rate, shall pay to the Federation a tax of 2% of such earnings at scale commencing July 1, 1959.

The resolution is recommended to the next Convention.

A revision of Article 7 of the by-laws is discussed and, on motion

made and passed, the following revision is to be recommended to the next Convention:

Article 7 is hereby amended by substituting the following for the first ten sections thereof:

Section 1. (a) A charge for violation of the constitution, by-laws, rules or regulations of either this Federation or of a local may be filed in writing by any member of the Federation.

(b) Any such charge may be filed with the International Secretary or with the local in which the defendant member holds membership or with the local in which the violation occurred.

(c) If a charge is filed with the International Secretary, the International Executive Board may, in its discretion, refer the charge to an appropriate local for trial.

Section 2. (a) A member against whom a charge is filed shall be given a copy of the charge and shall be given two weeks, from the date on which the charge is sent to him, to file his answer in writing.

(b) Such answer shall be filed with the officer or body which sent the charge to said defendant member.

(c) If a member fails to file his written answer within the period set forth above, he shall be in default and a judgment of guilty may thereupon be entered against him without further action or notice, the penalty being fixed by the body which would have done so had the default not occurred.

Section 3. (a) If a charge is tried before a local, the defendant member shall be afforded an opportunity to present his defense in writing or in person as the local constitution or by-laws may provide.

(b) A local in whose jurisdiction a violation occurs may try a charge filed with it, whether or not the defendant member is a member of said local.

(c) If a defendant member has left the jurisdiction in which a charge has been filed against him, he shall be afforded the opportunity to present his defense by written testimony. Notices may be sent to the address of a defendant member as it appears on the books of the local in which he is a member and such notice shall be binding upon him.

(d) If a local finds a defendant member guilty, he may be fined not less than \$10.00 and not more than \$1,000.00 for each and every offense, or may allow a claim against such member.

Section 4. (a) A member charged with violating Articles 23 or 24 of the Federation by-laws shall be tried only by the International Executive Board, before a subcommittee of such Board or before a referee.

(b) If a charge is filed with the International Secretary and is not referred by the International Executive Board to a local for trial, it shall be tried, as the International Executive Board may in its discretion determine, either (I) before such Board, (II) before a subcommittee of such Board, or (III) before a referee.

(c) The International President shall appoint the trial subcommittee of the Board to hear such charge, or the referee to hear such charge, as the case may be.

Section 5. If a hearing is held before a trial subcommittee of the Board or a referee, the hearing shall be held at such place as the

International President may determine, or in the absence of any direction from him at such place as the convenience of the situation may reasonably require.

Section 6. If a charge is tried before a trial subcommittee of the Board, such subcommittee shall determine whether the defendant is guilty and, if so, shall assess the penalty, unless the International Executive Board, when it directed trial by a subcommittee, also directed that the subcommittee report its findings to the Board, in which event the Board shall determine whether the defendant is guilty and, if so, shall assess the penalty.

Section 7. If a charge is tried before a referee, he shall hear the evidence and shall submit his report of the evidence to the International Executive Board, which shall determine whether the defendant member is guilty, and if so, shall assess the penalty.

Section 8. If the charge is tried before the International Executive Board, all evidence shall be submitted in writing pursuant to such rules and practice as the Board may from time to time adopt, provided, that in its sole discretion, the Board may authorize or direct the submission of oral testimony and the presentation of oral argument or either of them.

Section 9. The International Executive Board or a local trial body or any trial subcommittee of the International Executive Board or any referee appointed under this Article may direct any member to appear to give testimony or to produce documents under his control.

Section 10. The individual or body before which a trial is conducted may direct that counsel for charging and defendant members be limited to members of the Federation. The International Executive Board may so direct in the case of any charge filed with the International Secretary, however it may be tried.

There is a discussion regarding the effect of the ninth clause in the Booking Agent's License. It would seem that, under this clause, if the license is terminated, either voluntarily or involuntarily, the agent is not entitled to commissions on engagements he booked before the termination of the license and which are to be performed thereafter. It is felt that this may be an injustice to an agent voluntarily terminating his license and the matter is laid over for further discussion at the next meeting.

Messrs. Hi Faine and John Brownlee, representatives of the American Guild of Musical Artists, appear and explain that their organization would like a better understanding with the Federation. They suggest a new agreement or any other method which would make for closer cooperation between the two organizations. The matter is discussed and laid over. The gentlemen retire.

A letter is read from "Musehelp" requesting assistance in establishing a foster home for needy musicians.

The matter is discussed and it is decided not to engage in such an undertaking.

A letter is received from Unisomi which requests assistance for the establishment of a universal sym-

phony orchestra and a music institute.

This matter is also discussed and it is decided not to concur in the request.

A letter is received from Vox Recording requesting permission to make recordings by service bands. The request is denied.

A letter is also received from The American Bandmasters Association requesting permission to make recordings by service bands.

This matter is also discussed and it is decided not to concur in the request.

It is decided that the name of West Coast Representative Ernie Lewis appear on the mast head of the International Musician.

Executive Officer Ballard and Treasurer Clancy had been instructed, by the Board, to prepare a directive to be sent to the Executive Board of Local 149, Toronto Musicians' Association, and to Secretary-Treasurer Harris of that local in an endeavor to compose a controversy existing between Secretary-Treasurer Harris and the other members of the Board. The directive is read and, on motion made and passed, it was adopted and ordered sent to the Executive Board of the local and to Secretary-Treasurer Harris.

