

International

# MUSICIAN



JUNE, 1961

Government Aid for Arts	
By Sen. Humphrey .....	8
By Rep. Kearns .....	10
By Rep. Thompson, Jr. .	11
Jazz Goes to School	
By Leonard Feather .....	12
John Lewis	
By Nat Hentoff .....	16
The Dukes of Dixieland	
By Dom Cerulli .....	20

GRACE CASTAGNETTA  
PAGE 18

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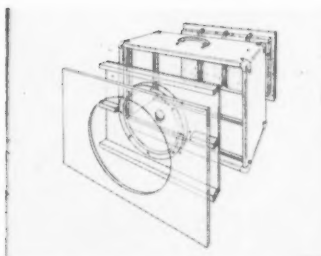
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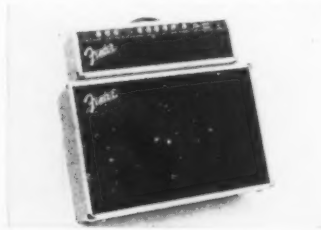


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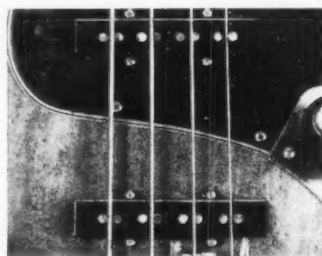


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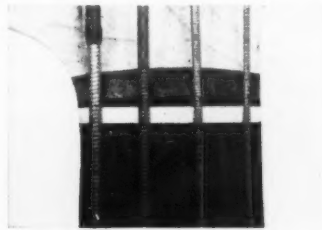


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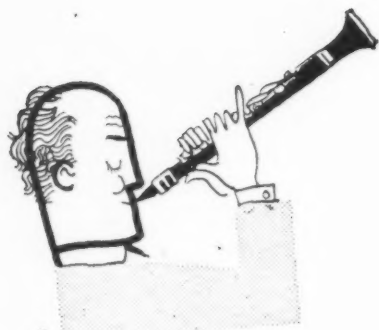
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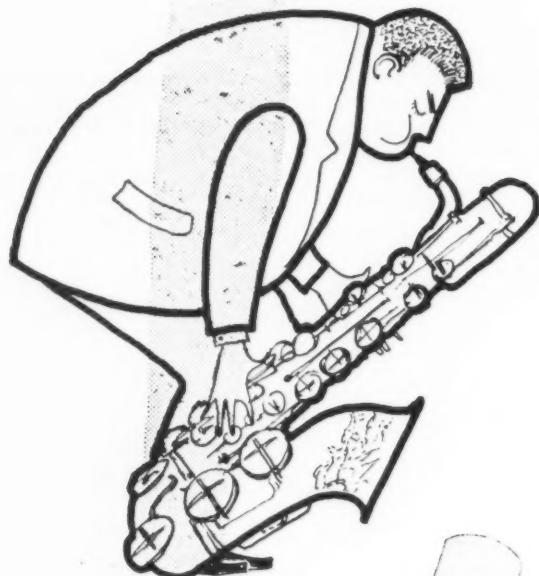
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# international MUSICIAN



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

Vol. LIX - No. 12



JUNE, 1961

**STANLEY BALLARD**, Editor

Hope E. Stoddard, Associate Editor

Published Monthly at 39 Division Street, Newark 2, New Jersey  
New York Phone: WOrth 2-5264 - Newark Phone: HUmboldt 4-6600  
Subscription Price: Member, 60 Cents a Year - Non-member, \$5.00 a Year  
Advertising Rates: Apply to STANLEY BALLARD, Publisher, 39 Division Street, Newark 2, N. J.

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#### CONTENTS

5 Kenin Urges Subsidy Measures at Cabinet Level

5 A. F. of M. String Congress Prepares Welcome

5 Charge Filed Against TV Station

5 President Announces New Appointment

6 Important Recording Information

7 TEMPO

8 Government Aid for the Arts—Senator Hubert H. Humphrey

10 Government Aid for the Arts—Representative Carroll D. Kearns

11 Government Aid for the Arts—Representative Frank Thompson, Jr.

12 Jazz Goes to School—Leonard Feather

14 Over Federation Field

16 John Lewis—Nat Hentoff

18 Grace Castagnetta

20 The Dukes of Dixieland—Dom Cerulli

22 The Status of the Professional Concert Band—Leonard Smith

25 Jazz Improvising for All Instruments—Walter Stuart

26 "MIR" Mole Obituary

26 Favorable Report on Credit Union by Local 4, Cleveland

30 Music Is a Year-Round Thing—Summer Series

34 Modern Drumming—Charles Perry

37 Summer Workshops and Schools

38 Bureau of Labor-Management Reports

39 Temporary Extended Unemployment Compensation Act

40 International Executive Board Minutes

42 Financial Statement

44 Where They Are Playing

45 Closing Chord

46 Official Business

53 Festivals from Coast to Coast

#### COVER

Grace Castagnetta

(Cover designed by William Kiehne)

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

INTERNATIONAL MUSICIAN



# KENIN URGES SUBSIDY MEASURES AT CABINET LEVEL

## Need for Stronger Action in Support of Music and the Arts Stressed

Constructive testimony by President Kenin was presented, along with that of other distinguished spokesmen for the arts before the Select Subcommittee of the House Committee on Education in Washington, D. C., on May 15.

Under consideration specifically was H. R. 4172 by Rep. Frank Thompson, Jr., a bill supported by several companion bills in both the House and Senate.

To President Kenin's observation that neither bill goes far enough in a belated support for music and the arts, Congressman Thompson, who chairs the Subcommittee, responded that after hearing President Kenin's observations he regretted that circumstances dictated a conservative approach at this time.

