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THOR JOHNSON
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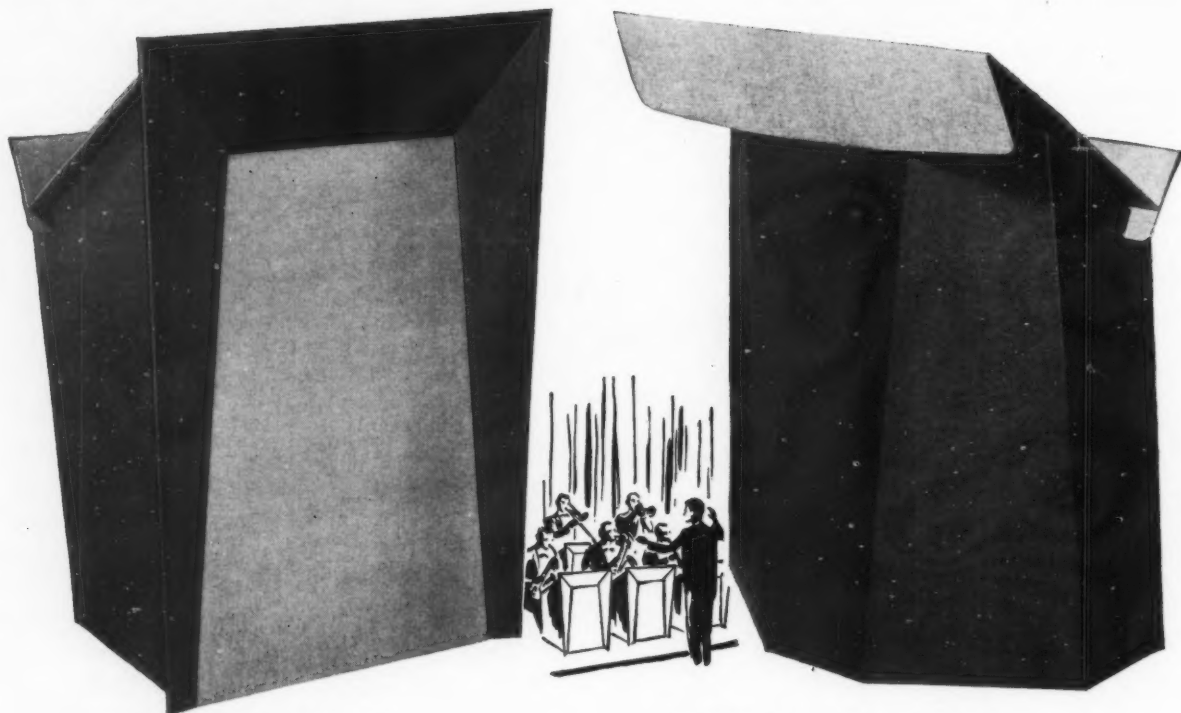
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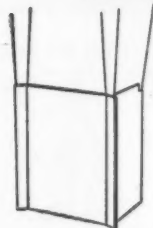
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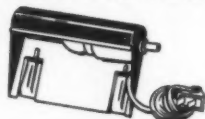
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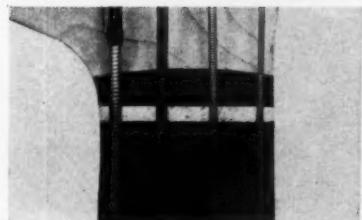
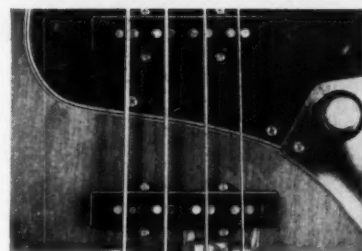
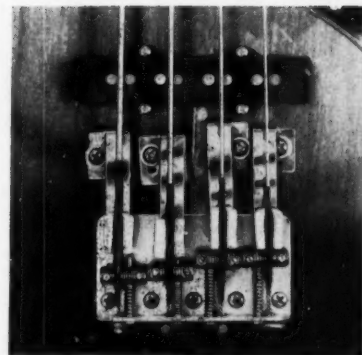


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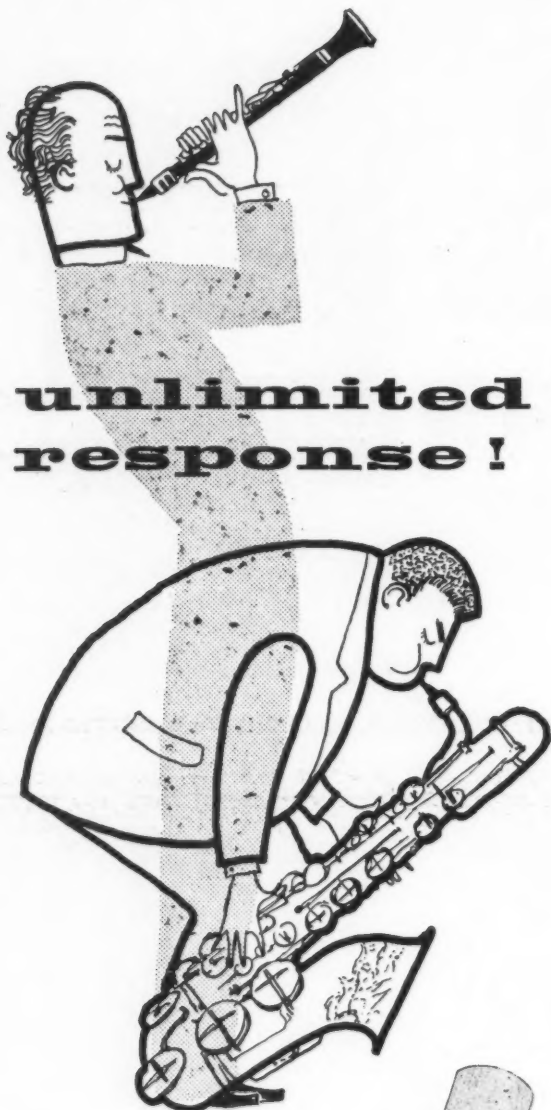
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COVER

Thor Johnson
"He has a noble head and I'm going to give it prominence," said our art man, William Kiehm. Thus the design on the cover.

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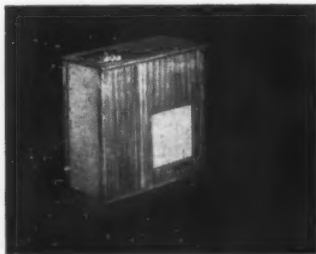
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MYTHS AND FACTS ABOUT LABOR UNIONS

By Rev. Clair M. Cook, Th.D.

Executive Director, Religion and Labor Foundation

● The public press in the last two or three years has been filled with millions of words about unions. We have read about the McClellan investigations, the steel strike, right-to-work laws, the 1959 Labor-Management Reporting and Disclosure Act. There is a great deal of public misunderstanding both of union organization, goals, and powers and of labor-management relations in general.

Many serious and revealing studies are available, such as the fine volume by John A. Fitch in the National Council of Churches' "Ethics and Economics of Society Series," *Social Responsibility of Organized Labor* (Harper and Brothers, 1957). But the press has the habit of pointing to the more dramatic and sensational in its reporting. The result is that labor has been built into a stereotype that is often as far from the truth as is a minstrel characterization of the Negro.

What are some popular myths about labor unions? What are some important deeper truths about them? What is the real state of labor-management relations?

Take the popular impression that labor has great wealth and resources in its treasuries. The truth is that some international unions are comparatively rich, others poor. The net assets of the 280,000 Operating Engineers are slightly larger than those of the 443,000-member International Ladies' Garment Workers—about \$19 million. Those of the 600,000 Mine Workers outrank all others, exceeding \$110 million; but the 90,000 Longshoremen are technically broke. Less than 10,000 members belong to the Marble, Slate and Terrazzo Workers, but their assets approach half a million, while the comparably sized Leather Workers have total resources of only \$21,000.

By the time this is in print some 52,000 labor organizations will have on file with the Labor Department their required financial statements. A tabulation of those first received (*Business Week*, June 4, 1960) shows combined assets of thirty-two international unions at over \$321 million, or an average of about \$45 per member. But for the Leather Workers the average is only \$2.12, while it is \$183 for every Mine Worker. The much-publicized Teamsters have the largest membership, 1,418,000, and the second largest assets, more than \$38 million; but their average per member is only \$27.

Local unions have similar variations—some spend all their money; others build up assets.

Incidentally, the figures given here include death benefits, strike funds, and other special accounts which vary from one union to another. The size of the Mine Workers' assets is accounted for by its welfare policies, including ownership of ten hospitals. Accumulated assets do not necessarily reflect financial power available for a contest with management. To complete the picture, look at the estimate that *the financial assets of all labor unions in the country—local, regional, and international—total about 6 per cent of the assets of General Motors alone.*

When it comes to the use of funds in support of a strike, the discrepancy in the financial power of a union and a corporation or industry is even sharper. Last year during the rubber strikes against major companies the treasurer of the Rubber Workers told me the cost to the international was running about \$250,000 a week. The Steelworkers spent more than six million dollars on their strike, while their total assets are currently only twenty-six million. (It is interesting to note that in this union all staff salaries stop when a national strike begins and resume only when it ends.) By contrast, plans of the steel industry for 1960 include spending *sixteen hundred million dollars* (\$1.6 billion) for replacement, modernization, and expansion of plants and equipment (*Business Week*, April 30, 1960).

Is union power dangerous because it has developed a labor monopoly of jobs? Or is this, too, part of the mythology of the stereotype?

First of all, the AFL-CIO (American Federation of Labor-Congress of Industrial Organizations) is in no sense a labor monopoly. Except with its own employees, of whom the clerical staff belongs to the Office Employees International Union, it does no collective bargaining. The thousands of labor contracts signed each year are, for the most part, between single employers and local unions ranging from a few members to a few thousand. Even the "national" bargaining in autos and steel deals with separate companies separately.

The AFL-CIO has 135 separate constituent national and international unions, but there are also forty-nine others not affiliated, some

of them in three smaller federations. Here the situation is much as it is in the Protestant church world, with the largest number of denominations affiliated with the National Council of Churches and others independent or affiliated with other "federations" such as the National Association of Evangelicals.

The AFL-CIO speaks for organized labor in a manner and degree comparable to the National Council as Protestant spokesman. Both are federations, with international unions and denominations fixing their own affairs. Neither can realistically be called a monopoly.

Further, to have a labor monopoly, a labor union would need complete job control, which no union has. In a few industries unionization reaches to 90 or 95 per cent, but in all nonagricultural employment combined only 30 per cent of the workers belong to unions. Not only so, but the rate of union organization is trailing the growth of the work force. From 1956 to 1958 union membership actually declined by half a million. (U. S. Department of Labor, *Directory of National and International Labor Unions in the United States*, December, 1959, page 9.)

Corruption in labor unions is no myth. It has been proved. Labor itself has recognized the problem. It set up the Ethical Practices Committee long before the establishment of the McClellan Committee. The AFL-CIO has dealt drastically and courageously with the issue. For instance, the expulsion of the Teamsters Union cost the AFL-CIO \$900,000 in annual per capita taxes and caused severe financial problems. But that corruption in unions is widespread or worse than that of the business world is definitely a myth. It is no more the truth to say, "Labor leaders are a bunch of crooks," than to say, "Church members are all hypocrites."

That there are some misleaders, some corrupt officials, some scoundrels among eighteen million unionists should hardly be a surprise. But the efforts of the vast majority to clean them out is a somewhat unusual phenomenon. No comparable effort has been made by business groups to carry out self-discipline.

The intensive probing by the McClellan Committee turned up a figure of ten million dollars in union money misused for personal gain or stolen outright over the last fifteen years. But last year alone employers illegally

kept \$250 million withheld from wages for income taxes and Social Security, failing to turn it in to the federal government after they were entrusted with it.

Life (October 14, 1957) has estimated that the amount spent in the business world for commercial bribes, kickbacks, and similar unethical business expenses comes to five billion dollars annually—five hundred times the fifteen-year estimate for labor. Yet I would say that there has been more troubled conscience in the labor world over the ten million than in the business world over the five billion.

The notorious abuse of expense accounts has often made them, in the vernacular, "swindle sheets." *U. S. News and World Report* (January 25, 1960) sets the figure of the "expense account scandal" at \$1.5 billion a year, with the government losing \$700 million in taxes as a result. Bank employees number about as many as union officers, and bank embezzlement is about as frequent as misappropriation of labor funds. There is no defense for the latter any more than for bank embezzlement; but labor's case should be seen in perspective, not as an isolated phenomenon.

The problem of corruption is the problem of our whole society, not of labor unions only. And it is true that a good deal of labor corruption has been possible only through the collusion of employers.

Another myth about labor concerns its political power. Labor wants to "take over the country," it has been said. What is the truth about labor in politics?

First, while there are a few in labor who would like to see a labor party, the vast majority in the labor movement are firmly committed to our present system. There are some who consistently follow the Republican Party. The bulk of trade-union support, however, goes to the Democratic Party because of preference for its labor policies. Nevertheless, liberal Republicans are frequently supported over conservative Democrats.

Second, the views of labor leaders do not necessarily result in votes of the same kind by rank-and-file members. There is no more a labor vote than there is a Protestant vote or a business vote. Although the AFL-CIO endorsed Stevenson in 1956, millions of labor votes went for Eisenhower. Another notable example is the 1948 campaign in Ohio to unseat Senator Robert A. Taft. Despite tremendous efforts by leaders, union members gave him a majority of their votes.

Third, workers are notoriously poor voters. A vast amount of labor's political effort goes to the mechanics of simply getting persons to register and vote. Surveys indicate that the average blue-collar worker group, unprodged by special drives, has a voter ratio of only about one out of three. On the other hand, high-income professional and executive groups score in the 90's on percentages of those who vote. Intensive labor get-out-the-vote drives have raised worker participation, but trade-union voters are still far from realizing the potential power they might have at the polls.

One could go on with some other myths, such as the popular belief that unions charge enormous initiation fees and dues. A survey of AFL-CIO affiliates this year found that the overall average of initiation fees for seventy-eight unions replying was \$7.50, although two reported an average fee of \$250.00. Presumably these were in the construction trades; the highly skilled crafts have used high fees to prevent overcrowding the trade. But in mass-production unions the usual fee is about five dollars.

Monthly dues in sixty-three reporting unions average \$3.50, although a dozen—mostly with pension, death, or strike benefits—required \$6.00 a month or more. For all dues payers, by the way, the AFL-CIO itself receives only five cents per month, a uniform per capita fee for all affiliates.

What about the belief that unions are out to fight management, to win the "class struggle," to force employers to the wall, and to take over economic control? Except for a few union leaders in the groups expelled by the CIO a dozen years ago on charges of Communist leadership, practically none believe in the Marxist "class struggle" theory. They will battle management at the bargaining table and on the picket line, if need be, for economic gains in a specific situation; but in the context of general economic and union goals they have as thorough a belief in the American economic system as the rest of us.

There are many instances on record of unions taking voluntary temporary wage cuts to help a hard-pressed business stay alive or lending money from their treasury when banks would not take the risk. A Connecticut hat company is still in business because the union bought a controlling interest when it was ready to close a couple of years ago with a loss of three hundred jobs—and it is in the black today. In other instances union-management cooperation has brought order to formerly chaotic conditions, as in the clothing industry, where uniform wage scales have killed the sweatshop.

Then again, some people, including church members, have the impression that labor leaders are more or less atheists or at least are not often church members. This may be because there are few, if any, labor leaders in the particular church they attend. Yet a survey a few years ago showed 90 per cent of the top two hundred AFL and CIO leaders were church members—a far greater percentage than in the total population.

George Meany, a Roman Catholic, has received the Laetare Medal of Notre Dame as an outstanding layman. Two labor leaders of my acquaintance have been named Churchman of the Year by their area councils of churches in Washington and Detroit. The former director of the seven-million-member Industrial Union Department of the AFL-CIO, Albert Whitehouse, was vice-president of the National Council of Churches for a three-year term.

Union members have often told me of their church work as Sunday school teachers, offi-



Local 59, Kenosha, Wisconsin, has the honor of being the first local to cover an officer through participating in the AFM-EPW (American Federation of Musicians' Employers' Pension Welfare) Fund. Frank Zabukovec, Secretary of that local, sent in a remittance for the twelve-month period of 1960, January through December. Above: Secretary Frank Zabukovec (seated) showing President (during 1960 term) Charles Rose the check being sent to the AFM-EPW Trust Fund.

cial board members, building committee members, and so on. One survey has shown 58 per cent of unionists as church members; the national figure for all persons in 1958 was only 61 per cent.

What is the truth, then, if we discard the myths?

The plain truth is that labor-union members are just about the same kind of people as the rest of us. And what do they really want? Samuel Gompers put it this way:

"What does labor want? It wants the earth and the fullness thereof. There is nothing too precious, there is nothing too lofty, too ennobling unless it is within the scope and comprehension of labor's aspirations and wants . . . We want more school houses and less jails; more books and less arsenals; more learning and less vice; more constant work and less crime; more leisure and less greed; more justice and less revenge; in fact, more of the opportunities to cultivate our better natures, to make manhood more noble, womanhood more beautiful, and childhood more happy and bright."

That statement is as true today as ever. In labor's searching to bring it to fulfillment, we all need to understand one another, to reconcile our differences, and to work together for the common good.

(Copyrighted by the Methodist Publishing House, which publishes the "Adult Teacher," for which the article was written, and reprinted herewith by special permission, as it appeared in a pamphlet printed by the Religion and Labor Council of America.)

MECHANICS or MUSIC

An excerpt from the address given by Dr. Howard Hanson to the freshman class of the Eastman School of Music, at the beginning of the current school year, Dr. Hanson's thirty-seventh as the school's director.

The violins of Stradivarius were made by hand. I have never heard of a factory-made Strad. Symphonies are *not* made by committees nor turned out by IBM machines. "Render unto Caesar the things that are Caesar's."

Let us not confuse art with science, scholarship with creativity. Let us not confuse our sense of values by assessing one according to the criteria of the other. Technology has given us more music than we ever had before and for much of it we are grateful. For some of it we are less grateful. In some of our great airports music follows us literally wherever we go, and we don't need music *all* the time.

When I turn on the car radio, I find that we can no longer *speak*. The air is filled with lieder informing us that some kind of cigarette tastes good like (?) a cigarette should. I hear a quintette singing the praises of "wonderful, fabulous Zahre, Z-A-H-R-E," sung to the cadence do, re, mi, sol, lah. Beethoven used the same p'mn's' combination in the allegro of *Leonore No. 3*—and I prefer Beethoven's use of this material. Indeed, as I turn on my automobile radio I can see only one use for many radio programs—they are so annoying that they do help keep the driver awake! But sitting on a tack would accomplish the same purpose more cheaply.

Radio has more to choose from today than ever before, but it makes, in my opinion, the wrong choices: for the radio programs of thirty years ago played by live musicians were better than the programs of today.

The slogan on the front of the American Federation of Musicians' magazine, the *International Musician*, is "Keep music alive—insist on *live* musicians." Personally, I prefer live ones, too. I prefer them even to electronic ones.

Whose fault is it? We can, of course, particularly in an election year, blame it all on the government for, although we may be essentially anti-intellectual, our suspicion of the creative arts is infinitely more profound.

But I prefer to lay the blame on you—or, perhaps, more fairly on myself and my colleagues. We have not done a very good job. We have not been very effective ambassadors of the creative arts. We have been too absorbed in techniques and too little concerned with the spirit.

Perhaps our greatest task, yours and mine, in the future will be to do our part in creating the climate in which the good life of the spirit may grow in fullness and in joy. Your task and mine may be great or humble. This is not important so long as it is fulfilled. I shall never forget my first teacher who introduced me as a boy to the glories of the music of Handel. He was a simple man. He never achieved fame. He was to all of the townspeople just "the music professor," but he gave to me, and I am sure to many others, a new vision of beauty which I shall always cherish.

Since those early days I have met many great men, many men to whom the world has given the accolade of greatness. Was my teacher a great man? I think so.

Perhaps you will one day conduct a great festival chorus and a world-famous symphony orchestra. Or perhaps your greatest achievement will be conducting a small high school chorus, but, if in conducting that chorus you give to a few youngsters an experience in the spiritual powers of music which lifts them above and beyond themselves into a new world of inspiration and beauty, your mission will have been accomplished.