President Kenin now reads the resignation of Secretary Cluesmann which is submitted due to the condition of his health. After some discussion, in which the Secretary was requested to reconsider, the resignation was accepted with regret and, on motion made and passed, it is decided to continue his present salary until July 1, 1959.

On motion made and passed, it is decided that he be named Secretary Emeritus with the privilege of attending Conventions and any other privileges and courtesies the Board may see fit to accord him.

The members of the Board all express their respect and high esteem for Brother Cluesmann.

Executive Officer Ballard is nominated for the office of Secretary of the Federation. He then offers his resignation as member of the International Executive Board, which is accepted. There being no other nominees for the office of Secretary, Stanley Ballard is declared elected. He is then installed by President Kenin.

There being a vacancy on the Executive Committee, Alfred J. Manuti is nominated for that office. There being no other nominations, he is declared elected. Brother Manuti is notified by President Kenin of his election and requested to appear in the President's office for the purpose of being installed.

A recess is then declared for dinner and the session is resumed at 9:00 P. M.

Brother Manuti appears with Mrs. Manuti and various members of the Board of Local 802. President Kenin then installs Brother Manuti as a member of the International Executive Board.

The meeting adjourns at 10:00 P. M.

(Continued on page forty-two)





Conductors tend to get permanent assignments as summer musical directors in much the same way that they settle down as resident conductors of orchestras in the Fall-Winter-Spring seasons. Often the festival or pops orchestras of which they are conductors gain fame and prestige through these associations —i.e. Aspen through the long-time conductorship of Izler Solomon; the Peninsula Festival through Thor Johnson's ministrations; Red Rocks through Saul Caston's faithfulness.

There follow brief biographical sketches of several conductors who have done much to raise the standards of and increase the popularity of their respective summer orchestras.

● **Ezra Rachlin:** The twenty-one free park concerts of the Houston Summer Symphony, which begin the last week in May and are annually attended by more than 100,000 Houstonians, are under the baton this summer of Ezra Rachlin who in his alter ego is the musical director and conductor of the Austin Symphony. He has also been conducting the student concerts and specials of the Houston Symphony during the regular season.

Mr. Rachlin began his career in his native Los Angeles as a pianist, and gave concerts there before he left for study in Europe in 1925, at the age of nine. After five years in Europe he returned to this country and gave a Carnegie Hall recital. For the next four years he studied at the Curtis Institute in Philadelphia, later becoming a faculty member there. During this period Leopold Stokowski selected him out of 6,000 contestants to be the first soloist of the now famous Youth Concerts of the Philadelphia Orchestra. In 1935 he presented another Carnegie Hall recital, and in the same year began studying conducting with Fritz Reiner.

By 1937 it was clear Rachlin's interest was becoming centered in conducting. After completing a piano recital tour of Europe he conducted the Budapest Orchestra, then returned to America to conduct radio broadcasts and performances at the Curtis Institute. In 1939 he joined the Philadelphia Opera Company as Associate Conductor. Five years later, he became musical director of the Philadelphia Opera and in 1945 directed the Memphis Open Air Theater. Then he toured the United States as conductor of an orchestra he himself had formed and the "Strauss Festival Orchestra."

He has been conductor of the Austin Symphony since 1949.

● **Paul Katz:** Conductorship of both the regular and the summer series of concerts of the Dayton Philharmonic by no means comprises all of Paul Katz's podium duties. He has been on the violin faculty of the Cincinnati Conservatory of Music since 1944, and for the past nine years has also conducted its orchestra.

Though he is not a native of Dayton—he was born in New York City November 2, 1907—he comes very near to being so, since he was brought there by his family at the age of three, and it was there he started studying violin at the age of five. Successively he studied under Emil Heermann of the Cincinnati College of Music, under Otakar Sevcik at the Ithaca Conservatory of Music, and under Eugene Ysaye and Leopold Auer. At seventeen he became a member of the Cincinnati Symphony Orchestra, with Fritz Reiner its conductor. In 1928 he accepted the position of first violinist with the Cleveland Orchestra under Nicolai Sokoloff. He remained there until 1933 when, at the age of twenty-five, he decided to return to Dayton to explore the possibilities of music in his own community.

Although it was in the depths of the depression, Mr. Katz assembled a group of twenty-six musicians and started rehearsing them. In 1929 he approached the Dayton Chamber of Commerce with plans for a symphony orchestra. These first attempts failed because no one was willing to underwrite the venture. However, Katz persisted, and, in June, 1933, the "Dayton Chamber Orchestra" put on its first concert. It was a success and two other concerts were sold out that season.

In 1935, the group formally became the Dayton Philharmonic Orchestra, incorporated in the State of Ohio.

The Dayton Philharmonic in its winter season has eighty members. The summer orchestra has fifty-five members. During the past season thirty concerts in all were given, including children's and high school concerts and out-of-town concerts. For the past several years each children's concert has been presented to 7,500 young people. At each concert two high school students appear as soloists.

● **Thomas Nee:** Named Interim Assistant Conductor of the Minneapolis Symphony, beginning in the fall of 1959, Thomas Nee has already engaged in considerable podium activity in the Minneapolis-St. Paul area. In the 1948-49 season he conducted the St. Paul Opera Workshop and from 1948 to 1951 was Assistant Conductor of the St. Paul Civic Orchestra. He has been guest conductor of summer symphony concerts at the University of Minnesota and the Walker Art Center. In 1954 he succeeded Henry Denecke as Conductor of the Minneapolis Civic Orchestra, a post he will continue to hold along with his work with the Minneapolis Symphony. He is head of the Twin City Society for Contemporary Music and Musical Director of the First Unitarian Society Concert Series.