## Charge Filed Against TV Station

Charging that New Orleans TV station WWL-TV "has wholly failed to fulfill its commitments to the Federal Communications Commission and its obligations to the people of New Orleans," the A. F. of M., by its General Counsel Henry Kaiser, filed a formal opposition with the Commission to the renewal of that station's license.

A sworn affidavit by David Winstein, President of New Orleans local, cited the elaborate assurances of extensive use of live music that the station gave to the FCC at the time of its original application. Mr. Winstein went on to quote the official Commission decision relying on those assurances in preferring this applicant over rival applicants. "Nevertheless," concluded Mr. Winstein, "the station never employed a staff orchestra, combo unit or string group . . . and at the present time neither radio station WWL nor television station WWL-TV employs a single staff musician."

President Kenin stated, in connection with the action, "This marks the first step in an all-out effort by the Federation to close the shocking gap between promise and performance by many TV stations.

Of H. R. 4172, which proposes to create a Federal Advisory Council under the Secretary of Health, Education and Welfare, President Kenin stressed the point that this function should be performed at truly "Cabinet level." Chairman Thompson observed that he, too, hoped that would be possible at a later date. Of H. R. 4174, which proposes federal subsidies in amount of \$5,200,000 annually in matching funds for states that qualify, and which Mr. Kenin said was "excessively modest" in amount, the chairman was inclined to agree, noting only that the start toward federal assistance must be modest if there is to be hope for Congressional approval at this time.

The hearing is designed to promote favorable consideration by the full Committee on Education and Labor, and, hopefully, a favorable report to the House membership, a procedural step toward approval of both pieces of legislation by the House.

President Kenin's oral testimony before the Subcommittee is reprinted in full herewith: Mr. Chairman, and Members of the Subcommittee:

My name is Herman Kenin, I am president of the American Federation of Musicians of the United States and Canada, AFL-CIO, with offices at 425 Park Avenue, New York City.

I am here today in my official capacity as spokesman for more than a quarter of a million professional instrumentalists. But I voice, too, my personal views as a private citizen devoted to the arts and particularly to music. I might add that I speak for our union mem-

*(Continued on the following page)*

"This is a glaring instance of cynical disregard for public pledge and public interest. In its application for a TV license, WWL emphasized its past employment of staff musicians in radio as positive proof that it would do so in television. Both the Federation, which supported WWL's application, and the Commission, which preferred it over rivals, were, it is now clear, completely taken in by these promises.

"It is time now for an accounting. There can be no excuse for this kind of cavalier disregard for public interest and betrayal of public trust."

## A. F. of M. String Congress Prepares Welcome

Scholarship students from seventy-two cities in the United States and Canada are being sponsored by Federation locals as the result of community auditions held through mid-May to pick winners to attend the Third Annual A. F. of M. Congress of Strings, June 18-August 12, at Michigan State University, East Lansing, Michigan.

Stanley Ballard, Secretary of the American Federation of Musicians and Project Director of the A. F. of M. Congress of Strings, expressed himself as of May 15 as looking forward to reaching the quota of one hundred scholarship instrumentalists well before the June deadline set for student departure to the summer school.

Final preparations for the opening of the summer scholarship course at Michigan State are being supervised by Dr. Clair Taylor, Director of the Summer School there, in consultation with Dr. Paul Oberg, Dean of the A. F. of M. Congress of Strings and head of the Music Education Department at the University of Minnesota, and with Thor Johnson, Conductor of the A. F. of M. Congress of Strings and also of the Chicago Little Symphony.

Other members of the faculty include Rafael Druian, concertmaster, Cleveland Orchestra; Frank Houser, concertmaster, San Francisco Symphony; Mishel Pastro, conductor, Longines Symphonette; Warren Benfield, double bass, Chicago Symphony; Lorne Munroe, principal cellist, Philadelphia Orchestra; William Lincer, solo viola, New York Philharmonic; Theodore Salzman, principal

*(Continued on the following page)*

## PRESIDENT ANNOUNCES NEW APPOINTMENT

George T. Davis, former Secretary of Local 105, Spokane, Washington, has joined the Federation family as a traveling representative.

# IMPORTANT RECORDING INFORMATION

## Recording Wage Scale and Pension Fund Increase Effective July 1, 1961

In conformance with the Phonograph Record Labor Agreement (January, 1959) the minimum pay per sideman for one session and for a unit of overtime, in the case of phonograph records, other than those recorded by symphonic orchestras, the wage scale rate shall be as follows:

1 basic session—\$53.50 plus \$4.23 pension contribution.

1 unit of overtime—\$17.33 plus \$1.43 pension contribution.

In the case of phonograph records recorded by symphonic orchestras:

1 basic recording session—\$44.25 plus \$3.54 pension contribution.

1 unit of recording overtime—\$11.06 plus \$.83 pension contribution.

First hour of rehearsal—\$15.85 plus \$1.27 pension contribution.

1 unit of rehearsal overtime—\$4.76 plus \$.33 pension contribution.

The leader and/or contractor shall receive not less than double the applicable sideman scale.

Contributions shall be made to the American Federation of Musicians' and Employers' Pension Welfare Fund in the case of all persons covered by the Phonograph Record Labor Agreement during the period from July 1, 1961, to December 31, 1963, inclusive, in the amount of 8 per cent of all wages earned, computed at the applicable minimum scale at the time the services are performed. This applies to both symphonic and non-symphonic recording sessions.

For wage scales applicable to arrangers, orchestrators and copyists refer to the Phonograph Record Labor Agreement or to the Recording Department, President's Office, American Federation of Musicians.

## A. F. of M. String Congress Plans Completed

(Continued from preceding page)

cellist, Pittsburgh Symphony; Louis Krasner, professor of violin and chamber music, Syracuse University; Hyman Goodman, concertmaster, Toronto Symphony Orchestra.