Lavahn Maesch, President of the Music Teachers National Association, Inc., writes in an editorial in "American Teacher," "There has been much said about the forthcoming meeting in Philadelphia at the Sheraton Hotel, February 26 through March 1, of the MTNA National Biennial Convention and the American String Teachers Association.

"At Philadelphia, all state officers will be drawn together in a series of meetings for purposes of discussion, analysis, and study. Matters of concern at both state and national levels will be debated, and levels and patterns for procedure and action will be established.

"These will be significant meetings; the continuing growth and increase of stature of each association will depend upon the vigor with which we face these problems *together* and the seriousness with which we approach the need for creative and responsible leadership at all levels."

An article by Mr. Maesch, "The Challenge to Music in Education," will be published in the March issue of *The International Musician*. This entire issue will, in fact, be devoted to matters concerned with education in music.



President Kenin is shown with Ed Pearce, producer, and Merv Griffin (right) master of ceremonies, of the NBC network TV show, "Saturday Prom," on which he appeared with Jimmy Cook's Las Vegas band, winner of the nation-wide "Best New Dance Band of 1960" contest. In recognition of its continuous presentation of live dance bands, the Federation presented an Award of Merit to "Saturday Prom," viewed by some eighteen million persons in the United States and Canada.

The third annual A. F. of M. String Congress, to be held on Michigan State University campus, East Lansing, Michigan, June 18 through August 12, is a continuing scholarship music program dedicated to the development of young string musicians in the United States and Canada. The American Federation of Musicians is indeed privileged to co-sponsor this outstanding program for the furtherance of good music in America.



Paul Oberg



Thor Johnson

THIRD ANNUAL A. F. OF M.

CONGRESS of STRINGS





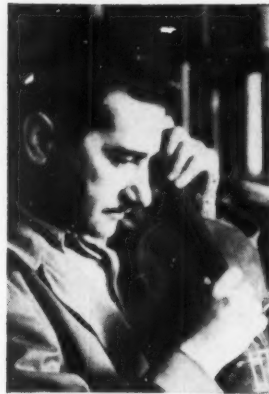
Warren Benfield



Hyman Goodman



Mishel Piastro



William Lincer



Theodore Salzman



Frank Houser



Rafael Druian



Louis Krasner



Lorne Munroe

THE THIRD A. F. of M. String Congress will be held on the beautiful campus of Michigan State University, East Lansing, Michigan, June 18 through August 12. A distinguished faculty headed by Paul Oberg and Thor Johnson, the former as dean and the latter as conductor of the Congress, will be ably assisted by Warren Benfield, double bass, Chicago Symphony; Rafael Druian, concertmaster, Cleveland Orchestra; Hyman Goodman, concertmaster, Toronto Symphony Orchestra; Frank Houser, concertmaster, San Francisco Symphony; Louis Krasner, professor of violin and chamber music, Syracuse University, and head of the Krasner Chamber Music Ensemble; William Lincer, solo viola, New York Philharmonic; Lorne Munroe, solo cellist, Philadelphia Orchestra; Mishel Piastro, former concertmaster of the New York Philharmonic and conductor of the Longines Symphonette; and Theodore Salzman, solo cellist, Pittsburgh Symphony.

The student body at the Congress will be made up of one hundred winners of auditions conducted and financed by locals of the United States and Canada. Locals sending winning contestants will each contribute \$300. The scholarships provide eight weeks of intensive instruction under the foregoing noted teachers. There will be no other charge to a participating local. Free round trip transportation, room and board, and tuition fees will be provided each student representing a participating local.

Locals are urged to contribute the \$300 scholarships and to do so at the earliest possible date, since locals are accepted as participants in the order in which they make their contributions. The student body is limited to one hundred, and last year, when the Congress was oversubscribed, some locals had to be turned down.

The university campus, one of the most beautiful in the world, provides modern dormitories for both men and women. Among the many recreational facilities are tennis courts, a swimming pool and an ice-skating arena.

In the daily practice sessions, regular symphony orchestra repertoire will be studied as well as chamber music. Public programs are planned. The participating students will be given free recordings made by the groups with which they play.

Contributions must be made to the Contest Chairman, Secretary Stanley Ballard, on or before May 1. The contest within each local's jurisdiction is to be run off not later than May 20, and each local which contributes \$300 must supply the Secretary's office with the winning contestant's name by May 25.

(Continued on the following page)

The String Congress is the most important single public service contribution of the Federation for several reasons: it is a fine example of constructive alliance on the part of business, cultural and trade union interests; it provides direct assistance to talented youths who desire to make serious music their life work; it is an affirmative, effective demonstration of the Federation's recognition of its public responsibility to music and musicians.

Herman Klein

View of Michigan State University Campus



A. F. of M. String Congress

(Continued from the preceding page)

It is difficult to think of a more suitable choice as Conductor of the String Congress than Thor Johnson, who for eleven seasons was music director of the great Cincinnati Symphony and who has been music director of the Ann Arbor May Festivals since 1939.

No conductor overtops Mr. Johnson's record as founder and shaper of orchestras. He had already started this good work in his student days, forming an orchestra at the University of North Carolina and, later, one at the University of Michigan. His U. of M. Little Symphony presented over five hundred concerts in some twenty-eight states in the seven years it functioned. From 1934 to 1936 and from 1938 to 1942 Johnson took it on two tours annually.

Famous Teachers

After leaving the University of Michigan, Mr. Johnson went to Europe on a Beebe Scholarship and studied there under Nicolai Malko, Felix Weingartner and Bruno Walter. When he came back to America he started a Mozart Festival in Asheville, North Carolina. In 1937 he was appointed assistant professor of music at the University of Michigan, and, while there, conducted the University of Michigan Symphony and his own U. of M. Little Symphony. He took over as well the direction of the University of Michigan May Festival and Choral Union. Then for two

years (1939-41) he conducted the Grand Rapids Symphony.

After a summer of study under Koussevitzky, Mr. Johnson enlisted in the Army. During his years there (1942-46), he not only organized the first all-soldier symphony, but, on permission from the Army, led the New York Philharmonic at a Stadium concert, the Boston Symphony, the Chicago Symphony and the Philadelphia Orchestra. After leaving the Army, he was appointed director of the Juilliard School of Music Orchestra. During his year in this capacity, he led the group of 120 students in two concerts featuring modern music in Carnegie Hall and in a program highlighting Columbia University's third annual Festival of Contemporary Music.

In 1947, when he was only thirty-four years old, Mr. Johnson became the music director of the Cincinnati Symphony Orchestra. In his first season there he conducted 110 full-length concerts, organized two series each of young people's and junior high concerts, revived the "pop" concert series and conducted four weeks of out-of-town concerts.

In 1953 he became music director of the Peninsula Music Festival in Wisconsin. In 1955 he was co-conductor of the Symphony of the Air in a tour of the Orient.

University Assignment

In 1958 Mr. Johnson resigned his conductorship of the Cincinnati Symphony to become director of orchestral activities at Northwestern University, in Evanston, Illinois. Also in 1958, he became director of the

RECORDING INFORMATION NOTICE FOR ALL LOCALS, OFFICERS AND MEMBERS

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

Conference for Conductors, centered in Fish Creek, Wisconsin. This project, sponsored by the University of Wisconsin, provides professional training for conductors.

In 1959, Mr. Johnson received the Laurel Leaf Award and was given a citation by the National Association of Composers and Conductors for service to American Music. This year, too, he was sworn in by the U. S. Secretary of State for a two-year appointment to serve as music member of a nine-member advisory committee on the fine arts, in the Department of State. He was reappointed to this post in January, 1961, for another two-year term.

In the current season (1960-61) Mr. Johnson is conducting the Chicago Little Symphony, an orchestra contracted for fifty-seven concerts in ten weeks in the United States, Mexico and Canada. Each member has been chosen by Mr. Johnson personally, and according to competent critics, the ensemble is "splendidly trained and disciplined, enthusiastic and alert. In balance, delicacy and precision, the orchestra is remarkable and its dynamics and tone quality would be outstanding in numerous ensembles many times its size."

Paul M. Oberg

Paul M. Oberg is by temperament and experience well suited to take over as Dean of the A. F. of M. String Congress. For eight years he was pianist and organist for the Minneapolis Symphony Orchestra, as well as staff pianist and accompanist of radio station WCCO in that city. He has been a member of the faculties of Minnesota College, Adolphus College and the University of Wichita. For the past eighteen years he has been Professor and Chairman of the Departments of Music and Music Education at the University of Minnesota. He is conductor of a student orchestra at the University.



Dr. Roy Harris (center), distinguished American composer and director for the last two years of the Federation's International String Congress, received from President Kenin (left) and Stanley Ballard, Project Supervisor, a plaque of appreciation of his services. President Kenin accepted with expressions of regret Dr. Harris' request that he be relieved from further administrative duties with the String Congress to devote his energies to the direction of the International Institute of Music in Puerto Rico and his commitments as a composer.

SYMPHONY AND OPERA



GENEROSITY Gifts by the Boston Symphony musicians—kits of efficient agricultural tools—made to victims of the great October flood in the Philippines last October, have proved of great help to twenty-five villages in the distressed area. The orchestra members were made acquainted with the need through friends made in the Islands when the orchestra played in Manila late last summer during its Asiatic tour.

CONTEMPORARY "Music in the Making," an orchestral series held in New York and devoted to contemporary music, embarked on its ninth year of new music concerts early in January. Directed by Howard Shanet, each of this year's four concerts, the last on March 17, features a work by a modern American composer and one by a modern foreign composer.

CHORAL Verdi's *Requiem Mass* will be performed by the Dallas Symphony under Paul Kletzki at the February 6 concert of that orchestra . . . On March 4, the Garden State Philharmonic Symphony under Charles Blackman will present Haydn's *The Creation* at Tom's River, New Jersey.

CONTESTS March 1 is the deadline for applications for the Philadelphia Orchestra's annual student auditions, the winners appearing as guest soloists next season at the Children's Concerts (for youngsters up to twelve); Junior Student Concerts (for junior high school age groups); and for Senior Student Concerts (high school and college age groups). All applicants must be recommended by their music teachers or

musicians of recognized standing. They must further be residents of, or students in, Philadelphia or within a radius of fifty miles. All contestants must bring their own accompanists to the auditions. For further information, write Miss Hilda Radey, Philadelphia Orchestra Offices, 1405 Locust Street, Philadelphia 2, Pennsylvania.

YOUTH The Cleveland Orchestra gives over fifty educational concerts every year.

In the 1959-60 season, the ensemble played to over 100,000 children in Cleveland, in nearby cities and on tour . . . The Tucson Symphony, under Frederic Balazs performs six to seven concerts yearly to nearly 20,000 school children. These are prepared for the understanding of the programs through the public, parochial and private schools. Art works of all kinds, essays, poetry and such, are encouraged in connection with the programs, and prizes are awarded the children. One student soloist is selected to perform each year, and ballet groups representing different high schools have participated. A committee of the senior board commissions each year an American composer to write a string quartet especially for the Tucson school children. Those commissioned thus far: Robert McBride, Frederic Balazs, Henry Leland Clarke, Ulysses Kay . . . Huntsville, Alabama—called "the Rocket City of the Universe," because of the missile program at Redstone Arsenal—has peaceful projects also as its pride. The Huntsville Civic Orchestra, Russell Gerhart, conductor, has recently increased its activities to include two youth concerts. Mr. Gerhart also has put into effect a contest for young pianists, the winner to appear at the youth concert on March 25 . . . Harry Kruger, assistant conductor of the Atlanta Symphony, is conducting four children's concerts with that orchestra. The four he conducted last October were played to a total audience of 20,000 young people.

CURTAIN CALLS San Antonio's Seventeenth Grand Opera Festival will begin February 25 with Puccini's *Manon Lescaut*. Following this will be Strauss' *Elektra*, Verdi's *Rigoletto*, and Verdi's *Aida*, respectively February 26, March 4 and March 5 . . . Nicholas Flagello's one-act opera, *The Sisters*, will be given its premiere on February 22 at the Manhattan School of Music in New York City . . . The Honolulu Symphony Society will present its first opera production, *Madame Butterfly*, in March, with Honolulu-born Charles K. L. Davis singing the role of Lieutenant Pinkerton and Japanese soprano Kunie Imai singing the role of Cio-Cio-San. George Barati, Musical Director of the Honolulu Symphony, will be artistic director and conductor.

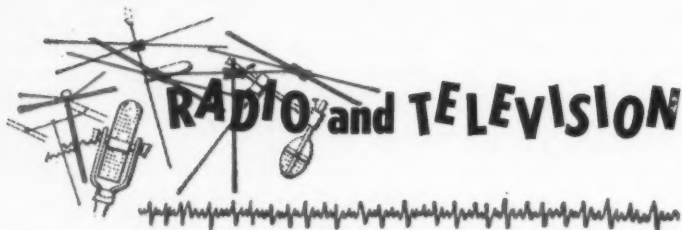
NEW The newly-formed Brandeis Community Symphony is composed of outstanding musicians from Waltham, Massachusetts and surrounding communities, as well as from Brandeis University student

body and faculty. Co-conductors are Siegfried Landau, who is also conductor of the Brooklyn Philharmonia, and Dr. Jean-Pierre Barricelli, a member of the Brandeis University faculty. . . . A new orchestra, the Hollywood Symphony, has been founded in that California city. Ernst Gebert led it in its first concert January 28 . . . The Linden Symphony of Linden, New Jersey, has grown to a total of sixty musicians since its inception in 1959. Its conductor is Anthony Maio.



Herbert Grossman will be guest conductor of the Baltimore Symphony February 15. The orchestra's regular conductor is Peter Herman Adler . . . John Trudeau was recently appointed associate conductor of the Portland (Oregon) Symphony. He will be in charge of a pops concert series and will as well retain his position as principal trombone of the orchestra . . . Ignace Strasfogel has recently been appointed an associate conductor of the Metropolitan Opera. The other two associate conductors are Martin Rich and George Schick . . . Charles Munch has been awarded the *Grand Prix National du Disque* by the *Academie du Disque Francais* for his recent recording of the *Requiem* by Hector Berlioz . . . The recording was made with the Boston Symphony, assisted by Leopold Simoneau and the New England Conservatory Chorus . . . Pierre Monteux is guest-conducting the Cincinnati Symphony on February 3 and 4 and the San Francisco Symphony (of which he was formerly regular conductor) on February 15, 17, 18, 22, 23 and 24.

SOLOISTS Lorin Hollander will be soloist with the San Antonio Symphony February 11 . . . Andres Segovia will play Castelnuovo-Tedesco's *Concerto for Guitar and Orchestra* at the February 13 concert of the Nashville Symphony Orchestra. . . . Leonard Rose will be cello soloist with the Winnipeg Symphony February 9 . . . Ralph Berkowitz will play Ravel's *Left-hand Concerto* with the Albuquerque Civic Symphony February 8 . . . Leonard Pennario will be piano soloist with the Baltimore Symphony at its February 15 concert . . . Nathan Milstein will be soloist of the Dallas Symphony February 13 . . . The Detroit Symphony will hear Isaac Stern February 9 and 11 . . . The Houston Symphony stands host to two artists during February: Mischa Elman, violinist, and Glenn Gould, pianist . . . Seymour Lipkin will be the piano soloist with the Sacramento at its February concert . . . Raya Garbousova will play Bloch's *Schelomo* at the February 5 and 6 concerts of the University of Miami Symphony . . . More pianists: the Seattle Symphony will have Eugene Istomin, February 20 and 21; the Honolulu Symphony, Mieczyslaw Horszowski on February 12 and 14; and the New Jersey Symphony, Vladimir Havsky at four February concerts. . . . Nathan Gordon, violist, will be soloist with the Detroit Symphony February 27.



RADIO and TELEVISION

On WEWS, Channel 5, the Scripps-Howard Cleveland TV station, the slogan might well be "where there's 'life' there's 'music'." WEWS, which has the heaviest schedule of local live television programming, has five musicians on its staff payroll, and these musicians are represented on two of the station's most ambitious local programs. Leader of the group is Joe Howard, pianist, who has appeared in concert with the Cleveland Summer Orchestra, and also in concert at Western Reserve University, Bowling Green, Fenn College and John Carroll University.

Howard and his orchestra joined WEWS in October, 1959, as staff musicians assigned to the "One o'Clock Club," a Monday through Friday ninety-minute "live" local offering of celebrity interviews, conversations, variety and music. Appearing with Howard daily on the program are Bill Bandy (bass), formerly with the Ralph Marterier and Carmen Cavallaro orchestras; Harry Damas (percussion and vibes), a former Arthur Godfrey talent scout show winner; Duke Marsic (reeds), a native of Yugoslavia, formerly with the Warren Covington-Tommy Dorsey orchestra; and Bobby Findlay (trumpet), talented young twenty-one-year-old Cleveland musician.

In addition to heading up the band on the "One o'Clock Club" program, Howard also teams with Crandall Hendershott (WEWS staff organist for twelve years) every day Monday through Friday on the hour-long "Paige Palmer" program on WEWS.

Howard and the members of his orchestra are members of Local 4, Cleveland.

Edward Gerber has been appointed writer, organizer, director, producer and MC of a weekly TV music series sponsored jointly by the New York City Board of Education and the New York State Board of Regents. The series is part of the Regents Television Project and appears on WPIX (Channel 11) Monday afternoons from 2:30 to 3:00, February 6 through May 29. It is beamed not only throughout New York State but also to New Jersey and to parts of New England.

The series covers a wide range of musical activities in the educational system. Guest on the opening program was William Schuman, who spoke on modern music and the contemporary composer's role in society.

Two programs of especial interest are to be one given on May 1 when a panel of serious music stu-

MUSIC AT THE SHOREHAM HOTEL

Unlike many employers who give particular importance to shows and top-name talent from the variety world to lure customers, Bernard Bralove, general manager of the famous Shoreham Hotel in Washington, D. C., adds more music when he feels business needs stimulating. Three full-time orchestras, with a total of twenty-five Local 161 musicians, are currently employed. Jerry Rodis and his Orchestra play the beautiful Palladian Room and the Bob Cross Orchestra and Gao Gurgel's Latin-American band appear in the Blue Room, the Shoreham Hotel's main dining room and one of Washington's smartest dancing spots. Local 161 recently waived its rules regarding bands playing in one location, out of appreciation to management, and permitted the Rodis and Gurgel units to switch rooms several times during each evening so as to provide customers with a complete gamut of dance music.



Jerry Rodis and his Orchestra pose between numbers in the Shoreham's beautiful Palladian Room. Left to right: Frank Varano, Worth Lane, Jerry Rodis, Johnny Smith and Ted Efantis. Lovely Vi Sheldon (not pictured) spells the Rodis Orchestra during intermissions, interpretive piano stylings being Vi's specialty.

dents will question a panel of union and artist's agency representatives on the *pros* and *cons* of pursuing professional musical careers; and one given on May 15 which will include a discussion of the relative merits of live and recorded music, concentrating on the fact that recordings are intended to supplement *but not replace* live performances in the musical life of the general public.

Inquiries regarding the programs should be addressed to Edward Gerber, 27 West 75th Street, New York 23, New York.

Beginning this month, the National Educational Television and Radio Center and the AFL-CIO are presenting a weekly half-hour public affairs program, "Briefing Session." Primary outlet for the series is the forty-nine educational

television stations affiliated with NET spread over twenty-eight states and Puerto Rico. It is also available to non-competing commercial stations on a public service basis.

"Briefing Session" presents outstanding national and international issues through a combination of exposition and discussion. Each program opens with five to ten minutes of film and narration, defining the issue to be treated and pointing up the questions and controversies involved in it. The remaining time is used for a panel discussion among experts representing different viewpoints.

Production costs of this series are being split by the two organizations. The series is produced by Joel O'Brien Productions, Inc., of New York City under the supervision of NET.