Born in 1920 in Evanston, Illinois, Mr. Nee lived in several states including Iowa and Oklahoma before settling in Minnesota. He obtained his degree in music education at the University of Minnesota in 1943 and his master's degree at Hamline University in St. Paul in 1948. He has also studied at the Berkshire Music Center, at the State Academy of Music in Vienna and at the University of Vienna—these on a Fulbright scholarship obtained in 1951. He studied composition with Ernst Krenek and Stefan Wolpe, conducting privately with Hermann Scherchen in Zurich, and horn with William Muelbe.

Mr. Nee has taught high school music in Iowa, and history, theory and education at Hamline, besides directing the orchestra, band and chorus in that college. At present he is assistant professor of music at Macalester College (St. Paul) but is taking a year's leave of absence in order to be able to devote his time to his conductorships. As Interim Assistant Conductor of the Minneapolis Symphony he will succeed Gerard Samuel who has become Musical Director and Conductor of the Oakland (California) Symphony.

Ezra Rachlin



Paul Katz



Thomas Nee



## SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

April 1 and April 2, 1959

(Continued from page forty)

Mayo Hotel  
Tulsa, Oklahoma  
April 1, 1959

The meeting is called to order at 10:25 A. M., by President Kenin. Present: Ballard, Clancy, Harris, Repp, Stokes, Manuti and Murdoch. Vice-President Bagley excused because of illness.

Executive Officer Murdoch advises of a matter concerning the Chateau Frontenac Hotel in Quebec City and problems which the Local Officers are having with the management thereof.

Action is postponed in order that additional information may be obtained.

A communication is received from Vice-President Bagley advising that, due to his illness and advanced age, he has been advised by his physicians that he must retire from all business activities. The communication embodies the resignation of C. L. Bagley, as Vice-President of the American Federation of Musicians as of March 24, 1959.

On motion made and passed, the Board accepts the resignation with deep regret and with the stipulation that a letter be sent to Brother Bagley expressing deep appreciation for the many years of valuable service he has rendered the American Federation of Musicians and with sincere wishes for his return to good health.

The further stipulation is made that Brother Bagley shall receive full salary until the forthcoming Convention of the American Federation of Musicians and that he be accorded the honorary title of Vice-President Emeritus of the American Federation of Musicians for life.

Executive Officer Harris offers his resignation as a member of the Executive Committee.

On motion made and passed, the resignation is accepted. William J. Harris is nominated to fill the office of Vice-President caused by Brother Bagley's resignation. There being no further nominations, William J. Harris is declared elected Vice-President of the American Federation of Musicians. He is then installed by President Kenin.

A discussion is held regarding filling the vacancy on the Executive Committee.

Charles H. Kennedy of Local 6, San Francisco, California, is nominated to fill the vacancy on the Executive Committee. There being no further nominations, Charles H. Kennedy is declared elected as a member of the Executive Committee.

Dr. Roy Harris is admitted.

A discussion is held regarding the Congress of Strings, and problems in connection therewith.

Dr. Harris is excused.

A communication is received from the Central City Opera Association requesting a contribution for that organization.

The Board appreciates the value of this type of organization, but

there are many worthwhile musical promotions throughout the United States and Canada and our finances would not permit contributing to all of them.

On motion made and passed, the request is denied.

The following bills are, on motion made and passed, allowed:

Dr. Roy Harris—Expenses, January 10 to March 16, 1959	\$ 1,506.26
Roosevelt & Freidin—Expenses, November, 1958, through January, 1959	2,850.20
Van Arkel & Kaiser, Expenses, December, 1958 through February, 1959	6,650.99
Green, Richardson, Green & Griswold, Expenses	271.00
Bodle & Fogel, Expenses	902.28
Wirin, Rissman & Okrand, Expenses	3,156.22
Bodkin, Breslin & Luddy, Expenses, December 30, 1958 through March 9, 1959	12,997.01
McMaster, Montgomery & Co., Expenses	135.00
Acme Reporting Associates, Transcripts	1,006.87
Hal Leyshon & Associates, Expenses, January 2 through March 2, 1959	5,726.56
Hugh S. Newton, Expenses, January 15 through March 15, 1959	123.51
Leonard Shane—Invoices, January 6 through March 17, 1959	2,118.55
Miscellaneous expenditures	4,811.41
The Treasurer reports on Per Capita Tax payments by locals of the Federation.	

The session adjourns at 1:00 P. M.

Mayo Hotel  
Tulsa, Oklahoma  
April 2, 1959

President Kenin calls the session to order at 9:00 A. M.

All present including Charles H. Kennedy.

President Kenin administers the oath of office to newly elected Executive Officer Charles H. Kennedy.

Executive Officer Walter M. Murdoch reports further regarding the situation involving the Chateau Frontenac Hotel in Quebec City, Canada.

Case 1343, 1957-58 Docket: Claim of Mutual Entertainment Agency, Chicago, Ill., Bookers' License No. 929, against member Joe King (Grupstein), of Local 149, Toronto, Ont., Canada, for \$2,748.30 alleged commissions, loan and expenses due them.

On motion made and passed, it is decided that the matter be laid over pending receipt of further information.