In a statement of welcome to the String Congress, Dr. John A. Hannah, President of Michigan State University, said, "Michigan State University is gratified to have had its East Lansing campus selected by the A. F. of M. as the site for the Third Annual A. F. of M. Congress of Strings.

"The young musicians who attend are assured of a friendly welcome in the Michigan State tradition, and an environment conducive

to both serious study and beneficial recreation. We are proud of our facilities and of our campus, considered by many to be one of the most beautiful in the country.

"A full recreational program, including golf, swimming, tennis and other sports is available.

"Everything possible will be done to make the 1961 A. F. of M. Congress of Strings most successful."

The July issue of the *International Musician* will carry the names of all scholarship students attending the A. F. of M. Congress of Strings.

## President Kenin Urges Subsidy

(Continued from the preceding page)

bership as lovers of music, also. Certainly no person would undertake a career in the economically hazardous and largely unrewarding profession of music were it *not* for his love of the art.

I urge upon this Subcommittee, your full Committee and upon the members of this 87th Congress enactment into law of H. R. 4172 and H. R. 4174.

Neither bill—nor the two together—provides the bricks and mortar needed so desperately to repair the tottering foundations of our great American musical heritage. But they do provide a start. Their enactment by this Congress could mean that in this area, at least, we are not operating in the awful twilight of too little and too late to preserve our national character and world leadership.

Neither of these bills, Mr. Chairman, goes far enough. The Federal Advisory Council provided for in H. R. 4172 is not on the Cabinet level, as it should be. And the approach of H. R. 4174 to grants in aid is excessively modest. Its enactment, however, would be an affirmative adjunct to the Federal Arts Council.

What, other than its physical safety, is more important to the survival of a nation than its culture? Why is it that America stands almost alone among the major powers in persistently ignoring this fact of life? We ignored it here at home even while our Marshall Plan dollars were being used by beneficiary nations to nurture their own national arts.

(Continued on page nine)



President Kenin congratulates Franklin Grosbayne, winner of Local 40, Baltimore, scholarship to the A. F. of M. Congress of Strings, during concert at Baltimore Museum of Art.

"The Musicians," a fifteen-minute sound film widely shown over independent TV stations during the last year, has won a Diploma of Excellence at the Third International Labor Film Festival at Stockholm.

The film, depicting instrumentalists of nearly all categories at work and noting some of their struggles for economic survival, is one of a series commissioned by the AFL-CIO. Norwood Studios, Washington, D. C., filmed the story under the Direction of Phil Martin, with the cooperation of Leyshon Associates, public relations advisers to the A. F. of M.

Prints of "The Musicians" are available for showing by locals upon request to Leyshon Associates, 122 East 42nd Street, New York 17, New York. This film and others may be seen at the Atlantic City Convention projection room during convention recess hours.

# T E M P O

## TASK FORCE FOR EMPLOYMENT OF MUSICIANS PROMOTIONAL ORGANIZATION

Solutions to many of the problems besetting musicians lie in Washington. President Kenin and the members of the Executive Board have devised a long-range program to seek relief in those difficult areas where solutions are most likely to be found.

Like all trade unions, the A. F. of M. is hampered in its pursuit of legitimate goals by restrictive federal laws that prevent the ready application of the wise and practical philosophy of the founder of the American Federation of Labor, Samuel Gompers: "Reward labor's friends and punish its enemies." Federal law specifically prohibits the use of union funds to aid the election of candidates for federal office. Even voluntary donations by individual members are governed by restrictions which are onerous. However, if they are onerous they are not insurmountable.

The problems of affirmative action in things political are not peculiar to the Federation, of course. They have long applied to all trade unions. Many member unions of the AFL-CIO have created their own political action funds and programs, akin to AFL-CIO's COPE.

An experiment has been launched quietly among a few Western locals under the rallying slogan of TEMPO:

Task force for  
Employment of  
Musicians  
Promotional  
Organization

Ernie Lewis of the Federation's West Coast office has, under the personal supervision of President Kenin, laid the groundwork for an impressive beginning. Without exception, the individual musician's response, evidenced at

membership meetings, group rehearsals and the like, has been enthusiastic.

The formal adoption, establishment and continuing support for TEMPO will be one of the most significant matters under discussion at the 64th Annual Convention commencing June 12th in Atlantic City. TEMPO is designed to protect and promote legitimate union aims of professional musicians through promoting the candidacy of Congressional office seekers who evidence an awareness of the Federation's problems.

Since federal laws prohibit financing this program with union funds, it is necessary to form a subsidiary operation within the A. F. of M. supported entirely by voluntary contributions. Separate funds and a separate book-keeping system must be maintained.

TEMPO, by that or another name, will be that organization.

The Federation, through the *voluntary* contributions of its members, *must* apply the "Gompers law" in behalf of members of the Congress and others who have supported and will continue to support its legitimate aims.

Some of these principal, current aims—all of them directly related to music employment—include:

- Further relief from the job-destroying entertainment excise tax;
- Federal aid grants for music and the arts;
- Closing the loophole on importation of "wetback" foreign-made music;
- Amendment of the Taft-Hartley Law to make its application to musicians more realistic and just;
- Repeal of the one-sided, vindictive Lea Act that destroys the bargaining power of musicians in broadcasting;

Stronger policing by the FCC of live broadcast programming obligations;

Enforcing existing bans on military band usurpations of professional employment; National recognition and support of music and the arts.

While A. F. of M. membership will continue to support the AFL-CIO's COPE—the organization dedicated to promoting the legitimate interests of labor in general—TEMPO will serve particular interests of the professional musician.