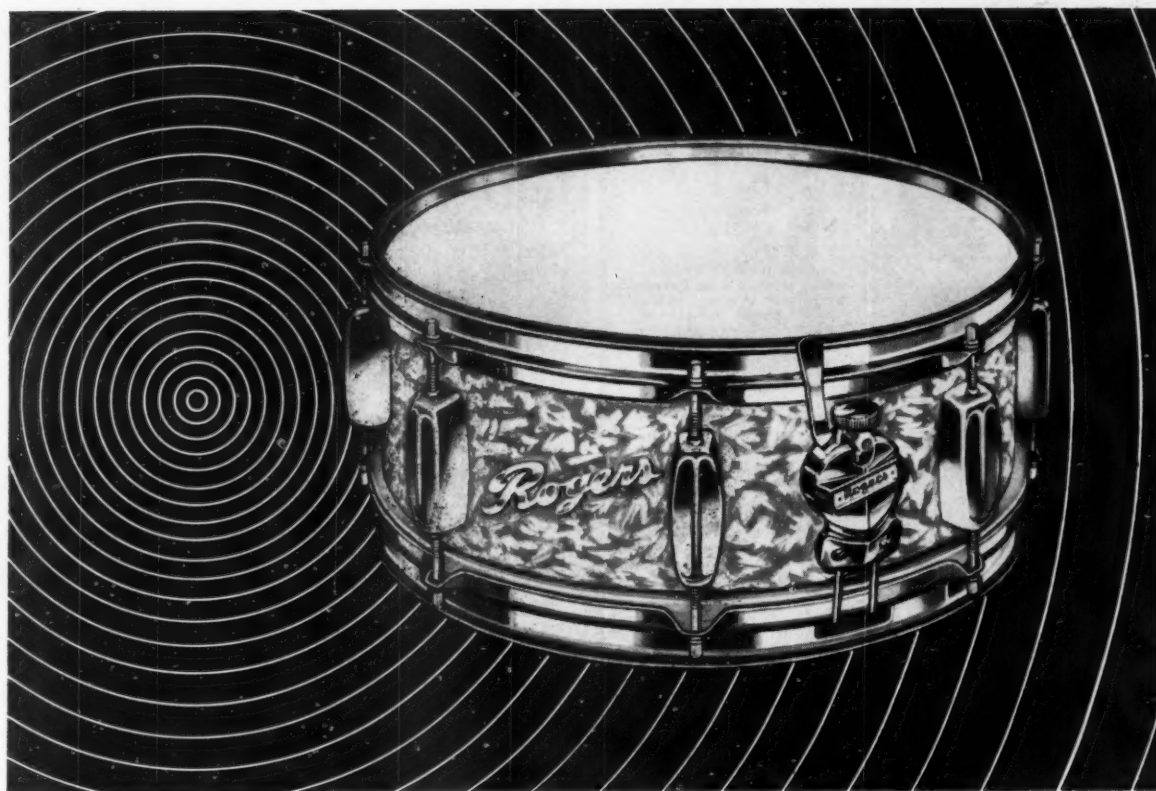


Joe Howard at the piano and, rear (left to right): Bobby Findlay, Duke Marsic, Harry Damas and Bill Bandy.

CONVENTION NOTICE

The 64th Annual Convention of the American Federation of Musicians will be held at the Atlantic City Convention Hall, Atlantic City, New Jersey, during the week beginning June 12.

Information regarding hotel arrangements will be transmitted to the Delegates upon the return of their credentials.



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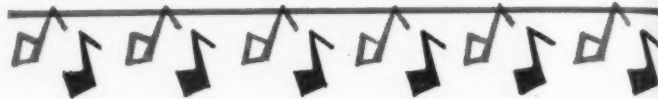
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WHERE THEY ARE PLAYING



EAST

Mary Brennan is doing a single on piano and vocals at the Roosevelt Motel's Turf Room, East Meadow, N. Y. . . . Ronny Andrews and his Orchestra are currently rounding out a two-week engagement at Wagner's Ballroom in Philadelphia, Pa. . . . Pianist Ben Greenblatt recently celebrated his twenty-fifth year as society leader for Meyer Davis. Ben also has teaching studios in Philadelphia and Ardmore, Pa.

NEW YORK CITY

The Dukes of Dixieland are currently at the Roundtable . . . Trombonist Benny Morton has joined Red Allen's group at the Metropole . . . Liz Morgan alternates at the piano with Ben Rozet at Rozet's newly opened club, "The Tack Room," in Greenwich Village . . . Erroll Garner is signed for a two-weeker at Basin Street East starting March 30. This will be the jazz pianist's first New York nitery date in five years.



Erroll Garner

MIDWEST

Franz Jackson and the Original Jass All-Stars are celebrating their fourth-year anniversary of week-end playing at their "home" club, the Red Arrow in Stickney, Ill. In addition to their Fridays and Saturdays at the Arrow, they have been drawing crowds on Thursdays at Chicago's Jazz Ltd. . . . Drummer Frank Schalk and his Band have signed a new contract with the Covered Wagon Club in Minot, N. D., for the sixth consecutive year.

CHICAGO

Jonah Jones brings his quartet into the London House on February 7, following the Dorothy Donegan Trio . . . The Cannonball Adderley Quintet plays the Sutherland Hotel from February 8 to 12 and the Birdhouse from February 15 to 26 . . . The Ramsey Lewis Group opens at the Cloister on March 20 for a two-week appearance.

SOUTH

Clarinetist Pete Fountain has opened his new night club on Bourbon Street, New Orleans, La. . . . Singing drummer Joey Vance is appearing nightly at the Savoy Theater in Louisville, Ky. . . . The Six Fat Dutchmen from New Ulm, Minn., are playing dates in Houston, Dallas and Fort Worth, Texas . . . The Dukes of Dixieland are signed for the Shamrock-Hilton in Houston for two weeks beginning April 27.

WEST

Andre Previn, Shelly Manne, George Shearing and Jeri Southern are booked for a February 11 concert at San Francisco's Opera House . . . Pianist Bud Powell is signed for a three-weeker at George Alford's Zebra Lounge in Los Angeles beginning February 23 . . . Horace Silver is due at this locale on March 30 . . . Ray Anthony is set to play for fifteen weeks at Las Vegas' Sahara this year.

ALL OVER

The Oliver Pacini Orchestra is in its sixth month in the Ripple Room of the Hickam Field N.C.O. Club in Honolulu, Hawaii. Members include, besides the leader, Jimmie Takahashi, Clarence Kam Siu, Joe Cravalho, Jake Carter, Jack Lindholm and Ray Tanaka, secretary of Local 677 . . . Erroll Garner plays a one-man concert at Honolulu's Waikiki Shell on March 4 . . . Guitarist Charlie Byrd will leave on March 15 for a twelve-week tour of South and Central America under the auspices of the State Department. Byrd will be accompanied by Keter Beets on bass and Buddy Deppenschmidt on drums.

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G Em Am D7

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see her sen- tle away. A

love- ly lo- co- mo- tion keeps my eyes

1. Em Am D7

2. Em Am D7

10

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Outline of Income Tax Highlights for Musicians . . .

It is almost that time again—income tax time. Care in computing your tax liability and a little extra effort may save you a lot of grief and substantial money. Once again the Federation, pursuant to Convention Resolution, has prepared a brief outline of income tax highlights for its members. As always, it is necessary to remind our readers that the information offered here cannot, of course, serve as *personal* advice to any individual, nor can it even pretend to cover every situation common to all or most Federation members. It can only seek to cover those highlights of the income tax laws that affect most professional musicians. Needless to say, any member with a substantial or complicated tax liability would be ill-advised not to obtain the personalized advice of a tax specialist, be he accountant or attorney. Answers to relatively simple questions can, of course, be obtained from any Internal Revenue office.

I. GENERAL PRELIMINARY INFORMATION

A. What form to use:

1. Form 1040A. This is a form for employees earning less than \$5,000, entirely from wages on which tax was withheld and not more than \$100 from all other sources. The advantage of this form is its simplicity and the advantage of a somewhat larger automatic deduction. If you are likely to have sizable deductions amounting to more than 10% of total income, do not use this form.

2. Form 1040W. This form can be used for any taxpayer earning wages and salary income of any amount and not more than \$200 of interest and dividends. The taxpayer has the option of either itemizing his deductions, as is normally done on Form 1040, or using the optional standard deduction of 10% of the adjusted gross income but not more than \$1,000 in the case of a joint return. This is a new simplified edition of Form 1040. It fills the need of those taxpayers who could not use the old short Form 1040 because their income was more than \$5,000 in wages or salary or itemization of deductions. It is easier to fill out than Form 1040 (long form) but not as simple as Form 1040A, described above.

3. Form 1040 (long form). This form includes all pages of Form 1040 and is to be used where the standard deduction is not taken.

4. Estimated Tax, Form 1040 ES.

a. Those who must file an estimated tax must do so before April 15th. Payment is due either at the time the estimate is filed or in four equal installments.

b. Who must file estimated returns:

i. If you have no income, or less than \$100, from any sources not subject to withholding tax, and are single and earn \$5,000 or more from all sources; or \$10,000 if you file a joint return or as head of household; you must file an estimated return.

ii. If you earn more than \$100 from sources on which tax is not withheld and your total income is more than the number of your exemptions, times \$600, plus \$400, you must file an estimated return.

iii. The estimate may be based on:

- (a) Your last year's earnings or
- (b) Anticipated earnings.

B. Should you itemize non-business deductions or take the standard deduction:

1. It is simply a question of whether or not non-business deductions total more than 10% of adjusted gross income, because:

2. Even though you use the standard deduction, you can still take the following deductions on page 1 to arrive at adjusted gross income:

a. As an employee:

- (1) expenses incurred while traveling for business
- (2) expenses for which you were reimbursed by your employer
- (3) transportation expenses (for example, carting instruments)

b. As a self-employed professional or businessman, or employer:

- (1) May deduct ordinary and necessary business costs.

C. When to file:

1. Anytime from now until April 15.
2. To comply literally with the law, your return should be in the District Director's office by April 15.
3. To get an extension of time you must write to the District Director and state your reasons. Even if he grants the extension, you will have to pay interest on unpaid tax at 6% per year.

D. Exemptions:

1. If you file a 1040A or Short Form 1040, you do not figure dollar value of exemptions, but merely list them, as they are figured in the tax table by the government.

2. If you are single or married and file a separate return, you get one exemption of \$600.

3. If you are married and file a joint return you get two exemptions, totalling \$1200.

4. If you are 65 or blind you get an extra exemption of an additional \$600.

5. You take a \$600 exemption for each dependent child.

E. Income:

1. Income may be either all from salaries or wages, for which tax was withheld by employers, or it may fall into the various special categories such as income from rent, interest, dividends, sale of property, etc., and most important to members of the AFM, Schedule C, income from professional or business services, such as an employing leader, an arranger, or a music teacher; income may even be a combination of wages and other income.

2. Where no income is salary or wages and all income is from self-employment, obviously Schedule C, Income from Business or Profession, becomes the crucial reporting part of the taxpayer's return. This is a separate schedule of Form 1040.

II. DEDUCTIONS

1. Non-business deductions, not connected with your work, and to be taken only if the Standard Deduction is not used. The deductions are taken on page 2 of Form 1040.

a. Contributions:

- (1) Examples of allowable contributions — those to: Churches, including assessments; Salvation Army; Red Cross; community chests; non-profit schools and hospitals; Veterans' organizations; Boy Scouts, Girl Scouts, and other similar organizations.

Non-profit organizations primarily engaged in conducting research or education for the alleviation and cure of diseases such as tuberculosis, cancer, multiple sclerosis, muscular dystrophy, cerebral palsy, poliomyelitis, diabetes, and diseases of the heart, etc.

- (2) Examples of non-deductible voluntary contributions — those to: Relatives, friends, other individuals; political organizations or candidates; social clubs; COPE gifts; Chambers of Commerce; propaganda organizations.

b. Interest paid on personal debts.

c. Most state and local taxes paid by you.

d. Medical expenses exceeding 3% of your income up to \$2,500, unless covered by insurance.

e. Other expenses:

- (1) Expenses for child care, not to exceed \$600, where such care of a dependent child is necessary for a woman or a

widower in order to seek or retain gainful employment.

- (2) Casualty losses and thefts where not due to your own willful negligence.

2. Deductions which may properly be taken as business expenses—especially applicable to musicians:

a. Deductions for sidemen and leaders:

- (1) *Travel expenses* away from home when paid by you and essential to your employment. Transportation, tips, meals, hotel bills, telephone and telegraph expenses, baggage charges and insurance, are examples. This deduction may be taken even though a home is maintained in a single city.

There is no problem where the out-of-town engagement is a one night stand or for a brief period. However, when the engagement becomes long standing, or semi-permanent, the deduction may not be allowed, as the government takes the position that home should be where the job is located. Determinations will be made in individual cases on the basis of the particular facts involved. Where an automobile is used for such travel, actual expenses plus depreciation may be taken.

- (2) Publicity, advertising, photographs, etc., are deductible.
- (3) Costumes or uniforms which are not suitable for general wear but restricted to performance use may be deducted.

- (4) Cleaning, repairs, and other upkeep expenses on the above type uniforms.
- (5) Depreciation of musical instruments may be taken, provided they have a useful life of over a year. This includes not only an allowance for wear and tear, but a reasonable allowance for obsolescence.
- (6) Union dues and assessments.
- (7) Coaching lessons for a particular job or performance only.
- (8) Contributions and assessments paid to professional organizations.
- (9) Cost of attending professional or union meetings or conventions where paid by you.
- (10) *Booking agents' fees.*
- (11) Entertainment expenses where necessary. The government will allow much greater deductions for leaders than for sidemen, on the theory that the former might incur such expenses more frequently and in much greater amount than the latter.
- (12) Legal expenses paid for drawing a contract of employment.
- (13) Losses incurred in the sale of old, depreciated instruments. Deduct present depreciated value, less the amount for which it is sold.
- (14) Insurance on instruments and costumes.
- (15) Music and arrangement expenses.
- (16) Moneys spent for cosmetics or make-up, for performances *only*.
- (17) Rental expense for rehearsal studios or for offices.

- (18) Transportation of bulky instruments by cab, car, or truck.
- (19) Rental of instruments or costumes.
- (20) Cost of trade and professional papers and magazines.
- (21) Miscellaneous business expenses:
 - (a) tips to band boys
 - (b) substitute pay
 - (c) communications expenses, where necessary, such as telephone, telegraph, stationery and postage.

b. Deductions which may be taken by leaders or employing arrangers only:

- (1) Salaries and wages paid to vocalists, sidemen, etc.
- (2) Expenses of employees paid by leaders or arrangers.
- (3) Supplies and equipment.
- (4) Interest paid on business loans, mortgages, etc.

c. Deductions available only to members who teach music:

- (1) All the above.
- (2) Educational expenses where necessary.
- (3) Equipment necessary for studio, including instruments, rentals, music and even non-professional magazines for waiting rooms.

III. CHECKLIST OF EXCLUSIONS FROM GROSS INCOME

- A. Accident insurance payments received.
- B. Board and lodging furnished by an employer, where required as a condition of employment.

(Continued on page forty)

FRANK MAROCCO IS A VERY RECORDING ARTIST



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The task of playing "French style," the stimulating area of modern jazz, the candid fakery of "quasi-jazz", the studio demands of MGM - NBC - ABC, the TV simplicity of the "Ozzie and Harriet" show are all "easy as pie" for Frank Marocco on his Titano accordion.

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MILES DAVIS



Columbia Records Photos

**A LYRICAL ARTIST,
YET A FORCEFUL ONE,
BECOMES INFLUENTIAL
IN THE JAZZ FIELD.**

● The lithe, blunt and thoroughly independent Miles Davis has become in the past few years the most influential modern jazz trumpet player since Dizzy Gillespie. He certainly is not the *only* major influence on the newest jazz generation, but many trumpeters have been led by Davis' example to practice economy in their choice of notes and to explore melodic improvisations more thoroughly than "running the changes" (improvising primarily on the chord structure).

Davis, moreover, has been able to reach a much wider audience than most modern jazzmen. His Columbia albums sell consistently well, and volumes he made years ago for Prestige remain very much alive items in that label's catalogue. He is the first modern jazzman to receive a half-hour of prime TV time in a program based entirely on his music—no dancers, no package show, no "big name" master of ceremonies. The program, *The Sound of Miles Davis*, was part of *The Robert Herridge Theatre* series made for CBS-TV films. It has been shown in this country and throughout the world, and has received extraordinarily enthusiastic reviews from non-

jazz specialists as well as impressive audience ratings.

In short, Davis can communicate far beyond the already sizable jazz audience. Part of his appeal lies in the fact that, as British writer Michael James has written, "Never before in jazz has the phenomenon of loneliness been examined in so intransigent a manner" as it has by Davis. In a period when much modern jazz is either batteringly "soulful" or jaggedly experimental, Davis' work is deeply lyrical and sometimes can be exceptionally subtle and tender. It should be emphasized, however, that there is nothing fragile in Davis' introspective jazz. Gil Evans, the arranger who has collaborated with Davis in three unusually variegated Columbia albums, points out that "underneath his lyricism, Miles *swings*. He'll take care of the lyricism, but the rest of the band must complement him with an intense drive. And it's not that they supply a drive he himself lacks. Actually, they have to come up to him. There's nothing flabby or matter-of-fact about his rhythm conception. As subtle as he is in his

By Nat Hentoff

time and his phrasing and his courage to wait, to use space, he's very forceful. There is a

feeling of unhurriedness in his work and yet there's intensity underneath and through it all."

From all accounts, Davis has been intense and stubbornly individualistic since childhood. He was born May 25, 1926, in Alton, Illinois, and the family moved to East St. Louis two years later. His father is a dentist who also performs dental surgery as well as owning and running a large farm on which he breeds cows and hogs. Davis grew up, therefore, in economic comfort. He was given a trumpet by his father when he was thirteen, and began playing in school. He credits a local instructor with persuading him to play without the vibrato which marks the playing of many older jazzmen. The teacher told Davis, "You're going to get old anyway and start shaking." "So," Davis adds, "that's how I tried to play. Fast and light—no vibrato."

Davis picked up experience in local engagements; was influenced by trumpeter Clark Terry, then working around St. Louis; and even had a chance to sit in for three weeks with the traveling Billy Eckstine band which included Charlie Parker and Dizzy Gillespie at the time. "After working with that band," says Davis, "I knew I had to go to New York."

After high school, Davis received his father's permission to enroll at Juilliard, but

INTERNATIONAL MUSICIAN

once he arrived in New York, Davis spent most of his time listening to the major modern players. Charlie Parker became a mentor of Davis, and the young hornman was also helped by Thelonious Monk, Tadd Dameron, and Dizzy Gillespie. Gillespie advised Davis to study piano so that he'd have a more secure knowledge of harmony, and Davis followed that advice. Another formative influence was the late Freddie Webster, a trumpeter with a uniquely singing tone and lyrical approach. "I used to teach him chords, whatever I'd learned at Juilliard," Davis remembers, "and in return, I'd try to get Freddie's tone."

His playing became more confident as he worked with Parker, Benny Carter, the Eckstine band, and finally groups of his own. He began to impress other musicians as he developed a distinctive sound. "Miles," Gil Evans explains, "couldn't play like Louis Armstrong because that sound would interfere with his thoughts. Miles had to start with almost no sound and then develop one as he went along, a sound suitable for the ideas he wanted to express. Finally, he had his own basic sound which any player must develop. Now many players keep this sound more or less constant. Any variation in their work comes in the actual selection of notes, their harmonic patterns, and their rhythmic usages. Miles, however, is aware of his complete surroundings and takes advantage of the wide range of sound possibilities that exist even in one's basic sound. He can, in other words, create a particular sound for the existing context. The quality of a certain chord, its tension or lack of tension, can cause him to create a sound appropriate to it. He can put his own substance, his own flesh on a note and then put the note exactly where it belongs."

It was with Evans as the primary influence and young arranger-players such as John Lewis and Gerry Mulligan assisting that Davis assembled a nine-piece unit for a series of Capitol recordings in 1949-50 (now available in *Birth of the Cool* on Capitol). More than any other single event, those records shaped the movement in modern jazz toward carefully integrated "chamber" groups. Here and abroad, the Davis records brought players to a realization of the varied possibilities of group dynamics and a concept of modern jazz in which the solos are an integral part of the entire structure and texture of the work. The Capitol records, which included French horn and tuba, also underlined how much more colorfully stimulating the background textures for jazz improvising could become.

After a decline in the late 1940's and early 1950's, Davis' career began to rise again in the mid-1950's, and has been spiraling since. He now receives well up in the four figure bracket for single engagements. He has ad libbed the score to a French film, *Elevator to the Gallows*, which will soon be shown in this country, and he has more offers of club and concert work than he will accept, for Davis refuses to work continuously. He rests and plans recording sessions at home for weeks at a time and will only work under conditions that he approves of.