Case 817, 1958-59 Docket: Appeal of Edward J. Durso of Local 77, Philadelphia, Pa., from an action of that local on (1) the conditions

imposed upon him regarding his reinstatement therein and, (2) imposing a fine of \$250.00 on him which resulted in his erasure for non-payment thereof.

On motion made and passed, it is decided to deny the appeal.

A communication is received from Local 656, Minot, N. D., concerning the eligibility of members to run for local office.

It is decided that the Secretary communicate with the local and advise them as to their rights under the laws of the Federation.

Dr. Roy Harris appears and requests permission for the University of Oklahoma to make a film documentary pertaining to the Greenleaf Lake Festival.

On motion made, seconded and carried, the request is granted.

A communication is received from the American Bandmasters Association for permission to appear before the Board in order to explain in full their proposals pertaining to the recording of service bands.

The request is granted.

A communication is received from the A.F.L.-C.I.O. advising that a special assessment of one cent per member per month for a period of six (6) consecutive months beginning March 1, 1959, has been placed against all affiliates of the A.F.L.-C.I.O.

The Board considers the application of Hendrik Essers for permission to reinstate in Local 161, Washington, D. C.

Essers was expelled from the Federation on May 18, 1955, for violation of Article 10, Section 7, of the Federation By-laws for performing at the National Music Camp, Interlochen, Mich.

On motion made, seconded and carried, the International Executive Board grants permission for Essers' reinstatement in Local 161, Washington, D. C., and designates, in addition to proper local fees, a National Initiation Fee of \$250.00, payment of said fee to be held in abeyance pending his future department as a member of the Federation.

The Board considers the request of Local 47, Los Angeles, Calif., for permission to reinstate Robert J. Armer.

Armer was expelled for violation of Article 10, Section 7, of the Federation By-laws on March 18, 1955, for having performed at the National Music Camp, Interlochen, Mich.

On motion made, seconded and carried, the International Executive Board grants permission for Armer's reinstatement in Local 47, Los Angeles, Calif., and designates, in addition to proper local fees, and \$11.25 due Local 257, Nashville, Tenn., for clearance, a National Initiation Fee of \$250.00, payment of said fee to be held in abeyance pending his future department as a member of the Federation.

The Board considers the request of Local 80, Chattanooga, Tenn., for permission to accept George Lucktenberg and to enroll Jerrrie Cadek Lucktenberg.

On motion made, seconded and carried, the International Executive Board grants permission to accept George Lucktenberg and to enroll Jerrrie Cadek Lucktenberg in

Local 80, and designates, in addition to proper local fees, \$12.00 due Local 196, Champaign, Ill., for clearance of George Lucktenberg, a National Initiation Fee of \$250.00 each, payment of said fees to be held in abeyance pending their future department as members of the Federation.

The Board now considers the request of Alan Haig for permission to reinstate in Local 802, New York, N. Y.

On motion made, seconded and carried, it is decided to grant permission for Haig's reinstatement in Local 802, without the payment of a National Initiation Fee, conditional upon payment of proper local fees.

A recess is declared at 12 noon.

The session reconvenes at 2:00 P. M.

Consideration is given to the proposed revision of Article 7 of the Federation By-laws.

The matter is laid over.

Secretary Ballard reports to the Board regarding the advisability of purchasing an Electronic Printer from the Addressograph-Multigraph Company.

The total purchase cost to the Federation is \$8,609.40. The machine now is being rented and by purchasing same the Federation can amortize the cost over an eight (8) year period.

On motion made and carried, it is decided to purchase the Electronic Printer.

The Board considers the request of Patrick Maurice J. Croke (Pat Croke) for reconsideration regarding the conditions imposed upon him by the International Executive Board in connection with his enrollment in Local 279, London, Ont., Canada.

At its Mid-winter Meeting on January 21, 1959, the Board had granted permission for Croke's enrollment in Local 279, upon payment, in addition to proper local fees, of a National Initiation Fee of \$100.00, and in addition thereto, the applicant was barred from playing at the Club 400, London, Ont., Canada, for a period of 5 years from the date of his enrollment.

After due consideration, on motion made and passed, the Board reaffirms its previous decision.

Case 751, 1958-59 Docket: Claim of member Ralph Sutton of Local 6, San Francisco, Calif., and Local 802, New York, N. Y., against Town and Country Room, The Congress Hotel, St. Louis, Mo., and Herman Probststein, President, for \$3,600.00 alleged salary due him through breach of contract.

On motion made and passed, it is decided to allow the claim in the amount of \$2,464.00.

Case 850, 1958-59 Docket: Claim of member Barry Douglas (Johnny Daye) of Local 802, New York, N. Y., against The Poinciana, Pine Brook, N. J., and Fred Paone, employer, for \$1,800.00 alleged salary due him and his Trio, through breach of contract.

On motion made and passed, it is decided to allow the claim in the amount of \$1,800.00.

(Continued on page forty-four)

# RADIO and TELEVISION...

Mouth-organist Larry Adler has scored a success in television appearances recently, one on CBS' "Camera Three" and others in ninety-minute performances on the WNTA-TV show, "One Night Stand."

Ulysses Kay was told to "put the sound of submarines to music," and he did—for "The Twentieth Century," shown over CBS Television Network Sunday, April 12. "Submarine" is Kay's second music score for television. Last season his score for the series, "FDR: Third Term to Pearl Harbor," was presented also for "The Twentieth Century."