The A. F. of M. is not new in this field. It followed a similar path in obtaining one of its most valuable legislative victories: the 20 Per Cent Tax Relief Committee that succeeded a year ago in halving this discriminatory tax, thus promoting more than \$9,000,000 additional annual payroll for professional musicians.

Members who have thus far been introduced to TEMPO indicated an eagerness to support a movement dedicated to safeguarding the professional musician from unfavorable Congressional action and to pushing forward legislation that will better instrumentalists' working conditions.

"Members must understand," President Kenin said, "that TEMPO must be a long-range effort. It took four years of unrelenting effort to halve the cabaret tax. It may take that long or longer to establish a federal arts council at the Cabinet level and to obtain federal subsidy of the performing arts. Other objectives and aspirations may take even longer, but eventual benefits and the precarious state of musicianship in our country make a determined effort in this direction necessary for the career musician's very survival."



# GOVERNMENT AID FOR THE ARTS

by Senator Hubert H. Humphrey



Senator Hubert H. Humphrey

The Senior Senator from Minnesota reviews progress made so far toward Federal Subsidy of the Arts.

● Every American realizes this nation is engaged in a struggle for survival with the Communist bloc. We know this struggle involves many facets of our national life, particularly in the economic, military, and political areas. But how many Americans realize that Communist countries also spend vast sums on propaganda to prove that we are cultureless barbarians?

This propaganda portrays the United States as a cultural desert, an arid, materialistic society more concerned with automobiles and color television than in the development and encouragement of the fine arts. Much of this is rank distortion, but it must also be admitted frankly that the federal government's record in the area of culture and the fine arts is inadequate.

A recent study conducted by the Library of Congress disclosed the amazing fact that Washington's budget for civic cultural events was \$16,000. By comparison New York City spends annually \$2,600,000, Philadelphia \$824,000, and Baltimore \$443,000.

The promotion and financing of opera, ballet, orchestras and theatres in Washington have been left to the initiative of local citizens. They have met this challenge and their efforts have been heartening. The National Symphony has been reinvigorated; a local repertory company formed (using a cast-off brewery for its theatre); and an opera society established (occupying the auditorium of a local university).

Considering the severe economic restrictions faced by these groups, the results have been excellent. But this approach obviously

cannot bring to Washington anything approaching the cultural life which flourishes in London, Paris, Moscow, Brussels or Vienna. Since Washington provides foreigners with an official image of the United States, this disparity as compared with other world capitals is difficult to explain and frequently results in an unfair assessment of the United States' cultural achievements.

The federal government has traditionally ignored the cultural life of this nation. The government has become a partner with states and localities in practically most areas of national life, but the fine arts remain the unwanted orphan. The 1960 census, for example, asked citizens about automobiles, kitchen stoves, refrigerators, and indoor and outdoor plumbing, but not one question concerned the cultural activities and interests of families and local communities.

Recently, however, some encouraging signs have appeared. In 1956, I joined with Congressman Frank Thompson (D., N.J.) to sponsor the International Cultural Exchange and Trade Fair Participation Act. Congress passed it. In the five years which have elapsed since its passage, more than one hundred groups of artists have been sent to more than ninety countries. The triumphs of Louis Armstrong, Marian Anderson and the New York Philharmonic have become legends; in truth, miracles have been accomplished with the modest sums allotted for this program. It has won thousands of new friends for the United States. This program has clearly served the interests of the United States abroad.

What about domestic cultural efforts?

In 1953 Congress provided land along the Potomac River for a National Cultural Center. The funds to build this center must be obtained through private contributions, and a nation-wide fund drive has been launched. But the realization of this center lies many years in the future. Assuming it will be constructed, the question of which organizations will occupy the facilities, or what the financial backing will be, remains an unanswered—if not unasked—question. Howard Taubman, writing in the *New York Times Magazine*, suggested the possibility of a government subsidy to meet this substantial problem of long-range financing. While Taubman recognized the difficulties of such a step, he also observed that "... if the alternative is to let nature take its course, which means a moderate instead of a brilliant cultural position for the nation's capital, possibly enlightened government help can be worked out by men of good will . . ."

Last year I introduced a bill providing that one mill out of every dollar of tax revenue collected by the District of Columbia would be deposited in a special fund in the United States Treasury and be available to help defray the expenses of the National Symphony, the Corcoran Art Gallery, and other non-profit art programs. Unfortunately, this measure never became law.

This session, I have introduced a bill to establish in the Department of Health, Education, and Welfare a "Federal Advisory Council on the Arts," consisting of twenty-one members appointed by the President. The

(Continued on page 43)

INTERNATIONAL MUSICIAN

## President Kenin Urges Subsidy

(Continued from page six)

We continue to ignore it today when it has been demonstrated that our best ambassadors abroad have been drawn from the thinning ranks of those who speak in the universal language of music.

It is to be assumed that the first task of the Advisory Council on the Arts would be to survey our needs and to report on them. This assessment of our dereliction should—like the news of the first Sputnik—rattle every window in the nation. That will be good medicine, indeed. We need to have our nerves jangled and our consciences troubled. We need to do something, Mr. Chairman, and do it now.

For some years now, the American Federation of Musicians has been studying in depth the troubles of our symphony orchestras. We have a mass of information on this topic, all of it is distressingly gloomy. It demonstrates conclusively that serious music is doomed in the United States unless the federal and state governments help.

Rather than quote our findings, let me instead point to the recent survey of the Education and Public Welfare Division of the Library of Congress. Forty-seven of the fifty states responded to the question of how much aid is given to the arts. The Summary, printed in the February 2nd Congressional Record, is shocking. In all of the forty-seven states only \$202,325 was devoted to music. Only six states made any contribution whatever specifically to music.