FEBRUARY, 1961



"That's how I tried to play—fast and light—no vibrato."



A sound suitable for ideas he wants to express.



"Never before in jazz has . . . loneliness been examined in so intransigent a manner."



Off the stand, Davis enjoys sports cars—he owns a Ferrari—and is considered the best dressed of all jazzmen. He, along with drummer Roy Haynes, recently appeared in a list of America's male leaders in fashion compiled for *Esquire* by George Frazier. Davis is also much involved with physical culture, and works out regularly at a New York gym as well as at gyms in other cities when he's on the road.

Davis is in addition a shrewd businessman. He invests successfully in the stock market and in real estate, and recently bought his own brownstone in New York's west seventies. He is happily married to a dancer, and through his wife, has become much interested in contemporary dance and hopes eventually to fuse modern jazz and dance in a television show.

Musically, Davis has continued to grow. He has come to prefer a minimum of chords in the compositions he and his group play. "When you go that way," he explains, "you can go on forever. You don't have to worry about changes and you can do more with the line. It becomes a challenge to see how melodically inventive you are. I think there is a return in jazz to emphasis on melodic rather than harmonic variation. There will be fewer chords but infinite possibilities as to what you can do with them." Davis has also shown in his most recent album, *Sketches of Spain* on Columbia, how wide-ranging a jazzman he is. With arrangement by Gil Evans, Davis has blended flamenco patterns and jazz with striking success. His playing in the set is impressive in its authenticity of phrasing and timbre. He has imaginatively absorbed the emotional nuances of Spanish music while keeping his own personal jazz inflections.

Davis expresses no fears about the future. "I'm too vain in what I do," he has said, "to play anything really bad musically that I can help not doing. If ever I feel I *am* getting to the point where I'm playing it safe, I'll stop. That's all I can tell you about how I plan for the future. When I'm without an audience, I'll know it before anyone else, and I'll stop. That's all there is to life. You work at what you do best, and if the time comes when people don't like it, you do something else."

In Davis' case, the time for his withdrawal from music appears to be far off. Each new album stimulates discussions among both professional musicians and among his audiences, and Davis has become a most effective endorsement of modern jazz. British musician Victor Feldman was recently added to the Cannonball Adderley combo largely as a result of Davis' enthusiasm. His own pleasure in making music and in surprising himself with the results seems to be unabated. A jazz musician who has survived success and remained intact in integrity and musical enthusiasm, Miles Davis is one of the most pungently accurate wits in jazz. Musically, he has developed one of the major styles of his generation. He is still changing that style, and growing as a player and writer.

SUBSIDY

UNDER
THE AMERICAN SYSTEM



IN PRACTICALLY all of the civilized nations of the world—the United States excepted — symphony orchestras and opera companies are given government support, and this is a tradition of hundreds of years standing. If the United States has no such direct subsidy of music, it does engage in indirect subsidy. That is, through financing tours of musical organizations and individuals abroad, it helps to pay for the upkeep of such organizations and individuals.

These facts, promising as they are in themselves, have so far had little effect on the policy of the United States *within* its borders. It is time we began to think about what we as a people should do for musicians here at home—those citizens who, like other citizens—plumbers and auto mechanics, teachers and preachers, doctors and lawyers—cue up at cafeterias, ride busses, dig out of snowstorms and put their children through school, but who, unlike most other citizens, are distinguishable not only by the instrument cases they carry but also by the lines on their foreheads and the harried look in their eyes.

It is the aim of every government to be acutely conscious of the groups making up its population, to be fully aware of the functions of each and their contributions to the general good. Not a government but helps those groups which it believes further the nation's goals.

Our government, for instance, holds farmers to be especially worth looking after. Between 1951 and 1960 annual farm subsidies rose from \$905,000,000 to \$3,568,000,000. Another group the government helps prodigiously is businessmen. The \$525,000,000 deficit in handling business mail sustained by the post office in fiscal 1960 was made up by the government in its aid-to-business program. Other groups coming in for government aid are those engaged in air navigation and in maritime navigation—the air transportation industry to the extent of \$228,000,000 last year and the water transportation, to the extent of \$165,000,000. War veterans and victims of sudden disasters—hurricanes, earthquakes, floods—receive special grants.

Why are these groups singled out for largesse? Because the life-blood of the nation must be kept circulating healthily—crops growing in its fields, goods transported coast to coast and abroad, business running on oiled wheels—no group a drag on the others.

It is a curious paradox that our government, so sensibly-minded in matters of growing corn, disposing of farm surpluses by distributing low-priced lunches to school children, improving roads, sidewalks and postal service, and dispatching speedy help to hurricane sufferers, should remain blind to that group which gives cultural significance to the nation.

For it is obvious that a nation whose citizens are not kept in living association with the best in music is not in a healthy state. Public concerts of the hundreds of amateur orchestras from coast to coast do not give such contact. For these do not come under the head of good music professionally performed. How can they, played as they are

next March, this time in the Kootenays. Tour pre-planning sets the dates from March 20 through 24, with children's concerts and evening performances in Grand Forks, Trail, Nelson, Creston and Kimberley. There will be a special morning children's concert in Castelgar March 22. The annual provincial tours by the sixty-eight-piece symphony and its conductor, Irwin Hoffman, have become much-anticipated events attended by more than 50,000 adults and children since their inception."

This is but one of the ten symphony orchestras Canada is subsidizing. Moreover, it is subsidizing opera companies, chamber groups, solo artists, music students, composers—in all expending around a million dollars

Not that the United States government has not shown again and again that it is aware of the persuasive powers of music and the responsibilities of a country to stimulate music-making. The Voice of America continually beams musical programs overseas (with no payment to musicians responsible for it, however). Musical scores, sheet music and recordings of American music are made available at one hundred and seventy United States information centers abroad. A sum of about \$2,000,000 is appropriated each year for the President's Special International Cultural Exchange Program. Annual Congressional appropriations allow for sending abroad specialists in music, among them during the past eight years Thor Johnson, Virgil Thomson,



by organizations whose members support themselves precariously by doing unsuitable work during much of the year, in order to keep themselves available for a three-month orchestra season? Nor do the dozen or so major symphony orchestras located in key cities suffice to uphold the musicality of the nation. On such fare musicians as a nationwide group cannot thrive; citizens cannot be roused to proper pride in their musical organizations; a sense of musical life cannot be sustained.

The trend, moreover, is downward. More and more orchestras are switching to evening rehearsals, since the players must hold daytime jobs outside of the music field; more and more of our young singers are flocking abroad for experience and job security. According to current trade reports 350 American singers are now employed full season in Central European opera houses.

Let's take a look at our neighbor to the north, a country notable for its steady growth in and aid to the arts. Last week we received the following release from the Vancouver Symphony Society: "The Canada Council Grant to the Vancouver Symphony Society amounts this year to \$25,000 and insures another provincial tour by the orchestra

annually. It is doing this through the instigation of the Canada Council appointed by the Canadian Government in 1957 after the latter's receipt of an endowment of \$100,000,000, from two bequests. The Council determines, through on-the-spot observations by experts, which organizations and individuals are to receive grants and scholarships. It does not in any way interfere with the artistic policies of the organizations to which it gives assistance. Instead, it acts as an impartial body whose job it is to balance opposing (regional) interests and reconcile the conflicting demands of experts. "It's a wonderful thing, this subsidy," says Wilfrid Pelletier, conductor of the *L'Orchestre Symphonique de Quebec*—and all those who deal in music in Canada at the professional level agree with him.

In a subsequent article, possible ways of instituting music subsidy in the United States will be discussed, with suggestions as to how musicians themselves might help in the movement.

Allen Hughes, Howard Mitchell, Paul Creston, Jesús Maria Sanromá, Malcolm Frager and Seymour Bernstein.

American dollars have helped restore a number of old European opera houses and music halls which had been damaged by bombings in World War II. The inconsistency in this latter move was pointed out in a letter to *The New York Times* by George Szell, Conductor of the Cleveland Orchestra. Commenting on an article stating that "With the financial assistance of the United States, Germans are reconstructing the Berliner Philharmonic Building," he adds, "Surely if the money of the United States taxpayers is being used to rebuild the home of the Berlin Philharmonic Orchestra, there cannot be any valid argument against this kind of money being used to help and support our own organizations."

There are evidences that the United States government is becoming aware of its own inconsistencies. It is beginning to realize that musicians who are fanfared abroad also deserve to be cared for at home. The WPA initiating a Federal Music Project in 1935 was the first faint sign of this, even though this project was instituted as an emergency measure, tiding over musicians together with other segments of the jobless for the sake of the nation's economy.

(Continued on page thirty-six)

MAYNARD FERGUSON

by Dom Cerulli

● "The Man Who Broke the Band Barrier" was the title given Maynard Ferguson in a recent magazine article. "The Man Who Broke the Sound Barrier" is what many of his fans like to call him. There is no doubt of it, the thirty-two-year-old trumpeter from Verdun, Quebec, has broken both barriers and seems destined to crack a few more.

Nor is there any doubt that the formation of a big jazz-dance band is among the riskiest of gambles in this day and age. Smaller combos seem to be economically more feasible. But Ferguson, through prodigious hard work, proved that a big band could be formed, kept together, and made a profitable venture, musically and financially. Since Maynard's arrival, Sal Salvador, George Roumanis, Gerry Mulligan, Quincy Jones and Bill Russo, to name the first who come to mind, have launched individual and, at this writing, steadily working bands.

About the sound barrier, Maynard can only shake his head and grin as modestly as he can. It is true that he plays with an upper register that is phenomenal, but it also must be noted that he has a fat and warm middle register, and is as well adept on the valve trombone.

It was Ferguson's stratospheric ability on trumpet that launched him on his American

musical career. He had one career going in his native Canada long before he crossed the border.

He started studying music at the age of four with violin and piano lessons at the French Conservatory of Music in Montreal. He followed that with studies in saxophone,

clarinet and trombone. Finally, at nine years of age, he decided on the trumpet. Among his first jobs was one in the trumpet section of the Black Watch Regimental Band. He later played with Stan Wood's band in Montreal, then left to form an eighteen-piece orchestra with his brother.



By 1947, he had received numerous bids to join big bands, the most attractive from Great Britain's Ted Heath and America's Boyd Raeburn. Maynard decided on the radical Raeburn band, and his father drove him from Montreal to New York, where he promptly climbed aboard the Raeburn bus and started his stateside career.

The word on Maynard's awesome ability spread quickly. Ferguson jumped from Raeburn to Jimmy Dorsey to Charlie Barnet to Stan Kenton, gaining more notice and a larger following of fans with each jump.

He recorded a number of sides with Barnet, most famous of them being also the most rare *All the Things You Are*. The famous song was arranged as a showcase for some incredible upper-register trumpet playing by Ferguson, and the estate of the late composer Jerome Kern asked that Capitol Records withdraw the disc from circulation. Capitol complied, but those copies which were sold before the withdrawal have become collectors' items.

It was with Kenton, however, that Ferguson blossomed as more than a young man with the ability to blow flute parts on trumpet. He still went after the supersonic high notes, but he began to become a more mature soloist. During this period, he copped the first of three successive first place honors in *Down Beat's* annual poll.

Although he had been thinking all along of one day leading a band of his own, when he left Kenton it was to go into studio work on the West Coast. "It held a lot of security for me," he explains. "But I always kept thinking of the band I wanted to have, even though I knew it wouldn't be easy."

He and tenor sax player Willie Maiden experimented for three years while he worked for Paramount. "We have a complete book for a band of seven pieces, nine pieces, and a half book for a band with twenty-three men," he grins. "But we settled on twelve as the number of men in the band. It wasn't for economic reasons, but it turned out to be profitable that way, too."

The opportunity that put him in front of a band came in the "Birdland Dream Band," which Maynard led into the New York Jazz Club and which contained a book written by everyone of note in jazz, and sections filled by everyone of note in jazz. That was September, 1956, and that band, with personnel changes, exists still today.

"Almost every swinging musician today wants to be a soloist and play jazz," Maynard says seriously. "When you have twelve pieces, everyone gets a chance. There are no fourth and fifth trumpets, and no third, fourth and fifth trombones. These were the guys who usually sat around and wished they were blowing."

"My conception of an ensemble is that all members must really be enjoying what they are doing and be happy in the band.

"And with the kind of challenge modern music has become, the smaller the band, the easier it is for a rhythm section to help it swing."

One of the factors in the band's success, of course, is Ferguson's trumpet playing. He is a leader of the old school—the Swing Era school, when a top-flight sideman would just naturally come to lead a band to showcase his horn. This was true of Harry James and Gene Krupa, both of whom went on to lead their own crews after building individual followings while with the Benny Goodman band. And it was true of scores of other Swing Era bandleaders.

Maynard has updated this principle to keep up with the times. His band is built around excitement—the excitement of his trumpet, and the excitement of modern harmonies and rhythms.

For a period several years ago, the main criticism leveled at the Ferguson band was that it reached a peak of excitement early and maintained it throughout the set. "You're exhausted after hearing three numbers," was a typical comment. Maynard has consciously worked his way out of this dilemma by making the pacing of a set, whether it is on a club stage or before thousands at a concert, an important factor in his band's presentation. More and more ballads have been added to the band's book. Material has come in that gives the band great depth and a wider range of mood.

"We want a big, fat, low sound," Maynard says. "It gives a natural pitch to the band and makes a sharp contrast to the things I do on trumpet."

And he's aiming his music at an impressive market—the nation's colleges.

"Kids today tend to rebel against the kind of music their parents liked," he says seriously. "They want something they can feel is their own. I try to keep that in mind when I play for young college crowds."

More and more college proms and dances have been worked into the band's schedule. And the band plays them straight, while the requests build for "some jazz" through the early part of the evening. Finally, in most cases, Maynard will ask the dancers to take five and gather around the bandstand for some listening music. More often than not, the young couples will sit on the floor around the stand and let the band roar.

"They're ready," Maynard grins, "and so are we." The band will play some of its concert numbers, with tempos way up and the brass screaming shrilly over the rest of the band. Then Maynard and the band have a captive audience. They play a concert set, and return to dancing for the remainder of the evening. The result is that the band has had a chance to unlimber and blow, and the audience has been exposed to both personalities of the group.

Maynard, himself, is so bright, so energetic, so enthusiastic onstage that his feeling spreads to the audience, and is reflected in the band's playing.

Birdland has been one of the band's prime showcases. College proms and concerts have been another. But the band has made scores

of concert tours, and has played the major jazz festivals from Newport west.

Newport Festival director George Wein noted that "Maynard is an asset to any program. He's dependable, and he gets an audience off its hands. He's a showman, and he's got a good, musical band. Sometimes those two things don't go hand in hand."

At the 1960 Newport Jazz Festival, the Ferguson band's set was so exciting that the United States Information Agency, which was making videotapes of the concerts for showing overseas as part of this country's information service, rushed a tape of the Ferguson set to South America.

Because of its size and its musical personality, Maynard's band is very flexible. It can—and does—play concerts, dances, concert-dances, stage shows, and club shows. "If we can do a three-hour dance with a concert," Maynard says, "that's an opportunity to make new friends for jazz. Having a dance book doesn't mean we've gone commercial."

Maynard's band works steadily, and utilizes off days for rehearsal. "We try, generally, to improve the book rather than just add to it," he notes.

Many musicians in the band, or some who were members of the band in the recent past, have contributed to the book. This is a healthy musical sign. In addition to scores by Maiden, there are also arrangements and originals by Slide Hampton, Billy Byers, Don Sebesky, Bill Russo, Bill Holman, Al Cohn, and many more.

Occasionally Maynard steps away from his bandleading chore to create musical headlines in other fields. Most recently, he was guest soloist with the New York Philharmonic Orchestra, conducted by Leonard Bernstein, in the world premiere performances of Bill Russo's Symphony No. 2, *The Titans*.

Maynard dutifully attended walk-through rehearsals of the score with other jazzmen in Marshall Brown's Park Avenue apartment. Then he sat in with the Philharmonic brass section during the performance, waiting, self-consciously, for his cue. When it came, he played a part that staggered the audience. The murmur that ran through the staid Philharmonic audience at Carnegie Hall was certainly induced by the spectacular nature of his playing and not by the over-all context of his role in the music. Even the music critic of the *New York Herald Tribune* shook his head in print. "Mr. Ferguson either has a lip of rock, or else he was using a mouthpiece with a bore the size of a sipping straw. Such sounds as he produced are nowhere in the trumpet register . . ."

For Maynard, it was another case of having been able to work his playing gift into a demanding and unusual place in music.

He takes his bandleading very seriously. For him it certainly isn't all glamour and bows in the spotlight.

"I consider being a bandleader one of the most creative things a person can be," he says. "I also derive great pleasure from seeing

(Continued on page forty)

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MUSIC—A HOBBY OR A LIVING?

To the Editors:

We loan thirty million dollars to Turkey and throw out money to other countries and in our own U. S. there are "kids" and grown people alike who would love good music, in dance form, as well as other types of good music. It is a shame we can't have a small portion of the money given away, actually given, so that we can educate our young people in good music and give others a chance to make a living doing what they really like doing, such as dance work, concerts, etc. I am thankful my son is lucky enough to have the music education given at Central High of Tulsa under the leadership of Don Linde.

Many people I know personally work daytime on jobs they hate and live for the nights when they can play in some band. One can't make a living at it, so it is used as a hobby. Yet, many would give their bottom dollar to have an opportunity to make a living out of music, to rehearse, to do more study and more practice. If it were only possible to make a living from this type of work!

Foreign countries take our money and support musicians. Frankly I would work ten hours a day to improve myself, if it were possible to obtain a decent living out of music instead of working on jobs I don't par-

ticularly like but do out of necessity.

... Perrie R. Johnson,
Member of Local 94,
214 West Oklahoma,
Tulsa 6, Oklahoma.

TWO CULTURAL STANDARDS

To the Editors:

It is heart warming to read the article "Federal Subsidy of Music" in the *International Musician*, and to hear of the Federation's unceasing efforts to attract government interest in the long overdue recognition of the musician and his rightful place in the universe. Such articles are needed in the United States where the Federal Government does not help the orchestra in any way, and only a few municipalities think enough of their orchestras to give them aid. They know their orchestras are a credit to our country and something to be proud of. Yet they have done practically nothing to help ease the terrific financial burden that every symphony orchestra has to face in order to survive.

It is ironic to note that in Washington, D. C., the seat of the government, the National Symphony Orchestra of that city receives not a penny from the government to help their own orchestra. This condition and other similar situations is nothing short of disgraceful. Reportedly the wealthiest nation in the world, the United States only subsidizes American

(Continued on page thirty-four)

Keep Music Alive — Insist on Live Musicians



by Sam Ulano

READING — HANDS — SET

The key to my instruction work is: reading, hands, set. The study of drums for playing in the club date field and with a dance band fall into these three categories.

Reading

With reading the major key we can play a record session, work with a big band, cut a show, sight-read a show, do concert work and learn any new beat. Many new ideas develop through the drummer's being able to read.

Hands

It is important to develop the hands to execute what we read. (Also we must be able to read what we try to teach our hands. A sort of tiger-chasing-his-tail situation, or "which comes first—the chicken or the egg?")

The Set

Good reading and good hands alone mean absolutely nothing if we cannot transfer our pad ideas to the set itself. Controlling the set with the hands while reading brings the drums into clearer focus. With these three topics as a foundation, we can build our study work.

Of most importance is *reading*. The hands can always be developed; the set work can always be worked upon but reading cannot be ad-libbed. I have seen many drummers open a new book and flip through the page quickly and then say, "Nothing! Stupid book! Why anyone would waste time writing this is beyond me!" They say this without playing any part of the book, without digesting what is written and without giving themselves a chance to see if there is something to the material.

The combination of reading, hands and set is not a new approach. But many do not realize this. It's either the hands or the set. True, some top men have made it without reading, but not many. Through reading we can develop our hands. The key to better hands and better practice is practicing on a top grade pad: not a small piece of wood with either no rubber or composition rubber, but one with good rubber. It should be a large pad, to prevent it from creeping and moving away.