William Schmidt

On April 5 a one-hour program of brass music by the American composer, William Schmidt, was broadcast over KFAC, Los Angeles, by the Los Angeles Brass Ensemble with Yoshiko Niiya, pianist, as guest artist. The program originated from the Los Angeles County Museum as part of its regular series of Performance Trust Funds Concerts sponsored by the Recording Industries with the cooperation of Local 47.

Chamber music concerts are broadcast every Sunday through June 28.

The Los Angeles Brass Ensemble consists of Irving Rosenthal, French horn; Dennis Smith, trombone; Lester Remsen, trumpet; Charles Brady, trumpet; John T. Johnson, tuba.

They are all members of Local 47, Los Angeles, as is composer Schmidt.

JUNE, 1959

William Schatzkamer, Professor of Music and Artist in Residence at Washington University, St. Louis, Missouri, has been presenting a weekly program of piano music over KMOX-TV, Channel 4, since June 8, 1958. His program, called "Musical Mosaic," is a half hour in length and ranges widely among great works of piano literature.

Schatzkamer was born in New York City and received his training in music at the Juilliard Graduate School of Music, where he was a fellowship student in piano from 1934 through 1940 under Alexander Siloti, teacher of Rachmaninoff. In 1941 Schatzkamer was chosen from among sixty pianists to play Gershwin's *Rhapsody in Blue* at New York's Lewisohn Stadium with a National Youth Administration Orchestra. He then began playing regular engagements with the Cleveland and other major American symphony orchestras.

He has been a member of Local 802, New York, for more than twenty years and is also a member of Local 2, St. Louis.

An estimated 2,000,000 persons recently saw and heard "Make Mine Music," a simulcast produced and directed by the Fort Wayne radio-television industry for the benefit of the Fort Wayne Philharmonic and in celebration of the orchestra's fifteenth anniversary. During the simulcast, as contributors called to volunteer their gifts to the orchestra, a series of steps made it possible to collect the gifts immediately and deposit them in the bank. Over six hundred people contributed a total of \$5,268.67.

## AFL-CIO RADIO NEWS BROADCASTS

The AFL-CIO sponsors two radio programs nightly over the radio network of the American Broadcasting Company.

Edward P. Morgan and John W. Vandercook, two well-known and highly qualified reporters and news analysts, are the commentators on these programs. Their accurate reports of the news, especially their reports of Congressional action, are of particular interest to members of the AFL-CIO.

Mr. Morgan can be heard at 7:00 P. M. (EST) and Mr. Vandercook at 10:00 P. M. (EST).

We urge all our members to listen to these programs.

After a two-season layoff from the Chicago airwaves, the Chicago Symphony Orchestra will return to WGN-TV next fall for a twenty-six-week series. The orchestra will give sixty-minute concerts on Sunday evenings. These will be interspersed, on occasion, with opera, folk music and jazz. Guest conductors and soloists will be featured.

The association of the Chicago Symphony with WGN-TV began in 1951 and for five years gave hour-long weekly concerts. Then in the 1957-58 season it presented seven monthly musical specials. In the 1958-59 season it was dropped altogether.

Commenting on the return of the Chicago Symphony to the television waves, Ward L. Quaal, WGN General Manager, said, "We do not believe that any current surveys properly or accurately measure either the size or the responsiveness of audiences to such commendable television fare as this."

The orchestra members welcome this return to TV, which helps much to round out their annual incomes.

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## SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

(Continued from page forty-two)

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

On motion made and passed, it is decided to allow the claims in the amount of \$1,127.50 each.

Case 1070, 1958-59 Docket: Claim of member Louis Armstrong of Local 802, New York, N. Y., and Local 208, Chicago, Ill., against Paul Ward, Jacksonville, Fla., and Nico Covara Theatrical Agency, Jacksonville, Fla., Bookers' License No. 276, for \$1,250.00 alleged salary due.

On motion made and passed, it is decided to allow the claim in the amount of \$1,250.00.

Case 1075, 1958-59 Docket: Claim of member Jerry Lee Lewis, of Local 425, Monroe, La., against The Cafe de Paris, New York, N. Y., and Lou Walters, President and General Manager, for \$1,000.00 alleged salary due him.

On motion made and passed, it is decided to allow the claim in the amount of \$1,000.00.

Case 1116, 1958-59 Docket: Claim of member Benny Goodman of Local 802, New York, N. Y., and Local 10, Chicago, Ill., against Walter M.

Louthan and WML Attractions Associates, Akron, Ohio, for \$2,500.00 alleged balance salary due him and his orchestra covering services rendered.

After considering the matter, it is on motion made and passed, decided to allow the claim in the amount of \$2,500.00 against Walter M. Louthan, only, and directed that a copy of the contract contained in the case be referred to the President's office, since it is not a regulation Form B contract.

A discussion is held regarding the advisability of imposing a 2 per cent Federation tax on work in motion picture and videotape. A resolution to this effect will be introduced at the forthcoming Federation Convention.

It is agreed that a resolution be presented at the forthcoming Convention to change the Chicago address of the President's office of the Federation from 175 West Washington Street, Chicago, Ill., and replace it with 8701 Wilshire Boulevard, Beverly Hills, Calif., and that we recommend that the person in charge of the West Coast office be designated as "Assistant to the President."

The Board discusses Section 3 of Article 4 of the Federation By-laws

pertaining to the Theatre Defense Fund.

On motion made and passed, it is decided that Local 47, Los Angeles, Calif., shall be reimbursed on the basis of 5 per cent of the amount collected rather than a flat stipulation of \$75.00 per week.