As H. R. 4174 presently is written, it contemplates matching federal funds for grants to the arts made by the several states with a maximum grant of \$100,000 annually to any state. We musicians feel that this is totally inadequate for music, to say nothing of the other performing arts. Yet, availability of even limited matching funds should stimulate investigation by the states and local communities into this serious condition of the arts. As some of you gentlemen who have fought so long and so valiantly for legislative action in this field know, the word "subsidy" engenders fear that government dollars foreshadow government control. This is a straw man that history belies in this country and all other countries outside the Iron Curtain.

"Subsidy," in some minds, conjures visions of a move toward something un-American. Nothing could be further from

fact. The Homestead Act did much to settle these United States; land grants to the railroads helped make us the greatest industrial nation; airlines, merchant marine and science subsidies contributed to this nation's mighty sinews. In the field of commerce, subsidy is accepted as sound fundamental government policy. But, in the cultural field, it is somehow transmuted into something evil.

When government supports libraries, museums—even pays to preserve the whooping crane from extinction—why then is there objection to subsidy vitally needed to prevent the extinction of the career musician?

I repeat, Mr. Chairman, this is nonsense that we can afford no longer.

Union musicians are qualified experts on subsidy—in reverse! Our government depends upon gratis services of Federation music for the music that accompanies its messages over the Voice of America. It is our free music that sells Treasury Bonds and sparks recruiting drives. Some 60 per cent of all music broadcast to our armed forces in Korea and on occupation duty is the free contribution of Federation musicians. The radio information service to war veterans, heard over 2,100 radio stations every week, is tuned to recording rights given by our union. There are many other governmental services, that, strangely enough, appropriate nothing for their music-borne information at home and abroad, which are beneficiaries of the generosity of our union musicians.

Gentlemen, I urge upon you that neither of these bills is a matter of politics, but I am comforted by the recollection that our President has indicated support for a United States Art Foundation. In October, 1960, he said in a statement to *Equity Magazine*: And I quote:

"I am in full sympathy with the proposal for a Federally supported foundation to provide encouragement and opportunity to non-profit private and civic groups in the performing arts. When so many other nations officially recognize and support the performing arts as part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition."

This musician will not attempt to improve on the language of our President.

Mr. Chairman and members of the Subcommittee, I thank you for your patience and consideration.



Federation officials and staff members of the Lt. Joseph P. Kennedy, Jr., Memorial Community Center discuss activities prior to enjoying a musical program by the Kennedy Center Marching and Concert Band in celebration of the Seventh Anniversary of the Center. Twenty-two members of the thirty-piece band received awards of merit presented by President Kenin, left. Also in the photograph (l. to r.): Kenneth Roane, Local 802, New York City, member and Volunteer Director of the band; International Treasurer George V. Clancy; Miss Shirley Jones, Music Supervisor; and the Very Reverend Monsignor Gregory L. Mooney, Executive Director.



Ten-year-old Frederick King, bass drummer and youngest member of the Lt. Joseph P. Kennedy, Jr., Memorial Community Center Band in New York City, beams as he receives an award of merit from President Kenin. Looking on is the Very Reverend Monsignor Gregory L. Mooney, Executive Director of the Center where the ceremony honoring twenty-two young members of the band was held May 17. A. F. of M. officials attended, and the A. F. of M. originally supplied the band instruments. The Center, at 34 West 134th Street, was dedicated in 1954 by the then U. S. Senator John F. Kennedy, now President of the United States, in honor of his late brother, killed in action in World War II.

America stands today, as it did at the time of its birth of independence, as a Nation which places foremost consideration upon the freedom of the individual for the pursuit of an abundant life. We remain a Nation unparalleled by any other people in the support of those programs which promote the fullest development of each individual according to his own talents and abilities, and in the demonstration of the principle that a free people can govern themselves. It is appalling to me, therefore, that we should be among the slower nations in the support of the arts—one of the most creative and expressive mediae of a free people.

This is not to say, of course, that the American people have not been concerned with the development of the arts. In fact, quite the converse is true. The history of this Nation reveals a concern of the people for the development of the arts. It is rather a present impetus which is lacking. We well know that much of our history, in fact, has been preserved and presented in the various forms of artistic expression—paintings, memorials, monuments, works of literature, and architecture of local, State and Federal buildings. Ralph Purcell in his book, "Government and Art, a Study of American Experience,"<sup>1</sup> points to many significant roots of Government concern with the arts in America. He points out, for example: "When the Founding Fathers devised a new philosophy of government for the thirteen American colonies, Thomas Jefferson called attention to the social value of art, its use in developing symbols for the new nation and the pleasure it afforded."

Moreover, it was Washington who began the practice of portraying the victories and struggles of this Nation for independence through the decoration of public buildings and places. Washington considered that "...

<sup>1</sup>Ralph Purcell, "Government and Art: A Study of American Experience." Washington, D. C., Public Affairs Press, 1956.



Representative Carroll D. Kearns

# Government Aid

By Representative Carroll D. Kearns

Member of Congress from Pennsylvania

there is nothing which can better deserve our patronage than the promotion of science and literature."

It was not until the depression of the 1930's, however, that the United States embarked on an actual program of patronage of art, and even this program was coupled with the work relief programs of that time. It was frequently observed during this short-lived era of Government patronage of the arts that "... the wealthiest country in the world offered the least public support to art."

In more recent years, the arts have received increasing recognition from our national leaders. In his 1955 State of the Union message, for example, President Eisenhower recommended that: "The Federal Government should do more to give official recognition to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts ... to advise the Federal Government on ways to encourage artistic endeavor and appreciation."

More recently, in the fall of 1960, the Presidential candidates of both political parties showed considerable awareness of the needs relating to the arts and the Nation both in this country and abroad. Both candidates recognized that the Federal Government had a responsibility in meeting some of these needs, and they agreed on the desirability of the creation of a Federal Advisory Council on the Arts. Both Mr. Nixon and Mr. Kennedy also stressed the importance of maintaining the freedom of the arts—an essential basis for any program of government participation in artistic or cultural activities.