(Continued on page thirty-four)

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Osie Johnson is a name that gains in fame with almost every big show or big date in the New York area: Osie is tops among studio and free-lance drummers. It's a name that has meant "new sounds in drumming" for Earl (Fatha) Hines . . . on recordings with Tony Scott and Dan Terry . . . on arrangements for Bennie Green, Dinah Washington and Carmen McRae . . . on an all-Europe tour with Illinois Jacquet. And always, Osie Johnson's name and new sounds have linked with LUDWIG, . . . MOST FAMOUS NAME ON DRUMS!

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Over Federation Field...

The mid-winter meeting of the Southern Conference of A. F. of M. locals took place at the Captain Shreve Hotel, Shreveport, Louisiana, on November 12 and 13. This is the only one of the many Federation conferences that can boast two international officers in its ranks. However, during the two-day meeting there were four international officers present: President Kenin, Secretary Ballard, Vice-President William J. Harris and Executive Officer E. E. "Joe" Stokes, the latter two being members of the Southern Conference from Dallas and Houston respectively.

President Kenin went over a number of matters regarding Federation affairs for the benefit of the delegates. He particularly dwelled on Pension Plans, stating he hoped all officers and members would keep in mind their responsibilities in this regard. He said these are times when fringe benefits may be quite as important as take-home

pay. Pointing out the necessity of educating our members in these things, President Kenin stated we must do the job as labor leaders and lead our memberships down the right road.

Secretary Ballard in his speech described the obligations of locals and their officers under the Landrum-Griffin Bill, Musicians Guild activities in Los Angeles, the new agreements with the major studios in Hollywood, why the location for the Congress of Strings is again being changed — from Puerto Rico to the campus of Michigan State University — and the success of the New Band Contests. It was a stimulating meeting — one provocative of thought.

A. H. Thorpe, President of Local 148, Atlanta, Georgia, writes us that vice-president of the local, R. E. (Bob) Jones, was elected to fill a newly created judicial post by Atlanta's Mayor William B. Harts-



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Lenny Herman, leader of "The Mightiest Little Band in the Land," takes the lead on the IORIO ACCORGAN. L. to r.: Stan Scott, Gumpy Comfort, Lenny Herman, Charlie Shaw, Allen Shurr.

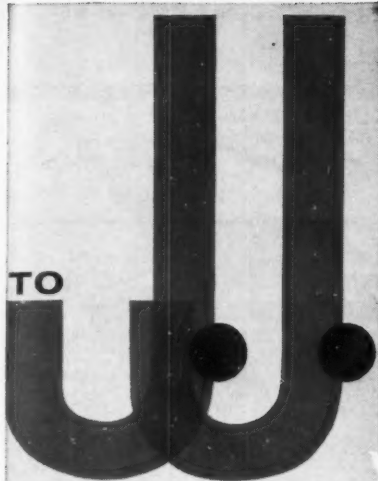
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Four officers at the Southern Conference. Left to right: International Secretary Stanley Ballard; Steve E. Grunhart, secretary of the Southern Conference; International President Herman Kenin; Robert A. Hogan, president of Local 116, Shreveport, Louisiana, the host local for the Southern Conference.



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R. E. (Bob) Jones, vice-president of Local 148, Atlanta, Georgia, takes the oath of office on assuming a judicial post newly created by Atlanta's Mayor William B. Hartsfield. Left to right: Mayor Hartsfield, Judge Jones, A. H. Thorpe, president of Local 148, and C. L. Sned, secretary of that local.

field. He is now president over general court, a division of the Municipal Court.

Bob has been an employee of the city for twenty-six years. First, he was in the city tax collector's office, then transferred to the police department. He was policing on the morning watch during part of the time he played drums in the W.S.B. staff orchestra.

Later he attended Atlanta Law School, graduated and passed the bar examination, transferring to the City Attorney's office under the supervision of Jack Savage. For a number of years he served as city claims attorney.

Local 148 members are proud of Bob and wish him all the luck he justly deserves. We are sure the Mayor made a wise choice.

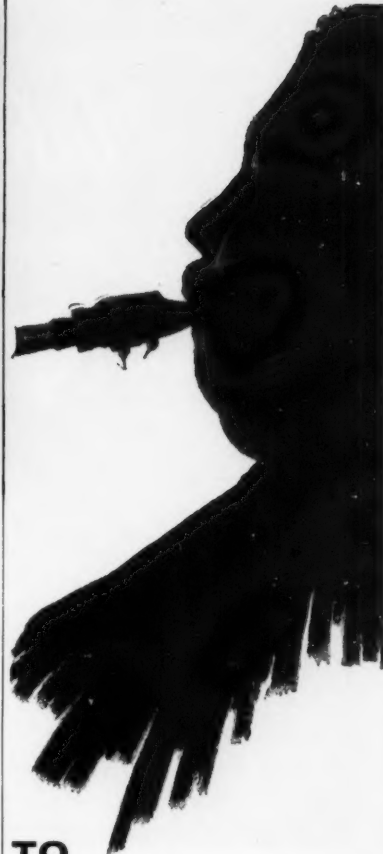
Bob has been a delegate to the A. F. of M. conventions for the past three years.

Local 134, Jamestown, New York (shortly to have its sixtieth birthday), has pledged \$1,000 as the local's part in financing a new Park Band Shell. The local's Secretary, George T. Butler, told the Mayor of Jamestown, Carl F. Sanford, "We are deeply interested in a project of this kind for we feel that it will be an important asset to the community, as well as to the promotion of live music and other related activities of interest to the citizens of Jamestown."

February 19 is the date planned for the celebration of the golden anniversary of Local (Continued on page forty-two)



Two fifty-year members of Local 128, Jacksonville, Illinois, were presented life membership cards on December 19 at a recent party honoring the organization's sixtieth birthday. Left to right: Glenn Skinner receiving a life membership from Lloyd Bieber, vice-president; and Adam Ehrgott, secretary-treasurer for the past forty-two years, receiving his life membership from Earl Rabjohns, president.



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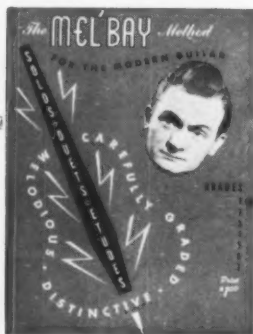
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Of all the materials used in jazz the so-called "blue notes" and "flatted fifth" are probably the most typical of this style of music. The blue notes are a minor third above the tonic (first step of scale) and the dominant (fifth step of scale). In the key of C major the blue notes would be E \flat and B \flat , in the key of E \flat they would be G \flat and D \flat . The flatted fifth in the key of C is G \flat ; in the key of E \flat it would be A.

Since the beginning of jazz these blue notes have been used to strongly identify the jazz style. The more serious music of George Gershwin makes extensive use of such blue notes, thereby establishing a strong jazz feeling in his compositions.

A typical illustration of blue notes and the flatted fifth is shown in the following jazz theme in the key of G. The blue notes are B \flat and F, the flatted fifth is D \flat . In order to make it easy in locating these notes, a small "x" is marked on top of each blue note.

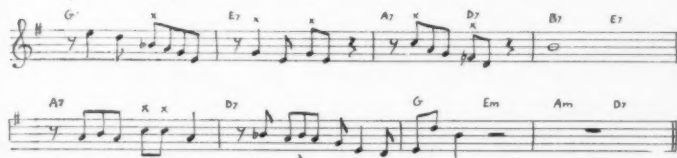


Additional illustrations of blue notes are found in the next three examples in the key of C, B \flat and F. Once again blue notes are marked on top of the music.



In the third example (key of F) the blue notes are A \flat and E \flat , the flatted fifth is B. In the fourth measure the F is marked as a blue note in relationship to the D7 chord of that measure. Inasmuch as blue notes are a minor third above the tonic or dominant seventh chords, secondary blue notes are created by modulating into another key. In this instance, a D7 would be a dominant seventh chord in the key of G and the note "F" becomes a blue note in relationship to this new key, even though the melody modulates back to the key of F in the following measures.

In the next example several secondary blue notes are illustrated. The key is G major. B \flat and F are blue notes in relationship to the key of G. In the second measure "G" is a blue note in relationship to the E7 dominant seventh chord. In measures number three and five "C" is a blue note in relationship to the A7 chord.



Several typical modern jazz improvisations on the chord progression C-B7-C-A7 are shown in the next three examples. These chords are found in many popular songs, e.g. "Whispering," "Dream" and others. Blue notes and secondary blue notes are used extensively; they are marked on top of the music whenever they appear. Each example is in a different key.



Close study of these illustrations should enable the student of improvisation to recognize blue notes as well as secondary blue notes in relationship to the key and chords. By making use of these notes in composition or ad-lib playing, the most typical jazz sound is created through the choice of such notes.

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LETTERS

(Continued from page twenty-six)

orchestras and other cultural projects while on foreign soil; nothing whatever is done for the same groups at home. All congratulations to our American Federation of Musicians' President Kenin, who has been meeting with groups of government representatives in Washington, in the hope of cracking the shell of indifference amongst them.

I think I am correct when I say that in no other country in the world do professional musicians in orchestras of the smaller communities find it necessary to take outside jobs in order to survive. Only the conductor, business manager and other personnel have full-time jobs, leaving the performing musicians who are, so to speak, the orchestra, with limit-

ed time and means to satisfy themselves and give to their audiences of their best. This is not the fault of the symphony associations of the various organizations, who do their best. It is a situation which could be remedied by citizens awakening to the just needs of musicians and championing causes such as Robert Frost, Herman Kenin and others are fighting for.

The people of the United States should come to a better understanding of the problems of those members of the human race, who perform on their instruments for the sheer joy of making music together.

... Howard Nichols,
Member of Local 171,
Viola principle,
Springfield Symphony,
Springfield, Massachusetts.

APPROACH TO PRACTICAL DRUMMING

(Continued from page twenty-seven)

The next requirement is a music stand for reading books, and a place to set the pad so that we can practice daily, following the same pattern.

The strangest part of the equipment problem is that many use the same drums they have had for years: big bass drums; old, tired-out warped cymbals; beat-up brushes; the same drum heads for twenty years; bad pedals; oversized tom-toms; poor sounding socks; out moded materials all. They want to earn a night's pay but are not willing to invest in proper tools and equipment. These cannot possibly compete with drummers who have the latest of tools, the newest of books, records, teachers and approaches, and who put in conditioning time and study.

If you need a new approach to drumming try *reading, hands, set*. This practice routine can change you overnight. Buy new reading books, get better practice pads and supplies for your hand conditioning work, and, if your drums are from the year one, get rid of them.

Many professionals of long standing have stopped training and wonder why they don't play better or read better, when their minds have stopped gaining new ideas. Like a fighter, or a ball player, or a trumpet man, or any other top man who must train to stay in condition, we must also keep in training.

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INTERNATIONAL MUSICIAN



BOOK NOTES

The Magic of the Opera, a Picture Memoir of the Metropolitan, with a series of contemporary photographs by Gjon Mili, text by Mary Ellis Peltz, design by Tina S. Fredericks. Frederick A. Praeger, Inc. \$10.00.

A certain opera lover, who because of his position in the world of music has been able to do much toward widening opera's scope in America, has patterned his whole philosophy of life on what he sees and hears at the opera. The fates which pursue the Tristans, the Don Giovannis, the Canios and the Wozzecks are the fates which pursue him. No loves to him are like the loves of Martha, of Mimi, of Louise and Tosca. No triumphs, no tragedies in real life but pale before those of opera. Always, even in his sleek ultra-modern office he is storming the imaginary citadel, kissing the shadowy hand, raising the figurative dagger. To be with him is to be treated to opera in its essence, its stark contrasts, its constant cry, its realer than real loves.

It was thus with a special sense of satisfaction that we spotted this friend of opera among those photographed in the early pages of this volume, as one of the audience members come early to chat with his confreres. We were sure, after this good start, the volume would be good.

We were not wrong. This instinct for rightness is characteristic of the book throughout. The three responsible for it—photographer, writer, designer—do not allow themselves once a lapse. The inaugural night back in the 'eighties, the great fire, the Golden Age, the reign of Gatti-Casazza, are shown in a series of aptly chosen photographs. The contemporary scenes—a conductor "sitting lonely and apart dreaming of a perfection that always floats beyond him," a stage manager haranguing at rehearsal time, a director teaching sword-play, a prompter in his box—all these adhere to the line of the fabulous, the fantastic, the phenomenal. Backstage shots are quite as eloquent: the piled scenery; masks in a huge frame; scene painters at their work; the costumes hanging in a line. The section, "Great Moments"—Pagliacci in his anguish, Carmen resisting arrest, Madame Butterfly scattering petals, Violetta toasting the joys of the moment—are the very epitome of opera.

But finally, even in this volume of some two hundred photographs and situations, the curtain must go down. Appropriately come photographs of curtain calls, of lights going out, of a ballet slipper lying dis-

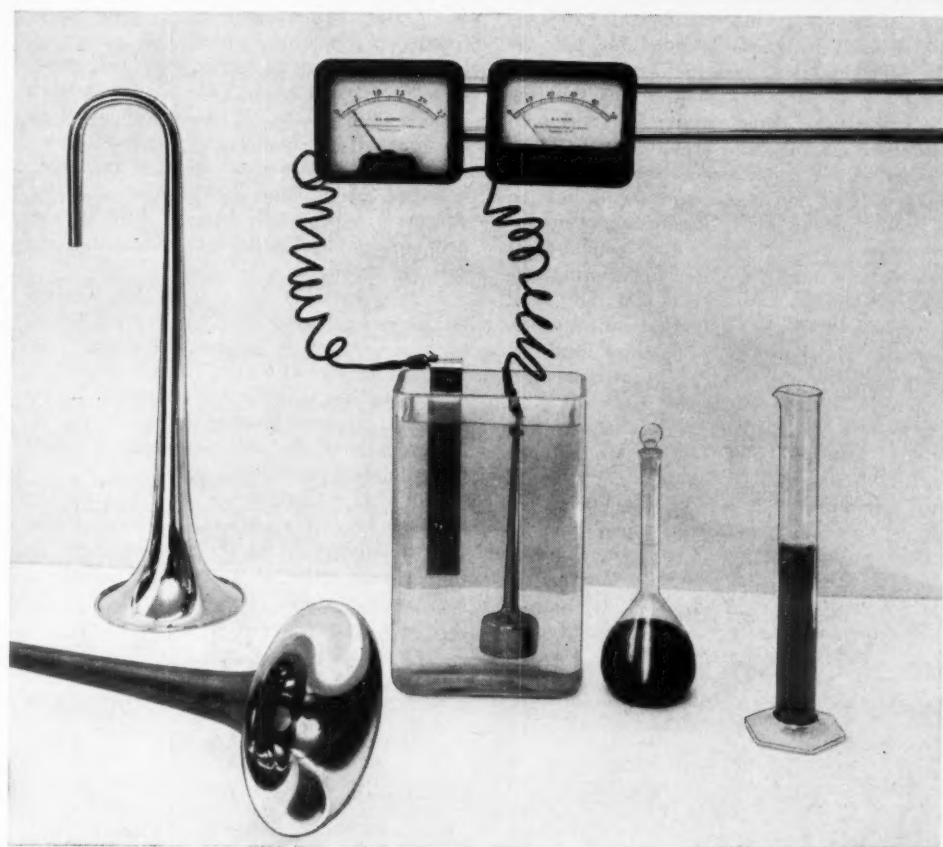
carded in a dressing room. Now we seem to see our friend the opera lover passing with other bemused audience members out into the lobby, brushing by the bust of Caruso, swinging open the glass doors, and going out into a street and into a life made enduringly only because opera and the things of opera exist.

It is a deft stroke that no names are shown with the photographs. One takes them the way one takes singers onstage—in their roles. Only afterward need one refer to the back of the book and learn that Caruso and Callas, Toscanini and Galli-Curci, Flagstad and Nilsson, have given us this sense of a life more real than life itself.

The New Edition of the Encyclopedia of Jazz, by Leonard Feather. 520 pages. Horizon Press. \$15.00.

This book contains a skillful condensation of the history of jazz, from its first appearance as played by brass bands at picnics and for street marching to its 1960 status as concert medium. Mr. Feather believes jazz to be a synthesis of "rhythms of West Africa; harmonic structure from European classical music; melodic and harmonic qualities from nineteenth-century American folk music; religious music; work songs; and minstrel show music," and treats its history accordingly. He

(Continued on the following page)



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SUBSIDY UNDER THE AMERICAN SYSTEM

(Continued from page twenty-three)

In 1951 came the first real murmurings of concern for musicians for their own sake, with the passage of a bill allowing tax relief to non-profit symphony orchestras and opera companies. Then, in 1956, legislation was passed granting a Congressional Charter to the National Music Council, which was at the time an organization of forty-five nationally active musical associations that had a combined individual membership of some 300,000. It had been founded in 1940 for the following purposes: to provide a forum for the free discussion of problems affecting the musical life of the country; to speak with one voice for music; to provide for the interchange of information between the member organizations and to encourage coordination of effort among these organizations; to organize surveys or fact-finding commissions whenever deemed necessary; to encourage the advancement and appreciation of the art of music; and to foster the highest ethical standards in the musical professions and industries. There are now fifty-three member organizations (of which the A. F. of M. is one), which have a total individual membership of over 1,228,000. General Meetings are held twice annually, and the Council's Executive Committee meets six times a year. The Council is the only national musical organization to hold a Congressional Charter.

Then, on September 2, 1958, Congress authorized the National Cultural Center and set aside nine acres along the Potomac for its

construction. The law directed President Eisenhower to appoint a Board of thirty Trustees and an Advisory Committee on the Arts. President Kenin, one of the members of this board, stated, on receiving the appointment, "I welcome this opportunity to aid in building a national home for the American living arts, and commend the President and the Congress for taking this long-needed action. The United States has been the only major country in the world which does not recognize and support its native arts and artists in any organized degree. There is much to be done in this field, and I believe we must work overtime to correct the previous indifference toward one of America's greatest resources, namely, its musicians, artists, writers, actors, dancers and poets. By helping them we also help our symphonies, theaters, universities and cultural foundations."

It may sensibly be argued that a mere building or group of buildings in Washington, even if dedicated to the arts, can do but little to spark the idea of general subsidy, especially since only the ground is made available by the Federal government, while the money for the construction of the facilities must be raised by "voluntary contributions."

Still, this act brings with it a new concept of the nation's capital, as a patron, defender and stimulator of the Performing Arts. It implies recognition of music and musicians as a significant aspect of our society.

It is a beginning.—*Hope Stoddard*

gives as some of its special milestones: Louis Armstrong's appearance in New York in 1924; the Dorsey band's beginning in 1934; Benny Goodman's band starting the swing era in 1935; Glenn Miller's band's success in 1939; the rise of Duke Ellington and Count Basie; and, with the 1940's, the emergence of the new jazz. In spite of confused and contradictory elements—and no type of music has a more complex history—Feather manages to follow the mainstream while indicating the side currents.

The section, "The Anatomy of Jazz," is even more unusual. Nowhere else to our knowledge has the structure of this music form been so thoroughly delineated. For instance, the illuminating statements: "It is not the 4/4 beat that gives jazz its rhythmic character, but the shifting accents, the syncopation and rubato, the rhythmic and tonal nuances *within* each measure and through the measures, all of which can be accomplished in any time signature"; and, "Rhythm in jazz is principally a matter of how the notes are *placed* and of how they are *played*." Effects which "defy notation" are indicated, and the three kinds of melodic improvisations are described.

The biographies — even gone through in rigid alphabetical order—make exciting reading. For, in tracing the rocky road to the jazzmen's success, they bring into strong relief the extraordinary obstacles which most of them encounter: the guitarist who, blind from birth, played and begged on the streets while in his 'teens; the singer who peddled herb tonic for a medicine show; the trumpeter who at the age of ten had his right arm amputated after it was crushed between two streetcars; the improviser who at the age of nineteen learned arranging from a fellow patient when he was bedded by tuberculosis; the leader who, on winning \$3,000 in a lottery in Panama at seventeen, brought his mother and sister to the United States; and the trumpeter who, when he lost his leader (murdered on the bandstand) as well as his horn (destroyed in a fight), and his teeth, retired to New Iberia for a spell, where he hauled sugar cane in the rice fields and was a teacher in a WPA program.

Chaucer's pilgrims journeying to Canterbury never had it like this—or did they?