A communication is received from Sven Wassmuth on behalf of Svenska Musikerförbundet, requesting that we enter into an agreement with that organization stipulating conditions under which members of the American Federation of Musicians and Musikerförbundet may be interchanged.

It is agreed that the President of the Federation should try to affect such an agreement.

A discussion is held regarding the advisability of the President of the Federation issuing a temporary card to persons who are not citizens and who are temporarily in this country.

It is decided that action on this matter be postponed.

President Kenin announces that Demonstration Recording contracts are now ready for issuance.

On motion made and passed, it is agreed that locals shall be authorized to establish their own scale to apply on demonstration records provided that no local enact a price of less than \$10.00 per man per record.

On motion made and passed, it is decided to renew the Leonard Shane contract for a period of six (6) months from April 7, 1959.

A communication is received from Secretary Mann of Local 325, San Diego, Calif., suggesting changes in Article 18, Section 7, of the Federation By-laws.

The matter is laid over for further discussion.

A discussion is held regarding amending Section 14 of Article 3 of the Federation By-laws.

On motion made and passed, it is ordered that the following amendment be introduced at the forthcoming A. F. of M. Convention:

"Article 3 of the Federation By-laws is amended by adding the following Section.

"It shall be considered an act contrary to the principles of our organization for a member to resign his membership in one local and immediately apply for membership in another local for the purpose of circumventing compliance with the transfer and/or traveling orchestra laws set forth in Article 14 and 17 of these By-laws. A member who has resigned his membership in one local, or a former member who has reinstated his membership for the purpose of resigning, shall not be eligible for membership in another local in which he has never held membership for a period of at least six (6) months from date of resignation."

Other matters of interest to the Federation are discussed.

The meeting adjourned at 7:00 P. M.

## CLOSING CHORD

### D. MARK SLATTERY

D. Mark Slattery, seventy, Secretary of Local 196, Champaign, Illinois, for almost a quarter of a century, died on May 1 after a lengthy illness.

Mr. Slattery, who in his youth belonged to the Barnum and Bailey Circus Band and later played in the orchestra of the Orpheum Theater circuit, was born October 28, 1888, at Carbon, Indiana. Following his apprenticeship with the Barnum and Bailey Band, he organized and directed the J. K. Dering Band in Indiana. Mr. Slattery left this band to enlist in the Army during World War I, serving as leader of the 326th Field Artillery Band while in France. After the conclusion of the war, he played in various theater orchestras, and in 1925 settled in Champaign. While living in Champaign, he continued playing with various orchestra groups, spending most of his time with the Orpheum Theater Orchestra of Champaign.

During his later years, Mr. Slattery devoted himself almost exclusively to his duties as Secretary of Local 196. This local serves the

many students at the University of Illinois and he thus made friends with many campus musicians.

Mr. Slattery was a member of the Illinois State Conference of Musicians and, during his term as Secretary of Local 196, attended twenty-two Conventions of the Federation.

### EDWARD F. POHL

Edward F. Pohl, Treasurer of Local 74, Galveston, Texas, since January 1, 1935, passed away on March 31 at the age of seventy-three.

Born in Fayetteville, Texas, February 14, 1886, he became a member of Local 74 in 1928 and a member of the Galveston Municipal Band in 1929. He also played in other musical organizations up to the time of his death. His instrument was the tuba.

### CHARLES F. BUTTERFIELD, SR.

Charles F. Butterfield, Sr., a member of Local 198, Providence, Rhode Island, and a trombonist-cornetist with theater orchestras and bands for more than half a century, passed away May 18 after

a long illness. He was eighty-four years old.

Born in Providence on June 6, 1875, he played at the old Fay's Theater in Providence, at the opening of Radio City in New York, and at the Stanley Theater and other theaters in New Jersey. Mr. Butterfield was an original member of the old D. W. Reeves American Band and later conducted his own band in Rhode Island. Also he was with Donald Voorhees on the Texaco Hour and on other radio programs.

In June, 1955, Mr. Butterfield was honored for his fifty years of playing with the band in the Brown University commencement parade.

### RAYMOND G. HOYT

Raymond G. Hoyt, a charter member of Local 114, Sioux Falls, South Dakota, passed away on April 1 after a long illness. He was eighty-three.

Born in Orfordville, Wisconsin, February 20, 1876, he studied violin in Chicago before moving to Sioux Falls in 1901. Here he organized Hoyt's Orchestra and was instrumental in the founding of Local 114. He was also concertmaster of the Sioux Falls Symphony Orchestra and a charter member of the Sioux Falls Municipal Band, up to his retirement three years ago. Mr. Hoyt was a piano tuner and was associated with the Williams Piano Company.

## BEST NEW DANCE BAND OF 1959

(Continued from page thirty-five)

\*Midwest contest at Canton, Ohio; Ken Cloud and his band, which won the Northwestern contest at Seattle, Washington; Gordon's band which won the Southwest title at the Palladium in a two-night competition for locals and regionals in which twenty-one bands took part; Ronnie Drumm and his band from Springfield, Massachusetts, winners of the Northeastern regional at Bridgeport, Connecticut; Mickey Tull Band and Gene Hall Band, co-representatives of the Mid-south region following competition at Fort Worth, Texas; George Doerner and his band, of Savannah, Georgia. Southern regional winners at St. Petersburg, Florida; and Johnny Lewis' band of Chicago, winners of the Mid-central state competition over eight bands in the Midwest city.