Yet there remains today an absence within the Nation of a great overall plan which is needed to give America a greater cultural climate. This fact is especially to be observed about Washington, D. C., the Nation's Capital City. Within the more recent years, there has been a growing interest among the members of the Congress in this vacuum as it affects the development of our total society.

We certainly cannot overlook the valuable accomplishments during the past Administration in the general area of Government encouragement and support of the arts, particularly as related to the Nation's Capital. For

example, the National Cultural Center Act of 1958 must be recognized as one of the most important steps by the Congress for the encouragement of the arts both within the Nation and the Nation's Capital City. As you know, this Act provided for the establishment of a National Cultural Center which will be constructed with funds raised by voluntary contributions on a site made available to the District of Columbia. I well agree with those who have expressed the view that the creation of a National Cultural Center is a tangible symbol of America's official interest in the performing arts and that this step will have a profound effect on improving the image of America in the eyes of the whole world.

I also join with those members of the Congress who support the establishment of a Federal Advisory Commission or Council on the Arts. I consider the creation of such a council essential to a planned and orderly approach to the long-neglected area of arts in American culture. In general, the proposals to establish an Advisory Council on the Arts call for the Council to request studies and recommendations of qualified persons on means to encourage creative activity in the performance and practice of the arts. To this end, I am again sponsoring legislation in the Congress to provide for a Federal Advisory Council on the Arts (H. R. 413). When the House Committee on Education and Labor, of which I am a member, reported a bill to establish such a Council last year, the Committee reported that it—

"... visualizes the Council as a national clearinghouse for the consideration of methods by which the Federal Government might appropriately and effectively act to encourage and stimulate both artistic endeavor and appreciation on the part of our citizens. Further, it would act as a central coordinating group to assist cooperation between private initiative in the arts and activities at all levels of government." (House Rept. 1960, 86th Congress, 2d session.)

Previously, in 1954, a private Committee on Government and Art representing twelve leading art organizations urged that five new advisory commissions be set up to advise the Federal Government on art projects. It was

(Continued on page thirty-two)



# for the Arts

By Representative Frank Thompson, Jr.

Member of Congress from New Jersey

Ours is a representative government and we may consider that the scope of legislation proposed and encouraged in the Congress in any given area is a measure of the public interest in such an area. On this basis, I would conclude that the prospect in the current 87th Congress for legislation on behalf of government aid for the arts is most encouraging, since legislation introduced in this Congress embraces a broader scope than ever before.

Generally, proposals concerned in whole or in part with the arts introduced in the Congress fall into about seven major categories. Briefly, these categories and the general purpose of legislative proposals may be outlined as follows:

1. *Aid to the States*—Grants to states for the development of programs and projects in the arts.

2. *Architectural Standards of Government Buildings*—The encouragement of higher standards of architectural design and decoration for federal buildings.

3. *Cultural Exchange*—The encouragement of cultural interchange especially between East and West.

4. *Cultural Resources of the Nation's Capital*—(1) The establishment of a Commission on the cultural resources in the Capital. (2) The encouragement of the Capital city as a cultural center equal to the capital cities of other nations. (3) The extension of certain existing cultural programs in the capital.

5. *United States Arts Foundation*—The establishment of a foundation supported by both governmental and private funds which would support and stimulate art throughout the Nation.

6. *Federal Advisory Council on the Arts*—The establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the Capital city and elsewhere in the Nation.

7. *Monuments, Memorials and National Historic Sites*—(1) The preservation of national historic sites, which reflect the heritage of the Nation. (2) The establishment of memorials to certain leaders in American history.

For my part, I continue to maintain a special interest in the architecture of our Federal buildings, grants to the states to encourage the arts, and a Federal Advisory Council on

the Arts. I have introduced the following bills in these areas:

H. R. 4172—Would provide for the establishment of a Federal Advisory Council on the Arts. This bill fell just short of enactment last year and I have high hopes for it this year.

H. R. 4174—Would establish a program of grants to states for the development of programs and projects in the arts; and assist in the growth of the fine arts in the Nation's Capital. This is more controversial but might be able to elicit sufficient support.

H. R. 4175—Would require high standards of architectural design and decoration of Federal public buildings. This is badly needed, but not likely to be passed this year.

Proposals such as these inevitably run into the charge that they are somehow in violation of American traditions and that it has been an accepted principle since the beginning in this country that government has no legitimate role to play in fostering the arts. I know of no better way to answer this kind of argument than to go back to the very foundations of our heritage and report what in fact the opinions of some of our Founding Fathers were.

George Washington urged Congress to establish a national university to educate citizens in science, literature, and the arts, "both practical and fine." Thomas Jefferson wrote with his usual perception when he said that the function of art in the past "had been to preserve the visages of kings: now it would hand down to posterity the lineaments of the leaders of the American Revolution. Its function had been to promulgate the symbols of the Church. Now, it would, with equal eloquence, promulgate the symbols of democracy." Ralph Purcell, in his pioneer study of the relationship between government and the arts in this country, is of the opinion that "when Jefferson wrote the 'care of human life and happiness is the first and only legitimate object of good government,' his definition of happiness distinctly implied enjoyment of art."<sup>1</sup>

These examples could be multiplied. They serve no useful purpose, however, beyond the destruction of the bogeyman that it is somehow an alien thought that the Federal Govern-

ment should concern itself with the arts. The fact of the matter is, of course, that the Government has been involved in fostering the arts in various ways since the beginning of the republic. This was all but inevitable if for no other reason than the fact that public buildings require decoration and ornamentation. Nonetheless, it is of course true that our experience has been rather markedly different from the European nations, for example, and today we appropriate no Federal funds for our theaters, our opera houses, our orchestras, and our ballet troupes.