In Gunther Schuller's contribution, "Jazz and Classical Music," he sensibly points out that in "this age of synthesis," it becomes a matter of using all of the materials available wherever they lie, that jazz itself is a cross-breeding of European and African musical traditions, that the marriage of the two idioms has naturally come at the very time that many instrumentalists have mastered the art of performance in both areas. He discusses those who have aided the movement: players expert in both types; jazz men who have gained a classical exactitude; and classical composers with an empathy for jazz. He sketches possible future developments.—*H. E. S.*



Enthusiasm for good music is evidenced in the large attendance at a recent Fort Worth (Texas) Symphony Children's Concert presented under the auspices of the Music Performance Trust Funds of the Recording Industries.

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Ford Foundation grants are brightening the lot of American opera composers in several locations. The Metropolitan Opera Company is commissioning a work by Marc Blitzstein. The San Francisco Opera Company will produce *Blood Moon* by Norman Dello Joio for its fall season. The Lyric Opera of Chicago will produce Vittorio Giannini's *The Harvest* in the fall. The New York City Opera is especially blessed. For the Ford Foundation is giving a flat \$30,000 production subsidy for each of six new operas. Douglas Moore's *Wings of the Dove* will be given in the fall, with the second and third likely to be: Carlisle Floyd's opera dealing with the South after the Civil War and Robert Ward's opera based on Arthur Miller's *The Crucible*.

The one hundredth birthday of American composer Edward MacDowell was celebrated by the Orchestra of America with a concert on January 18. Marjorie Mitchell was soloist in the composer's First Piano Concerto. Richard Korn conducted.

The Community Symphony of Chicago, conductor Leon Stein, will play MacDowell's Indian Suite No. 2 March 19.

Roger Sessions conducted his Third Symphony at Oberlin College Conservatory of Music on January 15. This symphony was written on commission from the Boston Symphony Orchestra, which premiered the work.

The "Music in the Making" Orchestra, which is devoted entirely to the performance of new music, opened its ninth season January 6, in the Great Hall of the Cooper Union in New York. American composers on this program were Parks Grant of Oxford, Mississippi; Netty Simons of New City, New York; Elie Siegmeister of Great Neck, Long Island and Gordon Binkerd of Urbana, Illinois.

The San Francisco Symphony, under the direction of Enrique Jorda, presented the World Premiere of Charles Cushing's *Cereus* January 4. This work was commissioned by the Symphony Association in the American Music Center Commissioning Series under a grant from the Ford Foundation.

In the December issue an announcement was made of the special series of contemporary music programs presented by the Kansas City Philharmonic under Hans Schweiger, which is featuring the works of several American composers this season, among them Henry Cowell, Leonard Bernstein, Paul Creston and Lukas Foss. Our announcement stated this was being done "for the first time this year." As a matter of fact, this is the *fourth* successful season of the series, called "Connoisseur Concerts."

The February 19 concert of the Charleston Symphony, Geoffrey Hobday, conductor, will be a "Parade of American Music": Gould's "American Salute," Scarmolin's "Night," Kirk's Concerto for Orchestra, Kay's Suite for Orchestra, and "Symphony Story of Jerome Kern," a work arranged by Robert Russell Bennett.

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RESOLUTIONS ADOPTED BY THE UNION LABEL AND SERVICE TRADES DEPARTMENT AT ITS 49th CONVENTION

In accordance with the action of the International Executive Board at its meeting in Miami Beach, Fla., the following resolutions adopted unanimously by the 49th Convention Union Label and Service Trades Department, in San Francisco, California, are reprinted for the information of our members.

UNION LABEL AGREEMENTS

WHEREAS, The efforts of the trade union movement to create a greater demand for goods and services produced by union members, concentrated in the publicity and promotional campaigns of the Union Label and Service Trades Department, make it vitally necessary that these goods and services—marked by Union Labels, Shop Cards and Service Buttons—be readily available to the consumers of our nation when they buy and when they spend; and

WHEREAS, For union products and services to be properly identified as such it is necessary that they bear the recognized emblems of organized labor—the Union Label, the Shop Card and the Service Button; and

WHEREAS, Agreements providing for the affixing of Union Labels to products and for the use of Shop Cards and Service Buttons must be negotiated between the union concerned and the employer; therefore, be it

RESOLVED, That the Union Label and Service Trades Department, in convention assembled, urge its affiliated national and international unions to make every possible effort to arrange for the goods and services produced by their members to be identified as union goods and services through negotiated Union Label agreements; and be it further

RESOLVED, That the affiliated national and international unions of this Department be urged to furnish the Department the details of such agreements arranged between our affiliated unions and their employers in order that maximum publicity and promotion might be given to this information.

RESOLUTION TO PROTECT THE INTEGRITY OF THE UNION LABEL

WHEREAS, The Union Label has won increasing recognition by consumers as a symbol of decent working conditions and as a guarantee of quality and value; and

WHEREAS, The Union Label is becoming increasingly important to labor unions in our efforts to protect our hard-won working conditions and extend union benefits to the unorganized; and

WHEREAS, To protect the integrity of the Union Label its use must be carefully safeguarded so that products bearing a Union Label are actually made under union conditions; therefore, be it

RESOLVED, That this Department in Convention assembled call upon all affiliated international unions to make sure that all products and services bearing their Union Label, House Card or Service Button, are manufactured or serviced in their entirety by members working under union conditions.

UNION LABEL WEEK

WHEREAS, A high point in the continuing efforts of the Union Label and Service Trades Department to bring about an ever-increasing demand for goods marked by Union Labels and for services identified by Shop Cards and Service Buttons comes about with the annual observance of UNION LABEL WEEK, which each year starts with Labor Day and extends through the following Sunday; and

WHEREAS, During UNION LABEL WEEK, trade unionists and their families and friends all over the nation make use of this unusual opportunity to favorably impress the general public with the accomplishments of the trade union movement and the high quality of union goods and services; therefore, be it

RESOLVED, That the Union Label and Service Trades Department, in convention assembled, officially designate the periods, September 5-11, 1960, and September 4-10, 1961, as UNION LABEL WEEK for those respective years and call upon all AFL-CIO national and international unions and their members and the entire trade union movement to effectively observe and celebrate these designated periods; and be it further

RESOLVED, That this resolution be referred to the 3rd Convention of the American Federation of Labor and Congress of Industrial Organizations, requesting that body, in convention assembled, to also officially designate the periods, September 5-11, 1960, and September 4-10, 1961, as UNION LABEL WEEK for those respective years.

UNION LABEL PROMOTION

WHEREAS, The Union Label, Shop Card and Union Button are the greatest potent weapons the organized labor movement has left in the face of the wide spread of anti-labor laws being enacted throughout the United States; and

WHEREAS, The former Governor of the State of New York, Averell Harriman, stated in a recent Special Message to the Union Label and Service Trades Convention, "The Union Label performs two important economic and social functions. First, it is a bulwark against unfair competition based upon improper working conditions, low pay, and low health standards. Second, it assures consumers that they are buying quality goods produced by the highest skills of our American workers"; and

WHEREAS, It has been repeatedly stated that the Union Label on all products is a Sleeping Giant, and can only be awakened by the awareness of the members of the organized labor movement, by demanding the Union Label on all their purchases for their personal benefits and the benefits of the Fair Employer who displays the Union Label; therefore, be it

RESOLVED, That this Convention go on record instructing the delegates to introduce suitable resolutions in their respective unions to initiate a more intensive Union Label promotion campaign, on a national scale; and, be it further

RESOLVED, That the delegates attending this Convention go on record recommending that the officers urge all affiliated local unions to appoint a Union Label committee in their respective locals; said committee to participate in the Union Label promotion activities of the Union Label and Service Trades Council in respective localities, and procure for the convenience of their members, information where Union Label goods and services may be purchased.

LOCAL UNIONS AFFILIATING WITH UNION LABEL AND SERVICE TRADES COUNCILS

WHEREAS, The By-laws of the Union Label and Service Trades Department, AFL-CIO, state that every union affiliated with the central body or the state body that has been chartered by the AFL-CIO, is eligible to affiliate with a Label Council that has received a charter from the Department; and

WHEREAS, Some unions do not have Union Labels, Shop Cards, or Union Buttons with which to mark the products their members produce or services they perform; and

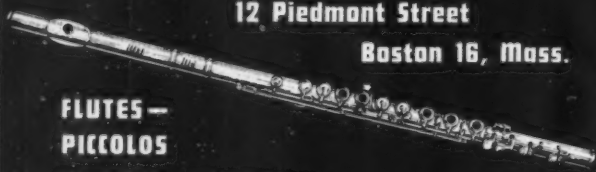
WHEREAS, These organizations have equal need for the benefits derived from the proper harnessing of union purchasing power and should join hands with their fellow workers whose goods and services are more readily identified by such emblems and take an active part in this all important work; now, therefore, be it

RESOLVED, The Union Label and Service Trades Department in convention this 15th day of September, 1959, request the International Unions affiliated with the Department to instruct their chartered local unions to affiliate with the Label Council in their area.

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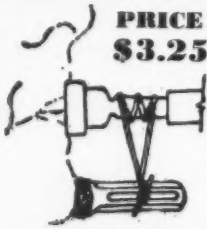
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PARTICIPATION IN UNION-INDUSTRIES SHOW

WHEREAS, The AFL-CIO Union-Industries Show, produced annually by the Union Label and Service Trades Department of the AFL-CIO, serves as a dramatic example of the good relations which exist between the unions of the AFL-CIO and their employers and highlights the high quality of the crafts and skills and services of union workers; and

WHEREAS, This massive exhibition of all things union carries to the visiting public a lasting and favorable impression of organized labor's important position in the economic life of our nation and benefits that all enjoy because our unions and their employers work harmoniously together for the common good; and

WHEREAS, The benefits that organized labor receives from this method of telling labor's story to the general public in action-packed displays where union members actually are at work producing the goods and services upon which our nation's economy depends accrue to all segments of the trade union movement; therefore, be it

RESOLVED, That the Union Label and Service Trades Department, in convention assembled, offer its sincere appreciation to the national and international unions which make this huge exhibition possible by participating in it; and be it further

RESOLVED, That our Department extend a warm and hearty invitation for all national and international unions in the AFL-CIO to take an active part in the 1960 AFL-CIO Union-Industries show, which is scheduled for May 6-11, in Washington, D. C., and for these national and international unions to invite their fair employers

INTERNATIONAL MUSICIAN

to also participate in next year's event; and be it further
RESOLVED, That this resolution be introduced at the 3rd Convention of the American Federation of Labor and Congress of Industrial Organizations.

SUPPORT OF COMMITTEE ON POLITICAL EDUCATION

WHEREAS, Throughout its history, the trade union movement has through its dedicated efforts and hard-won attainments brought countless benefits to millions who toil; and
WHEREAS, The organized labor unions of the AFL-CIO not only develop and make possible these benefits for workers through the process of collective bargaining but go on to secure and make more permanent these gains through other activities such as political action and the guiding and harnessing of the buying power of trade union members; and
WHEREAS, It is vitally important, not only to the workers of our nation, but to all other citizens as well that the public officials who conduct the affairs of government and who are elected by the voters of our land must be persons who understand the problems of those who toil and are not unjustly opposed to the needs and requirements of working people; and
WHEREAS, The AFL-CIO Committee on Political Education justly deserves and greatly needs the fullest measure of support from every segment of the trade union movement in order to carry out successfully the important task which it is designed to accomplish; therefore, be it

RESOLVED, That the Union Label and Service Trades Department, in convention assembled, offer its warmest encouragement to COPE in its endeavors that lie ahead and that this Convention call upon all our affiliated national and international unions and our chartered Union Label and Service Trades Councils to urge their members to register and vote on Election Days and to actively support the AFL-CIO Committee on Political Education.

APPRECIATION TO AND SUPPORT OF AFL-CIO AMERICAN FEDERATIONIST

WHEREAS, The official monthly magazine of the American Federation of Labor and Congress of Industrial Organizations — *The AFL-CIO*

American Federationist—is an unusually well-written, informative and accurate publication and one which serves the trade union movement in a dedicated and outstanding manner; and
WHEREAS, By featuring many special articles dealing with our Department's progress and activities and stressing to its readership the vital importance of insisting on Union Labels, Shop Cards and Service Buttons when buying and spending, this official trade union publication has immeasurably helped expand the field which we endeavor to reach with the message of labor's distinctive emblems; therefore, be it
RESOLVED, That the Union Label and Service Trades Department, in convention assembled, express its sincere gratitude to *The AFL-CIO American Federationist* for this invaluable cooperation and assistance; and be it further

RESOLVED, That our Department urge all union members and their respective organizations to even further strengthen and expand the capabilities of this fine labor publication by subscribing to *The AFL-CIO American Federationist*; and be it further

RESOLVED, That a copy of this resolution be furnished by our Department to the Executive Officers of the AFL-CIO, to all AFL-CIO national and international unions, to the AFL-CIO Director of Publications and to the Managing Editor of *The AFL-CIO American Federationist*.

APPRECIATION TO THE AFL-CIO NEWS

WHEREAS, The official weekly newspaper of the American Federation of Labor and Congress of Industrial Organizations—the *AFL-CIO News*—is outstandingly noted for its readability, the completeness of its coverage of news in the field of trade unionism and its importance to all of organized labor in furnishing to the individual union member accurate and authentic accounts of labor news as it occurs; and
WHEREAS, This official AFL-CIO publication has so generously devoted great quantities of its valuable space toward effectively carrying the message of the Union Label, the Shop Card and the Service Button and of our Department's aims and purposes and activities to its membership and thus added tremendously to the effectiveness and scope of our Department's promotional and publicity endeavors; therefore, be it

RESOLVED, That the Union Label and Service Trades Department, in convention assembled, make this expression of our sincere appreciation for the cooperation and assistance received from the *AFL-CIO News*; and be it further
RESOLVED, That this Department urge all union members and their respective organizations to further strengthen and support this fine labor publication by subscribing either individually or in union group subscriptions to the *AFL-CIO News*; and be it further
RESOLVED, That a copy of this resolution be sent by our Department to the Executive Officers of the AFL-CIO, to all AFL-CIO national and international unions, to the AFL-CIO Director of Publications and to the Editor of the *AFL-CIO News*.

UNION INSURANCE AGENTS

WHEREAS, The principle of patronizing Union-made goods and Union services has been advocated by organized labor from the earliest days of its existence; and
WHEREAS, The principle has proven itself to be sound on both moral and economic grounds wherever it was applied in an intelligent and collective fashion; and
WHEREAS, The fundamental principle applies to insurance with the same force and for the same reasons that it applies to any other commodity or service, and particularly so when we are mindful of the fact that when an insurance company formulates an insurance policy, it writes into the policy all of the benefits that the insured is to receive, as well as the cost of the policy; and whether the insurance policy is sold by a Union insurance agent or by a non-Union insurance agent, the benefits and the cost to the insured are identical; and
WHEREAS, The insurance workers organized within the AFL-CIO have now merged into one union, thus eliminating any question of who the organized workers are. In view of these considerations, there is every reason why organized labor ought to transact all insurance matters with members of Insurance Workers International Union, affiliated with the AFL-CIO. In view of these practical and moral reasons, be it

RESOLVED, That this Forty-ninth Convention of the Union Label and Service Trades Department of the AFL-CIO, in the City of San Francisco, earnestly declares that the time-honored principle of patronizing union-made goods and union services is as applicable in the purchase of insurance as it is to the purchase

of any other commodity or service and therefore this Convention urges all officers and members of organized labor to patronize union insurance agents.

IN SUPPORT OF AFL-CIO'S FUTURE PROGRAMS

WHEREAS, In the difficult times that undoubtedly lie ahead for the trade union movement of America as a result of the bad features of restrictive labor legislation recently adopted by the Congress and signed into law by the President of the United States, the idea of trade union members mutually supporting each other by spending their union-earned wages for goods and services identified by Union Labels, Shop Cards and Service Buttons becomes even more vital and important than ever before; and
WHEREAS, It also becomes even more necessary for all segments of the trade union movement to mobilize our forces into one determined effort to continue to bring lasting benefits to union members and their families as well as to all citizens of our land; therefore, be it

RESOLVED, That the Union Label and Service Trades Department, in its Golden Anniversary Convention assembled, pledge our wholehearted and unlimited support to the over-all efforts of our parent body, the American Federation of Labor and Congress of Industrial Organizations, in its plans and programs which will be developed to marshal the strength of the trade union movement and move forward confidently and with continuing courage toward labor's time-honored goals of improved conditions and wages for all who toil.

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Income Tax Highlights for Musicians . . .

(Continued from page nineteen)

- C. Gifts received from anyone other than an employer.
- D. Sick payments.
- E. Workmen's Compensation payments.
- F. Unemployment insurance benefits.
- G. Damages received from certain lawsuits.
- H. Dividends:
 - (1) First \$50 of any dividends.
 - (2) G. I. Insurance or from mutual insurance companies.
- I. Group insurance premiums paid by employers.
- J. Money or other property received by inheritance.
- K. Scholarships.
- L. Unrealized appreciation in property value.
- M. Veterans' benefits.

IV. CREDITS

A. Of course, each person who has had taxes withheld is entitled to a credit for such amounts. Your form W-2, showing the total earned and the total deducted must be attached to your form, and where you have several all must be attached.

B. Dividend Credits. You get a credit up to 4% of your taxable income, for certain dividends left after the dividend exclusion. The following dividends may *not* be credited, however:

- (1) Life insurance dividends.
- (2) Dividends from tax exempt corporations, or exempt cooperatives.
- (3) Dividends from foreign corporations.
- (4) Dividends from corporations doing business in the United States' possessions.

C. Retirement income equal to 20% of your total retirement income may be credited, up to \$1,200. (Schedule K, page 4, form 1040).

D. Credit for amounts of social security payments over-withheld. If, because you worked for more than one employer, more than \$144.00 has been withheld for social

security tax, add all over that amount to the "Income Tax Withheld" column on page 1.

V. MISCELLANEOUS

A. Record keeping:

1. Remember, the burden is always on the taxpayer to prove his figures.

2. It is best to keep as complete records as possible. These records may be demanded by the government. Internal Revenue Service does, however, recognize that complete records on such items as entertainment expense are nearly impossible to keep, so that they will accept memoranda, which are indicative of the items for which deductions are claimed. Please note, however, that some items such as hotel bills, train tickets, and automobile mileage should be accurately kept. Every entry of a deduction should be backed up by some kind of supporting data—if only a memo to yourself.

B. Filing Category:

1. Split income provisions, available to married couples only, in the form of a joint return can save you money. Check on this.

2. If you are not eligible for a joint return, you may be eligible to file as a Head of Household. This, too, can save you money, although not as much as a joint return.

C. Helpful Booklet:

The Internal Revenue Service has published a pamphlet, "Your Federal Income Tax," I.R.S. Publication No. 17, which costs 40 cents and may be obtained either from your District Office, or by writing to: Superintendent of Documents, Government Printing Office, Washington 25, D. C.

You may find this little booklet of value.

D. A word to the wise:

These things slip up on you, don't wait until the very last minute to fill out your return. You may find that by taking your time and giving serious thought to your income tax, you may effect a sizable saving.

TO ALL LOCALS

The AFL-CIO labor press serves a valuable purpose in communities throughout the United States, not only in that it provides the primary means of communication between members of organized labor but also in that it presents views which in many communities would otherwise be slighted or totally neglected. It remains a clean, sharp and effective tool in presenting labor's purposes and ideals not only to members of the AFL-CIO but to the general public.

We therefore urge our A. F. of M. locals to support and patronize the labor press and in so far as is possible see that its contents are made available to our members in their respective communities.

MAYNARD FERGUSON

(Continued from page twenty-five)

guys develop as soloists on the band. I feel then that the band has helped them as much as they have helped the band. Someday, I hope to be in the position Benny Goodman and Stan Kenton have found themselves in, where most of my competitors come out of my own band."

To illustrate it a bit oddly, Maynard likes to recall the time when his band was playing a dance at the exclusive Woodmere Country Club on Long Island. He received the usual requests for "a little jazz concert," and complied. But as the band swung, rain began to fall. However, the well-dressed dancers huddled around the bandstand in the rain to hear the music. And when it was over, an elderly gentleman strode to Maynard and pumped the bandleader's hand. "That was wonderful," he declared, "why, this band is as hot as . . . well, as the Casa Loma Band."

Maynard grins when he tells the story, and adds, "That sounded pretty strange at first, but when you stop to think of it, it was the highest compliment that man could pay us."