Judges of the semi-finals contest at the Aragon included Charlie Dawn, *Chicago American*; Bill Leonard, *Chicago Tribune*; Bob Trendler, WGN; Rex Maupin, ABC; Albert Vienete, Arthur Murray Studios; Les Brown, *Variety*; Johnny Sippell, *Billboard*; Charles Suber, *Downbeat*. Chuck Foster, well-known bandleader, officiated as master of ceremonies before a large and interested crowd.

INTERNATIONAL MUSICIAN

# Official Business COMPILED TO DATE

## CHANGES OF OFFICERS

Local 73, Minneapolis, Minn.—Secretary, Fred A. Keller, 32 Glenwood Ave., Minneapolis 3, Minn.

Local 158, Marysville, Calif.—President, William C. Holland, 108 Bradley, Rt. 4, Yuba City, Calif. Phone: SHERWOOD 2-6650.

Local 237, Dover, N. J.—President, Arthur Weiner, 86 Windsor Ave. Phone: FO 6-7640.

Local 347, Imperial Valley, Calif.—President, Merlin E. Wright, 1070 Commercial St., El Centro, Calif. Phone: EL 2-2946. Secretary, Ira Rhodes, 661 State St., El Centro, Calif. Phone: EL 2-2429.

Local 397, Coulee City, Wash.—President, Steve Laughery, Box 97, Moses Lake, Wash.

Local 413, Columbia, Mo.—President, Paul Montemurro, 2 Dorsey.

Local 572, Bangor-Stroudsburg, Pa.—Secretary, Sammy Canova, 55 Dewey St., Roseto, Pa.

Local 618, Albuquerque, N. M.—President, Paul Muench, 1515 Copper N. E. Phone: CHapel 2-9628.

Local 730, Fort Myers, Fla.—President, John Lambert, 458 Ellis St. Phone: WEStmore 6-1355.

## CHANGES IN ADDRESSES OF OFFICERS

Local 308, Santa Barbara, Calif.—Secretary, Robert L. Foxen, 15-D, East Canon Perdido St.

Local 335, Hartford, Conn. (colored)—President, James R. Bacote, P. O. Box 2024.

Local 381, Casper, Wyo.—Secretary, Milo A. Briggs, 243 South Beverly.

Local 413, Columbia, Mo.—Secretary, Russell Chambers, 919 Broadway.

Local 454, Merced, Calif.—President, Fred J. Miller, Route 2, Box 740, Phone: RAndolph 2-6478. Secretary, Wm. M. Wivell, 111 West 20th St.

Local 576, Piqua, Ohio—Secretary, Nick Henderson, P. O. Box 421.

Local 655, Miami, Fla.—President, Frank Casciola, 1779 Northwest 28th St., Miami 42, Fla. Phone: NE 3-3235. Secretary, Porter Thomas, 1779 Northwest 28th St., Miami 42, Fla. Phone: NE 3-3235.

Local 765, Beardstown, Ill.—President, Charles H. Barron, 1220 Jackson St. Secretary, Milton C. LaMaster, 710 West 10th St.

## SOUTHERN CONFERENCE ANNUAL MEETING

The Southern Conference of Locals, will meet Saturday and Sunday, June 13, 14, 1959, in the Williamsburg Room of the Olympic Hotel, Seattle, Washington. Opening session 2:00 P. M. Saturday, June 13.

STEVE E. GRUNHART,  
Secretary

## PLACED ON NATIONAL DEFAULTERS LIST

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

Johnson, Mrs. Delray, Dotham, Alabama, \$50.00.

Le Chalet Club, and Peter St. Pierre, San Diego, Calif., \$102.00.

Sutton, Bill, San Jose, Calif., \$300.00.

Bamford, A. V., Van Nuys, Calif., \$1,200.00.

Palms of Hallandale, Inc., and Ernest Busker, Hallandale, Fla., \$500.00.

Associated Select Attractions, Inc., and Jules Pfeifer, Chicago, Ill.

Ye Olde Cellar, and Bob Biltone, Chicago, Ill., \$250.00.

Marlowe, Frank E., Chicago, Ill. (also under Misc.), \$215.65.

Hicks, Robert, Indianapolis, Ind., \$255.00.

Jackson, William, Indianapolis, Ind., \$255.00.

Sherwood Forest Ballroom, and Anthony Alosi and Louis Ferratti, Hyannis, Mass., \$5,223.26.

D. P. Black Presentations, Minneapolis, Minn., \$200.00.

Harlem Club, and H. Patton, Chambers, Miss., \$175.00.

Congress Hotel, St. Louis, Mo., \$2,464. Town and Country Room, St. Louis, Mo., \$2,464.00.

Norman, Sam, Newark, N. J., \$250.00.

Allen, Jimmy, New York, N. Y., \$750. Isaacs, Lester, New York, N. Y., \$200.00.

K.N.S. Associates, New York, N. Y., \$245.20.

Leslie, Lew, New York, N. Y., \$872.04. Chester Sports Center, and Henry Goldstein, Chester, Pa., \$100.00.

Blow, James A., Philadelphia, Pa., \$150.00.

Bethel, Stanley, Pittsburgh, Pa., \$690. Marlowe, Frank E., Miscellaneous (also under Chicago, Ill.), \$215.65.

## DEATH ROLL

Beardstown, Ill., Local 765—L. Winters.

Bethlehem, Pa., Local 411—Paul E. Koplun.

Benld, Ill., Local 88—L. C. Giacometto.

Cleveland, Ohio, Local 4—Humphrey Brown, Victor Eiler, Charles King, Eihel Rhody, Vincent Wayne.