One of the strangest and saddest aspects of this tradition of governmental indifference is that much of our public architecture ranges from mediocre in conception to downright offensive. Some of the worst public architecture in the United States adorns the beautiful city of Washington and more is going up all the time. There is, therefore, a kind of double irony in the fact that we are increasingly calling on our finest architectural genius for the design and construction of our embassies overseas. As John Kenneth Galbraith recently wrote:

"Only in our airports and occasionally in our schools do we show signs of letting ourselves go—of doing something that flatters the public eye and nourishes the community pride.

"One hopeful indication of change . . . has been in our building in foreign capitals. There . . . we must put our best foot forward . . . So there we have been commissioning our most imaginative architects to do new embassies. The results have been so interesting and rewarding that our magazines often carry pictures of the buildings so Americans can have a glimpse of them, too."<sup>2</sup>

This anomalous situation must be eliminated and the government must assist in the encour-

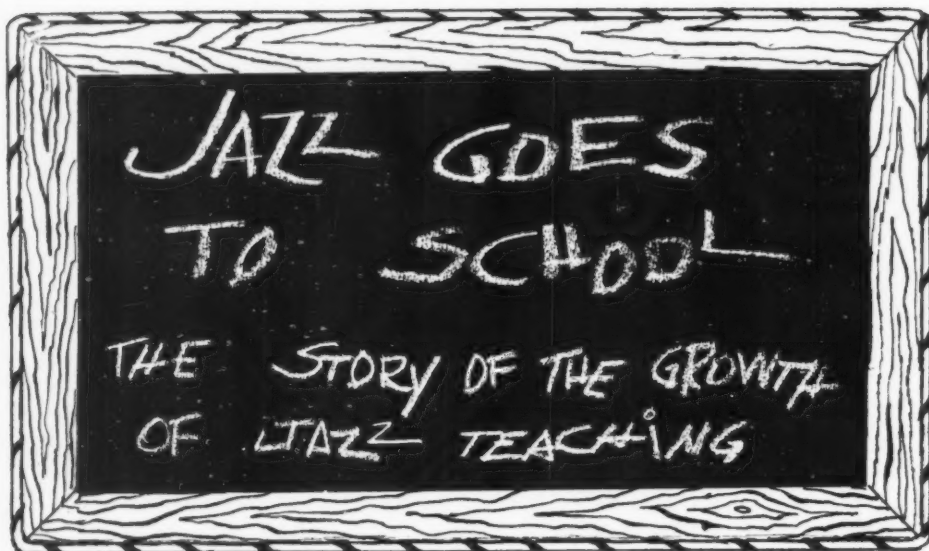
(Continued on page thirty-three)

<sup>2</sup>John K. Galbraith, "New York Times Magazine," October 9, 1960, pp. 34+.



Representative Frank Thompson, Jr.

<sup>1</sup>Ralph Purcell, "Government and Art": A Study of American Experience. (Washington, D. C.: Public Affairs Press), pp. 2-3, 14.



## by Leonard Feather

Not too many years ago the mere phrase, "the teaching of jazz," would have been to most listeners a contradiction in terms. Jazz was something you played by accident, by instinct, or (as many would have it) by sheer misfortune.

This concept was consolidated and perpetuated by the Hollywood stereotypes in which the leading man, straying compulsively from the straight-and-narrow classical path into a wild orgy of improvisation, drew cries of horror from his family at this betrayal of the "respectability" always identified exclusively with the classics.

That jazz not only is as respectable and respected as other forms of music, but also is an art form worthy of serious analysis and instruction, has very slowly become apparent to academicians in this country during the past two decades.

In the early 1940's a few colleges gave non-credit jazz courses, usually informal series of lectures, dealing with the history or personalities rather than with the morphology of the music. Ironically, most of the impetus was inspired by jazz students from other countries, who had noticed that America's first completely indigenous art form was taken none too seriously on its home ground. This writer (from London, England) collaborated with Dr. Robert Goffin (from Belgium) in two such series in 1941-42 at the New School of Social Research in Manhattan. Not until the late 1940's and early '50's did the idea spread significantly, and then one of the prime movers was Nesuhi Ertegun, a jazz authority from Turkey, whose "Development of Jazz" series, first conducted at UCLA in 1951, established a precedent by rating a two-unit credit toward a college degree. Around the same time George Wein, later known as producer of the Newport Jazz Festivals, gave a

similar two-unit credit series at Boston University.

Courses such as these generally were arranged at the suggestion of the men who gave them. Until they were reminded by outside sources, most faculties were not yet aware of jazz as a medium for indoctrination. Exceptions to this rule began to arise in the 1950's, one of the most notable being Dr. Eugene Hall, a former dance band saxophonist, who from 1947 until 1959 was on the staff of North Texas State College at Denton, where he set up a musical education program that led to a major in dance band work. Generally acknowledged as the first educator to put jazz on a full, formal credit basis, he took up similar duties at Michigan State University in 1959. Dr. Hall's analysis of academic jazz appeared in the March issue of the *International Musician*.

A vital step forward was made in 1956, when the value of jazz in all curricula for music students was stressed at the Music Educators' National Conference in St. Louis, an event attended by four jazz advocates who spoke effectively in its behalf: Dave Brubeck, George Wein, Father Norman O'Connor (the Boston University chaplain who has been constantly active as a jazz patron and lecturer), and George Avakian, the recording a & r man. As Avakian pointed out later, "They could have been flip, or obviously polite, about paying lip service to an unscrubbed but unavoidable stepchild. Instead, they were genuinely interested . . . it was obvious that jazz already had made a great impression on the thinking of our leading music educators."