The Casa Loma Band may be a musical memory these days, but Maynard and his band are making the same kind of jazz history.

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FEBRUARY, 1961

Minutes of the Special Meeting of the INTERNATIONAL EXECUTIVE BOARD

Beverly Hills, California

October 24 through November 5, 1960

Beverly Hilton Hotel
Beverly Hills, Calif.
October 24, 1960

The meeting is called to order by President Kenin at 10:00 A. M.

Present: Kenin, Harris, Ballard, Clancy, Repp, Stokes, Kennedy and Murdoch. Executive officer Manuti excused for the entire meeting due to illness.

In addition to the above, Phil Fischer, Federation's Studio Representative, and Ernie Lewis, Assistant to the President in the Western Office, are also present.

President Kenin explains that because of Taft-Hartley and Landrum-Griffin Laws there are many times during the course of a day when his office is called upon to make rulings which require the advice of legal counsel. He states that he is able to obtain the services of attorney Jerry Adler as a special legal consultant in his office. Secretary Ballard and Treasurer Clancy explain that this arrangement will greatly facilitate problems that arise in their offices wherein legal advice is required.

On motion made and passed, it is decided that the President be authorized to engage Jerry Adler as a special legal consultant.

The following are admitted: Max Herman, Vice-President of Local 47, Lou Maury, Secretary of Local 47 and Leroy Collins, Financial Secretary of Local 47; member Keith Williams, President of the American Society of Music Arrangers; Gilbert Grou, Vice-President of the American Society of Music Arrangers, and Jimmie DeMichele, Local 47 representative for Arrangers and Copyists.

President Kenin explains that the Federation is desirous of getting an expression from representative groups who work in the motion picture industry as to the proposals which they feel should be made to the motion picture producers in the forthcoming negotiations.

These members present a list of the proposals which they desire to have incorporated in the contemplated new motion picture agreement.

Members Williams and Grou are excused.

The following are admitted: Members Richard Bernstein, Jules Migeff, Murry Gerson, Harry Taylor and T. J. Ferguson, Assistant to Phil Fischer.

They present a list of proposals which they desire to have incorporated in the new motion picture agreement. These members make it clear that their primary goal is to get rid of the present day-rate in effect for their services.

Members Bernstein, Migeff, Gerson, Taylor and Ferguson are excused.

A recess is declared at 1:20 P. M. The session reconvenes at 2:20 P. M. at which time Henry Kaiser, Federation General Counsel, is present. Also present is Sam Middleman, Assistant to Phil Fischer, Federation's Representative in the motion picture industry.

Members Rudy Friml, Ray Lee, and John Dart, representing "sideline" musicians, are admitted. They discuss with the Board various proposals which they feel should be presented in the forthcoming motion picture negotiations.

Members Friml, Lee and Dart are excused.

The following are admitted: Albert Falkove, Myer Bello, Sam Goldman, George Berres, and Al Saproff.

These musicians were members of contract studio orchestras prior to the elimination of same by the Musicians Guild's contract of 1958. They discuss with the Board various proposals which they feel should be presented in the forthcoming motion picture negotiations.

Members Falkove and Berres are excused.

Member Marty Berman is admitted and explains conditions which he feels should apply on the proposed new contract.

Members Bello, Goldman, Saproff, and Berman are excused.

Members Norman Hirsberg, Alex Gerschinnoff and Abe Luboff are admitted. These members relate their ideas as to what the demands on the motion picture producers should be.

Member Allen Cobletz is admitted.

All of the above members discuss matters concerning the contract negotiations.

Members Hirsberg, Gerschinnoff, Luboff and Cobletz are excused.

The session adjourns at 6:40 P.M.

Beverly Hilton Hotel
Beverly Hills, Calif.
October 25, 1960

The session is called to order by President Kenin at 10:00 A. M.

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

(Continued on page forty-nine)



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Over Federation Field

(Continued from page thirty-one)

315, Salem, Oregon. Some thirteen of its members are now life members, but there is only one surviving charter member, John Graber, who is not now active. The member with the longest active record is William Gwynn who joined the local in 1923.

A booklet is being distributed to all prospective employers of "live music," in the jurisdiction of the local, noting the anniversary and listing all available groups and individual performers of the local.

When at the last General Meeting of Local 76, Seattle, their president, Alvin L. Schardt, made the announcement that "he had enjoyed three wonderful years as president of Local 76" and that he now "wished to step aside and make it easy for the next president," it was described as a "bombshell" by the members.

In the December issue of "Musicland," periodical for the Seattle local, an article, headed "A Portrait of Alvin," stated in part, "We feel it only fitting and proper that the final issue of 'Musicland' under his reign as president should carry a synopsis of his busy and full life up to this moment . . .

"Alvin's years of service to Local 76 began," the article further states, "in December, 1931, when he was first elected

to serve on the board of directors. He was again elected to the board in 1937 and 1938 and was elected vice-president for the years 1939, 1940 and 1942. He went back on the board again in 1945, 1946 and 1947. In 1949 he was again elected vice-president of Local 76 and held that office continuously until he assumed the office of president in September, 1957." Upon the termination of his tenure in January, when the new president took over, "Alvin will have completed twenty-nine years of loyal and devoted service to his local. Few members can ever hope to equal that record. Few locals are fortunate enough to have been blessed with an Alvin Schardt." The article is signed "L.M."

Chicago song writer Hugh Lyons, long a member of Local 646, Burlington, Iowa, was so sure of Kennedy's election that he composed a song in his honor: "The Man from Boston."

Local 82, Beaver Falls, Pennsylvania, plans shortly a sixtieth anniversary celebration. The local writes us "we have six brass bands in the county together with a goodly number of dance orchestras which are active."



The present officers of Local 82, Beaver Falls, Pennsylvania. Front row, left to right: V. A. Mathis, secretary; Harry A. McClain, executive board; George E. Douds, vice-president; Marcellus Conti, president; Albert Cooper, executive board. Back row, left to right: Nofrey Lalama, Jr., executive board; Domenico Caputo, executive board; Carl S. Schramm, treasurer; William J. Powell, executive board.

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• CLOSING CHORD •

T. T. LOCKMAN

T. T. Lockman, who served for many years as president of Local 423, Nampa, Idaho, passed away on December 24. He was sixty-four years old.

He was solo trombonist in the Nampa Municipal Band and the El Korah Shrine Band and the Elks Band of Boise, Idaho.

HARRY BLISS

Harry Bliss, secretary-treasurer of Local 625, Ann Arbor, Michigan, died a few weeks ago of a heart attack. He was seventy-two years of age.

Born on September 4, 1888, Mr. Bliss started playing the drums as a teen-ager. Much of his career was devoted to working in vaudeville theaters throughout the country. He accompanied such notables as Sophie Tucker, Jimmy Durante and Jack Benny on the vaudeville stage. He was also employed by various area dance bands.

In 1932 Mr. Bliss was elected secretary-treasurer of Local 625, and served continuously in this capacity until his death. He attended many Conventions of the Federation.

LYLE H. ZABRISKIE

Lyle H. Zabriskie, a member of Local 178, Galesburg, Illinois, for some forty years, died January 5. He was sixty-five years of age.

Born March 29, 1895, in Ellisville, Illinois, he was a member of the Knox-Galesburg Symphony Orchestra, the P. and O. Band of Elmwood, Illinois, and Shrine bands.

RICHARD HENRY McCANN

Richard Henry McCann, ex-president of Local 802, New York City, passed away of a heart attack on December 21.

Mr. McCann joined the local in 1921 as a charter member. He played the trumpet and was considered by his contemporaries an outstanding performer on that instrument, with his services continuously in demand.

After joining the local Mr. McCann developed a growing interest in union affairs and the problems of the professional musician. He was first elected to office as a member of the Executive Board for 1935-1936, and subsequently elected vice-president for 1937-1938.

On August 1, 1946, he was elected president for the unfinished

term of Jack Rosenberg, and served in that office through 1950. He was subsequently elected to the Executive Board for 1953-1954.

After leaving office Mr. McCann's active interest in the affairs and problems of Local 802 continued. He was a frequent visitor to the union and its officials, giving them the benefit of his many years of practical experience.

WILLIAM STRYJAK

William Stryjak, a member of Local 140, Wilkes-Barre, Pennsylvania, passed away on December 12.

He had been a member of the Nanticoke High School faculty for the past fifteen years, teaching the Polish language, music and social studies. Prior to this he was a teacher in the Newport Township High School. Mr. Stryjak maintained a piano studio at his home for twenty years and played with numerous orchestras in the region. For the past three years he served as choir director and organist of the St. Stanislaus Institute in Sheatown, Pennsylvania.

BRUCE MONSON

Bruce Monson, a member of Local 554, Lexington, Kentucky, died a few weeks ago. He had played with Bill Cross and Gene Krupa and was in charge of the music department at the U. S. Public Health Service Hospital in Lexington.

HARRY ABERHAM

Harry Aberham, a member of Local 554, Lexington, Kentucky, passed away on December 4 at the age of seventy-four.

Born September 19, 1886, in St. Louis, Missouri, he played with the Neil Obrin Minstrel and the Barnum Circus Band. He was also a member of the Oleka Shrine Band of Lexington.

CLYDE R. LEVI

Clyde R. Levi, a life member of Local 691, Ashland, Kentucky, passed away recently at the age of seventy-five. He had been Treasurer of the local for over thirty years and many times delegate to the national conventions.

Mr. Levi was an attorney and had served as Mayor of Ashland. He was a drummer and was instrumental in forming and playing with the Elks, Shrine and community bands of Ashland.

Over Federation Field

(Continued from the opposite page)

The following article in "Overture," entitled "Look for Gimmicks, Nitery Men Warned," deserves to be read by all Federation members:

Night-club musicians!

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Walk off the stand if there is anything phony going on and call your business agent.



More than one hundred members and guests celebrated the sixtieth anniversary of Local 128, Jacksonville, Illinois, on December 19, 1960. President Earl Rabjohns of the local paid tribute to two members who have been closely associated with the local for more than fifty years: Glenn Skinner and Adam Ehergott. The former was president of the group for seventeen years and the latter has been its secretary for the past forty-two years. —Ad Libitum.

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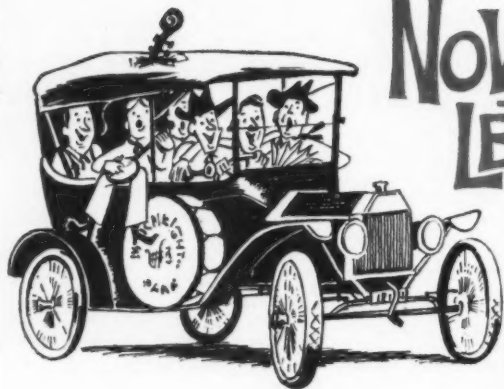
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46



Now LET ME TELL ONE!

This column will be reserved for all those nostalgic, those rollicking and fabulous tales which are on the tip of every musician's tongue—about the good old days and the not-so-good old days when . . .

Charles F. Adams, who received honorable mention in the "Contest for Musicians" with the present story, was born in Kansas City, Missouri, in 1889, moved to Chicago at an early age and became a member of the Chicago local around 1909. After two seasons with the St. Paul Symphony as violist, he found work in a Chicago burlesque theater playing violin. Just before the collapse of organized burlesque, he got into vaudeville and remained in this field for about seven years, losing out to the sound films. Mr. Adams then entered the Chicago branch of a music publishing house as an "arranger." Since 1938 he has been a copyist in Los Angeles.

THE UNPREDICTABLE BEHAVIOR OF THE SOOTHED CIVILIZED BREAST

By Charles Adams

In its better days the Union Square had been one of New York's leading theaters. By the early twenties, however, most of the neighborhood around it had become rather down-at-the-heel, and the old playhouse was shabby from long continued use and neglect. For nearly two of these later years I was its orchestra leader. Orchestra! There were six of us, including me. Week days we played stock burlesque and on Sundays a vaudeville bill.

Our audiences were drawn largely from nearby lower Manhattan, and were of course almost exclusively stag. The armed services also were usually fairly well represented, particularly when the fleet was in.

It followed, not unnaturally, that most of the patrons were quite uninhibited. Crowd noise was apt to be unrestrained, and the standard of decorum in no sense prissy.

Smoking was permitted, a circumstance not without its compensations, as the fifty-year-old building had acquired an aged-in-the-dark, cellar-like mustiness not to be dissipated by the management's allowing the doors to be left open an hour or so during mornings in mild weather. This permanent smell, with twice-daily infusions of the distinctive scent of theatrical make-up plus the special aroma of the audience itself made a decidedly heady blend. Without the savor of tobacco it might have been unbreathable; with the smoke it wasn't too bad—when gotten used to.

The smoke, moreover, served well the cause of make-believe. Viewed through it at normal density even the senior members of the week-day burlesque chorus became little less than glamorous even in the tired costumes rented from Guttenberg's used theatrical wardrobe storehouse.

On Saturdays and Sundays the house was almost always entirely sold out. The Sunday crowds—in that day burlesque was not available—accepted vaudeville with stoic resignation;

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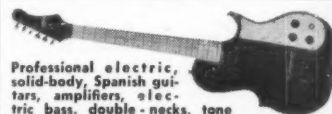
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INTERNATIONAL MUSICIAN

they felt at home within the dingy walls of the Union Square. It wasn't expensive, and they could smoke. The vaudeville bills were generally undistinguished. As these lines are being written only one of the acts is clearly remembered.

It was an exciting act—a man-and-woman team who shall here be called Joe Ryell and Monique. Nearing the end of their turn, Ryell had reached a point in a comedy song at which he regularly paused to await the hoped-for laugh. So as to be ready to continue with him whenever he resumed singing, I looked up. At that moment the ordinarily restive audience became suddenly and startlingly quiet.

Absolute silence in the Union Square—and on a Sunday night! Clearly something was wrong. A second later the ominous, unlooked-for silence was dramatically broken by a gasp uttered almost simultaneously by probably a hundred or more persons. It was as though they had been responding to a pre-arranged signal. I would have said that this couldn't happen without their having been rehearsed. But it did happen.

Ryell stood open-mouthed, gazing fixedly at a point in the auditorium above the level of the stage. I simply had to turn and look. There I saw, leaping upward from the front of the balcony, a tongue of flame six to eight feet in height.

Fire in a crowded theater! This was it!

I turned back to the still motionless and silent Ryell. At any second the awesome quiet might explode into audience panic. I said, "Go ahead!" Ryell looked down, shook his head in the negative, turned and stalked off the stage.

I took the orchestra through the remainder of his song and into the following one. This was to have brought on stage Monique, but as we were repeating the introduction of her number she signaled from the wings that she wasn't coming on.

I was wholly unprepared for this turn of events. The performers weren't carrying on with what I regarded as the tradition of the theater. We who would be leaving through the stage door were in no danger. Besides, although the Union Square was old and could hardly be described as fireproof, the immediate location of the flames was most favorable. It was not cutting off any exits and it was improbable that it would spread very rapidly.

I never again encountered the Ryells. So I do not know why they refused to go on that night. Their reasons may have been good. I hope they were.

Whatever their reasons, the effect on me was momentarily paralyzing. Without being able to decide what to do next, I stopped the orchestra and simply stood, hesitating and confused. What I needed most at that moment came from cool, clear-thinking Ralph Williams, our drummer. He said to me,

"Play something!"

In that era, which was some ten years before Congress made *The Star-Spangled Banner* our national anthem, the most commonly used emergency music was the trio strain of Sousa's *The Stars and Stripes Forever*. I gave the down beat and we were into it.

As we continued playing, the tension eased off and I began taking stock of my position. It was not too good. Even if fire damage were not enough to close the theater, it would probably direct attention to the equally unpleasant possibility that the old building was unsafe for use as a theater. It would seem that I faced at least temporary unemployment.

Offsetting this was a more agreeable thought: remaining at my post during the fire might bring me some valuable publicity. Not that I kidded myself that we were doing anything heroic. But, if some imaginative reporter were to see my part in the affair as a big story, who was I to quibble about it? Particularly if, as a result, I were to get a better job—one in a theater farther up town, in which tobacco smoke would be absent *without being missed*—and, what was really closest to my heart, a theater in which I would have a larger orchestra.

This was of course nothing but day dream stuff. I don't know how much farther my soaring imagination would have gone, but I was leaving reality far behind when a heavy hand rested on my shoulder and a voice, close enough to my ear to get through our fortissimo assault on John Philip Sousa, shouted: "Stop the music, we gotta get these people outta here!"

Mechanically I stopped the orchestra and turned toward the voice. There stood a most un-dreamlike, flesh-and-blood fireman. It was like being awakened after having fallen asleep in completely strange surroundings. Nothing I was seeing fitted in with the scene from which my mind was being so abruptly snatched away.

Almost reluctantly I saw the people we had been saving from panic had settled back in their seats to await the resumption of the show. They had to be ordered to leave.

Monday's New York press agreed on one thing: that there had been a fire in the Union Square theater. The widely differing accounts of what occurred included many fanciful details concerning persons who had been nowhere in sight. Two papers printed my name. One referred to me as the manager; the other actually did discover that I was the orchestra leader.

The early papers I read on the subway enroute to the regular Monday morning rehearsal, and the evening papers on my way home after the matinee—yes, it was business as usual at the Union Square.

BOOK NOTES

(Continued from page thirty-six)

Copland on Music, by Aaron Copland. 280 pages. Doubleday and Company, Inc. \$3.95.

Copland the composer makes a quasi-apology at the beginning of this book for not being innately a writer, but his way with words suffices for us—both in the manner in which he uses them and in what he uses them to express. Few composers have his knowledge of the craft and only one or two (Virgil Thomson comes to mind) has anywhere near his ability at getting such knowledge across.

Penetrating observations come in almost every paragraph. "Orchestral know-how consists in keeping the instruments out of each other's way, exploiting to the fullest extent

the specific color value contributed by each separate instrument or grouped instrumental family . . ." "Color in music, as in painting, is meaningful only when it serves the expressive idea; it is the expressive idea that dictates to the composer the choice of his orchestral scheme." . . . "Our Western music differs from all others mainly in this one aspect: our ability to hear and enjoy a music whose texture is polyphonic, a simultaneous sounding of independent and, at the same time, interdependent contrapuntal melodic lines."

As a critic Copland would rate as a syndicated columnist from coast to coast: De-

bussy's "spray-like iridescence" . . . Richard Strauss's scores "overrich in the piling-on of sonorities, like a German meal that is too filling for comfort" . . . Bartók's "rhythmic vitality, his passionate and despairing lyricism, his superb organizational gift that rounds out the over-all shape of a movement while keeping every smallest detail relevant to the main discourse" . . . Liszt's "sense of 'spacing' a chord . . . bell-like open sonorities contrasting sharply with the crowded massing of thunderous bass chords."

In short, whether it is the forward motion of music he is talking of, or electronics, or rhythmic inventiveness, or creativity, or the New School of Composers, or the dilemma of our symphony orchestras, Mr. Copland does it with an understanding and an acuteness rare even in the writer born and bred.

—Hope Stoddard



the Violin

VIEWS AND REVIEWS

By SOL BABITZ



ON USING THE NATURAL RESILIENCY OF THE BOW

It has always been my aim to maintain in this column a balance between the new and the old: witness my advocating of the most advanced ideas in fingering and bowing while at the same time endeavoring to keep the reader alert to the dangers of accepting modernism for the sake of being modern. A new fingering, no matter how ingenious, is of no value when applied in a way opposed to the intent of the music.

Whenever new styles of bowing become popular there is the danger that some elements of the old style which are indispensable for musical performance may be neglected because they interfere with the requirements of the new style. A very good example of a case in which something valuable is being lost because of a new style is the natural resiliency of the bow which hitherto has been necessary for expression of dynamic changes, phrasing and sudden accents.

Nowadays because of the popularity of the "endless bow stroke" many violinists are using it to the exclusion of all other effects. The result is that they succeed in concealing all bow changes, even those bow-changes which are supposed to be heard!

Because the "broad" bow stroke is very popular today the characteristics of the older shorter stroke are lost and all music, even the most delicate and most lyrical, is made to sound broad, sustained and with permanent vibrato.

The result of not permitting bow-changes to be heard can be extremely harmful in the music of Beethoven and Mendelssohn which was composed at a time when audible bow-changes were an essential part of the performance. In the style of the near-past small diminuendos and sudden accents were produced by using the natural resiliency of the bow—pressing and releasing the wood. The new style violinist prefers to produce dynamic not through pressure and release but chiefly through slowing down and speeding up the bow, since only in this way can a "big tone" be maintained throughout the performance.