Detroit, Mich., Local 5—Rufus Durr, Mary M. Frey, James W. Heffner, Arthur J. Sears, Bernard Sturm, E. Dirk Van Emmerick, Peter J. Waide.

Grand Junction, Colo., Local 164—Carmino Phillips.

Indianapolis, Ind., Local 3—Robert Scherrer.

Johnstown, Pa., Local 41—Horace B. Stokes.

Lexington, Ky., Local 635—Wm. (Bill) Collier.

Manitowoc, Wis., Local 195—William M. Harvey.

Miami, Fla., Local 655—Bela Bizony, Leo F. DeSola, Boris M. Kitain.

Milwaukee, Wis., Local 8—Rudolph Werner, Joseph Roth, Jr., Herman Meunier.

Minneapolis, Minn., Local 73—James Fitzgerald, Harold Lockwood.

New York, N. Y., Local 802—August Arnold, Joseph Cerrina, Ignazio Cicero, Joseph H. Decker, Antonio Dell'Orefice, Murray Deutsch, Irving Hertz, Harold J. Morrissey, Herbert Phaire, Juan Santos, George K. Vitalis, Paul N. Cartwright, Jack Celestain, Max Gussak, William H. Honig, George Maclean, Theodore Palma, Cesare Vernarecci, Joseph Andronaco, Anthony (Antone), Antonelli, Ettore Biggio, Luigi Cancellieri, Dante Cantarella, Ralph R. Reiche, William S. Trezise, Dirk P. W. Van Emmerick.

Paterson, N. J., Local 248—Ettore Biggio, Dan Mooney, John Ulrich.

Peoria, Ill., Local 26—Mabel I. Gordon.

Pittsburgh, Pa., Local 60—Joseph T. Doran, Charles W. Miller, David Grove, Joseph L. Miller, Robert M. Brant.

Rochester, N. Y., Local 66—Thomas Brokenshire, Clarence Brown, George Stanton.

Sacramento, Calif., Local 12—William B. O'Neal.

San Francisco, Calif., Local 6—Charles T. Linn, William Camisa, Ernest T. Dilena, Walter E. Johansson, Robert Witt, Charles W. Simon.

St. Paul, Minn., Local 30—Edwin L. Leisen.

Toronto, Ont., Canada, Local 149—Vernon Anson, D. Chisholm, Thos. R. Cronin, A. M. Gionna, Thomas Gribble, Wm. F. Hahndorf, Ray Norris, Earl Norton, Charles Rose.

Troy, N. Y., Local 13—Henry M. Bisaner, James E. Gregware, Morris Hoffman, John Passinello, H. W. Schultz.

Washington, D. C., Local 161—Edwin M. Tansill.

Yonkers, N. Y., Local 402—Luigi Calbi.

## CLASSIFIED ADVERTISING

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**USED SMALL ORCHESTRA LIBRARY**, special arrangements, sax, trumpet, drums, piano; pops, medleys, standards. Commercial style, not Mickey reasonable. H. R. Gibson, Box 607, Cedar Rapids, Iowa.

**PAN-ACCORDION**; black custom built chromatic with direction; 20 shifts and in a shock proof case. Like new, worth \$1,500.00, asking \$695.00. Joe Peček, 1525 Pike Ave., Pueblo, Colorado.

**THREE SUPERB CONCERT VIOLINS**; Antonio Stradavari, J. B. Guadagnini, J. B. Vuillaume. Owner must sell at once; consider trade. Ted Marchetti, 1275 Westwood Ave., Columbus, Ohio.

**FENDER THREE-NECK STRINGMASTER STEEL**, case and four legs; never used on a job. \$440.00 value for \$250.00. V. Guzzetta, Box 287, Berwick, Louisiana.

**COLLECTION OF FINE ITALIAN VIOLINS** and one alto (Rocca); out of estate. For information write: Mr. Van, 1708 North Harvard Blvd., Hollywood 27, Calif. 5-6

**VIOLIN**, Peter Guarnerius of Mantua, about 1720, with papers from well-known appraiser. Insured. Would also consider trade. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: Cleveland 1928. 6-7

**MARTIN FLUEGEL HORN** with case. Played no more than six times. Cost, when new, \$265.00. Will sell for \$185.00. Mahlon Tempie Conner, 83 Tracy Drive, Burlington, Vt.

**NOVACHORD**, used. K. Edwards, Box 4596, Warrington, Florida.

**ACCORDION**, "Acme" Custom Tuha Royal; cost \$1,495.00 (stainless steel reeds); (two sets of bassoon and two sets of clarinet reeds in irble size), like new. \$295.00. A. Demeter, Box 111, Zelenople, Pa.

**SILVER FLUTE IN C**; Wm. S. Haynes, closed G♯, with case and canvas case cover. Also French (caban) piccolo, wood, silver head, with case. Wm. Heinrich, 1125 Grand Concourse, New York 52, N. Y.

**GUITAR**, Epiphone Varitone Cutaway; three pickups, six tone-change spon. Costs \$635.00, plus case and vibrato; best offer. Also, Premier 76-N amp, hardly used, will sacrifice. Gloria Conn, 176 Sixth Ave., Laurel Gardens, Pa. Phone: FOrest 4-6998.

**BASSOON**, Reidl, Heckel system; pre-war instrument in good condition, \$350.00. Irving H. Kafka, 527 Riverdale Ave., Yonkers, N. Y. YO 9-5270.

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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

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