However, since subtle dynamics are predicated on the idea of *not* having a "big tone" constantly, the whole concept of dynamic expression becomes unnecessary in performance. The "endless bow" is usually accompanied by endless vibrato which creates an effect of permanent "molto appassionato." In such a situation any attempt to insert additional emotion through the use of rising and falling dynamics is out of the question aesthetically as well as physically. You simply cannot play more passionately than *most passionately*.

Examples of Musical Distortion

Mendelssohn's little *crescendo-diminuendo* signs in the following passage are designed primarily to let the listener know that the strong beat is on the third note—the bar line—and not

the first note of the bow stroke. However, as is seen in the second line, the music sounds as though the down-beat is on the first note when it is played with continuous strong pressure and vibrato in the modern way:

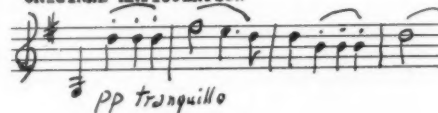
ORIGINAL DYNAMICS



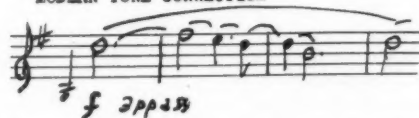
The little *crescendos* in the above example sound more convincing when vibrato is used during the strong part of the bow. Mendelssohn's lyricism also suffers when the passage is played *forte* instead of *piano*.

In the following example the dots indicate a gentle articulation through pressure and release of the bow. Most "modern" violinists ignore the dots in favor of strong continuous pressure, with the result as shown in the second line where the three notes have become one long note.

ORIGINAL ARTICULATION



MODERN TONE CONNECTION



Another distortion is caused by this style: that is, the beginning of the new phrase on the second quarter of the third measure (above) becomes lost. A similar loss of phrase ending is shown in the following example from Beethoven's "Spring Sonata" where the new phrase sounds as though it began on *f* instead of the third measure:



In the following example from Mendelssohn, failure to use short wrist and index-finger accents destroys the triplet effect indicated and makes the music sound as though pairs of notes were intended.



Minutes of the Special Meeting of the INTERNATIONAL EXECUTIVE BOARD

(Continued from page forty-one)



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The Board considers the following case:

Case 341, 1960-61 Docket: "Claim of member Ray McKinley of Local 802, New York, New York, (Glenn Miller Orchestra) against Singer Productions, Inc. (formerly Songmasters, Inc.), New York, New York, for \$3,427.15 alleged expenses sustained, through breach of contract."

On motion made and passed, it is decided that an award of \$1,427.15 is to be paid by Singer Productions, Inc., and that insofar as the balance of the claim amounting to \$2,000.00 is concerned, the parties are advised that the Federation will interpose no objection if they wish to pursue the matter in Civil Court.

Treasurer Clancy reports on the Best New Dance Band Program of 1960 up to the present time.

Consideration is given to the 1961 program of the International String Congress.

A recess is declared at 12:00 noon. The session reconvenes at 2:00 P. M.

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

Discussion is held regarding Article 18, Sections 4, 5, and 8 of the Federation By-laws.

John Tranchitella, President of Local 47, is admitted. He inquires as to whether monies can be borrowed from the Federation's Theater Defense Fund to pay strike benefits for local non-theatrical strikes.

He is advised that monies cannot be loaned for the purpose described.

Discussion is held regarding the advisability of having plaques made to be loaned to bona fide employers of our members, attesting to the fact that they are employing our members under mutually agreeable conditions.

It is decided that such a program should be carried out and same is referred to the President's office.

Discussion is held regarding the AFM-Employers' Pension and Welfare Plan and its applicability to our Canadian members.

It is decided that the matter shall be given further study by our legal counsel.

President Kenin reports on the investigation made by himself, Secretary Ballard and Treasurer Clancy regarding the Musicians Aid Society.

On motion made and passed, it is decided that the report be accepted.

On motion made and passed, it is decided that the International Executive Board approve the following securities transactions made by Treasurer Clancy from January 20, 1960, to June 2, 1960:

GENERAL FUND SALES OR REDEMPTIONS

Date	Principal Amount	Description	Bought At	Sold or Redeemed At	Amount Received
5-2-60	\$100,000	Fed. Intermediate Credit Bank Bonds 4-7/8—Due 5-2-60	99-31/32	100.	\$103,642.71
5-16-60	100,000	U. S. Treasury Bond 2 1/2% 12-15-72/67	96.156	98.047	99,089.50
5-16-60	100,000	Fed. Home Loan Banks-5-1/8%—Due 5-16-60	100.	100.	102,562.55

PURCHASES—none

THEATRE DEFENSE FUND SALES OR REDEMPTIONS

Date	Principal Amount	Description	Bought At	Sold or Redeemed At	Amount Received
4-1-60	\$100,000	U. S. Savings Bonds Series G 2 1/2%—Due 4-1-60	100.	100.	\$100,000.00
5-16-60	100,000	Fed. Home Loan Banks 5-1/8%—Due 5-16-60	100-8/32	100.	102,562.55
6-1-60	50,000	U. S. Savings Bonds Series G 2 1/2%—Due 6-1-60	100.	100.	50,000.00

PURCHASES

Date	Principal Amount	Description	Bought At	Amount Paid
2-11-60	\$ 12,000	State of Israel 4% Bonds Series A—Due 3-1-74	100.	\$ 12,000.00
4-1-60	100,000	Fed. Home Loan Banks 5-1/8%—Due 5-16-60	100-8/32	100,250.00 1,964.58 accrued int. 62.50 comm.
5-16-60	100,000	U. S. Treasury Bond 2 1/2% 12-15-72/67	98.047	99,089.53

LESTER PETRILLO MEMORIAL TRUST FUND FOR DISABLED MUSICIANS PURCHASES

Date	Principal Amount	Description	Bought At	Amount Paid
3-4-60	\$ 25,000	Duquesne Lt. Co.—5% Sinking Fund Deb.—Due 3/1/2010	100.922	\$ 25,261.75

SALES OR REDEMPTIONS—none

The session adjourns at 5:00 P. M.

8480 Beverly Blvd.
Hollywood, Calif.
October 26, 1960

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

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

In addition to the above, the following are also present for the Federation:

Henry Kaiser, General Counsel; Phil Fischer, Studio Representative and his assistant Sam Middleman; Ernie Lewis, Assistant to President Kenin in the Western Office; Jimmie DeMichele, Local 47 representative for arrangers and copyists.

The following are also present, representing the American Motion Picture Producers (AMPP).

Charles Boren, AMPP; Saul Rittenberg, Metro-Goldwyn-Mayer; Gordon Stulberg, Columbia; E. L. DePaitie, Warner Bros.; Bonar Dyer, Disney; Ted Leonard, Paramount; Arthur Schaefer, Warner Bros.; Eugene Arnstein, Allied; E. C. de Lavigne, Metro-Goldwyn-Mayer; Maurice Benjamin, AMPP; William Hinckle, AMPP; Emmet Ward, Paramount; Bill Hopkins, Columbia; Ben T. Batchelder, AMPP; Al Fisher, Columbia.

The Federation makes proposals incorporating, among other things, a demand for:

- two-year contract
- contract orchestras
- wage increases
- sound track regulations
- the prohibition of foreign scoring
- pensions, health and welfare
- payment for TV exhibition of theatrical films scored

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(h) re-use fee of music preparation—improvements

(i) "sideline" musicians—improvements

(j) conditions under which TV film will be made

Mr. Boren points out that the producers have taken the "following two fundamental positions"—First, that Section 11 of the old AFM contract with the motion picture producers has no legal force and effect in these negotiations and that it became a nullity in 1958 when the A. F. of M. lost bargaining rights to the Musicians' Guild for all musical services in the major studios. Secondly, the motion picture producers point out that they have what they feel is a bona fide contract with musicians formerly represented by the Guild and this contract has some thirteen months to run. They state that they refuse to alter any of the conditions of this contract during the period of same.

Henry Kaiser, General Counsel, recounts the nefarious way in which the Guild was formed and states that the industry cannot expect us to abide by the terms of a contract entered into by an organization formed under such conditions.

Management agrees to give further study to our proposals.

The session adjourns at 5:00 P. M.

8480 Beverly Blvd.
Hollywood, Calif.
October 27, 1960

The session is called to order by President Kenin at 3:00 P. M.

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

Also present for the Federation are the following: Kaiser, Fischer, Lewis and DeMichele. Tranchitella and Collins also present.

Present for management are the same representatives who were present on October 26th with the exception of William Hinckle.

Mr. Boren explains that management is still disposed to enforce the contract which they formerly had with the Musicians' Guild. He states definitely and unequivocally that under no conditions will they consider the rehiring of studio contract orchestras. They have no contract writers, directors, or extras. The following question is put to management. "Is it your final word that no matter what adjustment we make, contract orchestras are out?" Management replied, "I regret to tell you that contract orchestras are definitely out."

After further discussion on this point, the session adjourns at 5:30 P. M.

Beverly Hilton Hotel
Beverly Hills, Calif.
October 28, 1960

The session is called to order at 11:00 A. M. by Vice-President Harris.

All members present, except President Kenin and Executive Officer Manuti, who are excused.

A communication is received from Helen M. Thompson, Executive Secretary of the American Symphony Orchestra League, explaining in detail the work of that organization, and requesting a contribution to assist in the furtherance of same.

On motion made and passed, it is decided that we contribute \$1,000.00 to this organization.

A communication is received from Don S. Willner, requesting a loan of \$78,000.00 to the Portland Reporter Publishing Company.

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

A communication is received from the San Francisco Labor Council, extending thanks for the cooperation which we have given them in urging our members to refrain from patronizing the Sears-Roebuck store in San Francisco during a recent strike.

On motion made and passed, it is decided that we advise the San Francisco Labor Council of our intention to continue cooperation with them whenever possible.

A communication is received from Carl Megel, President of the American Federation of Teachers, requesting a contribution to help them in a representative election to be carried on in New York City.

On motion made and passed, it is decided that the communication be referred to President Kenin with power to act.

A communication is received from Harold Rand, Chairman of the Miami Beach Auditorium and Convention Hall Advisory Board, protesting the minimum number of men established by Local 655, Miami, Florida, alleging that officers of that Local refuse to meet and discuss the matter with a committee.

It is on motion made and passed decided that the communication be referred to Local 655 for comment.

A communication is received from member Matt Betton, commending the Federation for the \$1,000.00 contribution made to the Stan Kenton Clinic.

A recess is declared at 12:00 noon.

The session is reconvened by President Kenin at 2:40 P. M. at 8480 Beverly Blvd., Hollywood, California.

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

In addition to those present at the October 27th session, the following are also present on behalf of the Federation: Stephen Schlossberg, of Mr. Kaiser's office, and T. J. Ferguson, Sam Middleman, and Lou Maury.

The same group representing management as were present at the session on October 27th are also present, except Ben T. Batchelder. In addition, William Hinckle and Al Chaime (AMPP) are also present for management.

Management is advised by us that when a film is made in the United States or Canada, it must be scored in the United States or Canada and unless management agrees to this, we will have no alternative but to recommend a strike to our members.

Discussion is held regarding "runaway" productions. Management insists that because monies due them have been frozen in certain countries, it has been neces-

sary for them to make pictures in those countries in order for them to get their money out of the country. They further advise that certain pictures require foreign locale.

One of the spokesmen for management denies that any of the major studios have engaged in "runaway" production practices. Management advises that it is not possible to agree to our proposal that the AFM label be placed on all theatrical and television film. They cite that over forty different crafts are involved in the making of motion pictures and further expansion in the use of labels on motion pictures and the television films will present an unsurmountable problem.

Insofar as television film making is concerned, management indicates that they now have difficulty in getting "air dates" with the partial use of canned music and their facilities are already inadequate to make it possible for them to get said "air dates" with expanded use of live music.

Discussion is held regarding various other of our original proposals.

The session adjourns at 5:40 P. M.

8480 Beverly Boulevard
Hollywood, California
October 31, 1960

President Kenin calls the session to order at 3:00 P. M.

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

All those present on behalf of the Federation at the last previous session are also present at this session.

Management is represented by the same group as was present at the last previous session with the exception of Dyer, Arnstein, Ward, Hopkins and Chaime. In addition, Steve Brody (Allied) and I. M. Halpern (M.G.M.) are also present for management.

Spokesman for management states that it would be impossible for them to compete with outside organizations if they were to grant certain proposals made by the Federation. They are advised that we are willing to forego paragraph 11 (i) in the pre-1958 agreement if we can be assured of a decided increase in the use of live music in future television film productions.

The producers are excused and the IEB gives further study to the progress of negotiations up to the present time.

The Board goes into executive session and discussion is held regarding the eligibility of member Ray Nolan for payment of strike benefits during the 1958 studio strike.

On motion made and passed, it is decided that Ray Nolan be awarded \$1,339.16, back payment in strike benefits.

The session adjourns at 5:30 P. M.

8480 Beverly Boulevard
Hollywood, California
November 1, 1960

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

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

Also present on behalf of the Federation are those who were present

INTERNATIONAL MUSICIAN

at the previous session with the exception of Tranchitella.

Management is represented by the same group who were present at the previous session with the exception of Batchelder and Broidy.

Management proposes that any agreement reached on television and film, not become effective until October 1, 1961. They admit that the busy season for this type of work starts in July. They agree not to use music in a series other than that scored for the series in that particular year and estimate that this will increase employment by 50 per cent.

Management rejects a proposal that a minimum number of men be used on any particular session.

The management representatives are excused.

The International Executive Board gives further consideration to management's latest proposals and evaluates them in connection with other contracts which we have in the industry.

A recess is declared at 1:10 P. M. The session reconvenes at 2:20 P. M.

In addition to those present at the previous session on behalf of the Federation, Tranchitella is also present.

The same group representing management at the previous session is present, with the exception of Rittenberg.

The Federation proposes one and one-half hour sessions for a half-hour television film and that music be limited to the film for which it was scored.

Further discussion is held on the contribution by management to the Pension Fund.

The Federation advises management that July 1, 1960, must be the effective date for the new television film agreement.

Further discussion is held regarding other aspects of the negotiations.

Management members are excused.

The International Executive Board considers certain proposals made by management during the last negotiations.

A recess is declared at 6:20 P. M. The session reconvenes at 8:10 P. M.

All those present at the afternoon session are also present at this session.

Management reiterates its determination to insist on every provision of the Guild contract for the duration of the contract, which still has thirteen months to run. They agree to a re-use payment of .366% when theatrical films are used on TV. They agree to apply the pre-1958 sound track regulations on music made by our members under our contracts but refuse to be bound by music made under the Guild contract. They agree to the elimination of foreign scoring. They refuse to make any change relative to music preparationists. Our proposals in connection with "sideline" musicians are rejected.

The session adjourns at 1:00 A. M.

8480 Beverly Blvd.
Hollywood, Calif.
November 2, 1960

The session is called to order at 5:30 P. M. by President Kenin.

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

Henry Kaiser, Federation counsel, and John Tranchitella, President of Local 47, are also present.

Present for management are the following: Charles Boren, Gordon Stulberg, Al Chaime, Ted Leonard, E. C. de Lavigne, Bonar Dyer, Al Fisher, Ben T. Batchelder, Saul Rittenberg, E. L. DePatie, Bill Hopkins, Eugene Arnstein, Arthur Schaefer, Emmet Ward, I. M. Halpern.

After prolonged negotiations, a Basic Agreement, subject to later ratification, was reached. This agreement, the details of which will be set forth in a formal written document, becomes effective as of November 1, 1960, and shall remain in effect up to and including May 1, 1964.

Some of the features of this agreement are as follows:

(1) Wage Increase: A general wage increase of 5%, effective October 1, 1961, plus an additional 7%, effective November 1, 1962.

(2) Sound Track Regulations: The intent of these sound track regulations as pertaining to motion pictures made between February 1, 1958, and the inception of this agreement is that all sound track included in such motion pictures shall be confined to the motion picture in which it is included. There shall be added a provision for payment to the original musicians when sound track is dubbed for phonographic recordings, such payment shall be at the current scale of the recording company releasing the recordings.

(3) Foreign Scoring: All motion pictures produced by the Producer in the United States or Canada shall be scored in the United States or Canada.

(4) Pension Plan: Effective November 1, 1960, the Producer shall contribute 3% of scale for all employees covered by this agreement to the "American Federation of Musicians' and Employers' Pension-Welfare Fund."

(5) Industry Health and Welfare Plan: Employees covered hereunder shall continue to be subject to the Industry Health and Welfare Plan under existing conditions.

(6) Post '60 Theatrical Motion Pictures: As to each such motion picture, the Producer will pay to each participating musician as additional compensation, a pro-rata share of one and two-thirds per cent (1 2/3%) of the Producer's accountable receipts from the distribution of such motion picture on free television.

(7) Pay Television: If, during this contract, a pay television system is established in the United States and Producer releases any pictures on pay television (other than for test or experimental purposes) and the Federation claims that as a result thereof there has been a material increase in theatrical film rentals of such Producer, the Federation, on sixty days' advance written notice given at any time after December 1, 1962, may

re-open this contract as to all members of the Association of Motion Picture Producers, as a group, with respect only to the adjustment of theatrical minimum rates of compensation thereafter payable. In the event the parties are unable to reach an agreement within a sixty-day period, following the commencement of such negotiations, the Federation may cancel this contract as to such members of the Association of Motion Picture Producers, as a group.

(8) Doubling: The doubling rate for the fourth double shall be increased from 10% to 20% of the basic rate, extra.

(9) After June 1, 1961, no canned music (that is, music not scored under this agreement) may be used in TV films scored by the majors. Furthermore, 18 scoring hours guaranteed for every 13 one-hour TV series, etc.

(10) Certain improvements were negotiated for sideline musicians and music preparationists.

Management representatives are excused.

John Tranchitella gives his personal thanks to the members of the official family of the Federation, in addition to General Counsel Henry Kaiser and his assistant, Steve Schlossberg.

On motion made and passed, it is decided that the members of the Federation who were certified by the NLRB as being eligible to vote in the election of September 7th and 8th be declared eligible to participate in the ratification meeting to be held on Saturday, November 5, 1960, beginning at 2:00 P. M., at 817 North Vine Street, Hollywood, Calif.

The session adjourns at 7:30 P. M.

Beverly Hilton Hotel
Beverly Hills, Calif.
November 4, 1960

President Kenin calls the session to order at 3:30 P. M.

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

Discussion is held regarding a counter-proposal made by a representative group of A. F. of M. licensed bookers, pertaining to "stale claims."

On motion made and passed, it is decided that the matter be referred to a committee composed of the President, Secretary and Treasurer.


Messrs. Alan Lane and Brad King, representing Tele-Records Service, appear. They are desirous of placing an 8-mm sound track film on the market, containing a visual as well as oral presentation of popular recordings. They present a demonstration of their product to the International Executive Board.

A communication is received from the National Publication Company in which they make a firm offer to purchase the equipment owned by the International Press.

On motion made and passed, it is decided that the communication be received and filed.

A communication is received from the International Union of Electric

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cal Radio and Machine Workers requesting financial assistance for their Montreal branch.

On motion made and passed, it is decided that the communication be referred to our Canadian representative, Executive Officer Murdoch, for investigation.

The Board considers Case No. 628, 1960-61 Docket: "Charges preferred by Local 77, Philadelphia, Pa., against member Charles Peterson of Local 802, New York, N. Y., and Booker's License No. 1034, for alleged violation of Article 12, Section 18, and Article 16, Section 1a, of the A. F. of M. By-laws, and Article 19, Section 18 of the By-laws of Local 77."

On motion made and passed, it is decided that this case be referred to General Counsel Henry Kaiser for a legal opinion.

The Board discusses the request of the New York City Center that a recording of their production, "The Mikado," be permitted for use on pay-TV.

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

The meeting adjourns at 6:15 P. M.

At a ratification meeting held in the headquarters of Local 47 at 817 North Vine Street, Hollywood, Calif., on Saturday, November 5th, beginning at 2:00 P. M., a secret ballot vote of the members present ratified the agreement reached by the International Executive Board with the American Motion Picture Producers by a vote of 179 to 52.

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