A jazz clinic has been an annual feature at the Conference since then, working closely with a well-known jazz publication, *Down Beat*, in standardizing jazz teaching methods. As a consequence, in the past five years the

progress has been far more substantial than in the entire previous fifty-year history of the music.

The use of jazz courses in colleges, once the ice had been broken, spread as rapidly as had the presentation of jazz in concert halls some fifteen years earlier when Carnegie Hall, after a few cautious preliminaries, let the barriers down. Carleton College in Northfield, Minnesota; Bradley University in Peoria, Illinois; Olympic College in Bremerton, Washington; Los Angeles Valley Junior College in Van Nuys, California; and Monterey Peninsula College in Monterey, California, are among the dozens which have inaugurated a jazz program in recent years, and an increasing number of high schools have been added to the list.

Concurrent with the teaching of jazz history has been the development of empirical programs for which high school and college dance bands have been developed. The best known and most dynamic teacher in this field is Marshall Brown, who has been called "the John Dewey of jazz." Founder of an amazing band of teenagers from a Farmingdale, New York, high school that scored the surprise hit of the 1957 Newport Festival, he later started the Newport Youth Band, composed of students, aged fourteen to nineteen, from the Greater New York area, and coached it into such remarkable shape that its performances could often be mistaken for those of a veteran professional ensemble.

No less concerned than Brown with the encouragement of youthful talent is Canada's Oscar Peterson, the award-winning jazz pianist and composer. Two years ago Peterson became the first jazz celebrity ever to start his own school while continuing his distinguished career as a performer. The Advanced School of Contemporary Music, founded by Peterson in Toronto, includes on its faculty the other two members of Peterson's trio, drummer Edmund Thigpen and bassist Ray Brown, with composer-clarinetist Phil Nimmons as a major participant. Though Peterson spends part of each year on tour, he devotes several months annually to teaching, and hopes eventually to develop a regular, year-round academic course at the school, with classes for students of all the principal instruments.

In addition to Peterson's unique venture, there are, of course, a number of music schools and specialized colleges that have recognized the need for jazz tuition. Classical music schools such as Juilliard have included jazz classes for some years. Westlake College of Music, formerly in Los Angeles and now established at Laguna Beach, California, pioneered in the developing of dance band instructional techniques and numbers Bill Holman, of Kenton band fame, among its noted alumni.

Most celebrated of all the jazz academies is the Berklee School of Music in Boston. Originally known as Schillinger House (during those years, in the early 1950's, the brilliant young composer Quincy Jones studied there

under a scholarship), Berklee School has been responsible for developing, during the past five years, the extraordinary talents of a number of students from overseas, most of whom studied there under scholarships. Berklee's best-known instrumentalist-alumna is the Manchurian-born pianist Toshiko Akiyoshi, considered by many experts to be one of the two or three top feminine artists in present-day jazz. Gabor Szabo, former Hungarian Freedom Fighter, who arrived in the United States as a refugee, studied guitar and composition at Berklee and was a member of Marshall Brown's International Band seen at Newport in the summer of 1958.

By early 1961 it was estimated that between 15 and 20 per cent of the country's 30,000 high schools had established dance bands under official faculty supervision. The mushrooming of this movement inevitably caught the attention of the recording industry. Conscious that the teaching of jazz calls for frequent recourse to records for source material, Capitol Records started a jazz wing in its educational department and compiled a special catalog of twenty-eight jazz albums considered most suitable for use by educators. A "College All Star Dance Band," under the direction of a professional trumpeter, Don Jacoby, made a unique LP for MGM Records. The Newport Youth Band has been heard on Coral Records. Buddy De Franco launched his own label recently, Advance Guard Records, inaugurating a "Campus Series," the first release featuring him in collaboration with the University of New Mexico Stage Band. Ventures such as these have been important in drawing attention to the value of tuition in this field and the remarkably professional results that can be achieved.

Aware of the potential of bands like these in creating interest in the music (and ergo a greater number of musicians and a need for the tools of the trade), manufacturers of musical instruments soon began to aid the educational program. Several instrument firms have subsidized plans that enabled such celebrities as Buddy Rich, Benny Goodman and Buddy De Franco to attend high school and college band clinics.

As much music is taught during what are normally the vacation periods as during the regular semesters. A summer school of jazz was established at Music Inn in Lenox, Massachusetts, a sort of short-hair counterpart of the nearby Tanglewood. The first three-week course was given in August, 1957, with thirty-four students enjoying tuition by a faculty comprising such figures as John (Dizzy) Gillespie, John Lewis, Max Roach, Oscar Peterson, Jimmy Giuffre and Dr. Marshall Stearns, founder of the Institute of Jazz Studies, whose archives are invaluable to researchers. Dr. Stearns has been lecturing on jazz for many years at N. Y. U. and elsewhere and is the author of one of the best history books in the field, *The Story of Jazz*.

Though individual teaching has remained on a high level at Lenox, Music Inn has not attempted anything in the nature of a band clinic. The best-known summer school venture along these lines is a non-profit organization known as National Band Camp, Inc., founded in 1959 by Ken Morris, an Indiana ballroom operator, in cooperation with *Down Beat*. From an initial attendance of 156 students at its one-week summer session in Bloomington, Indiana, the project grew to two weeks and 276 students in 1960 and will be held this summer on a larger scale in three locations, at Michigan State, Indiana and Southern Methodist universities. The presence on the faculty, and the active participation and enthusiasm, of Stan Kenton and a number of his past and present sidemen, has been invaluable in establishing the prestige of the National Band Camp among the young potential jazz stars it attracts. Kenton himself described the aims of the camp in his article for the March, 1961, *International Musician*.

Many scholarships to the Band Camp, as well as to Music Inn, Berklee School and other ventures, have been provided not only by *Down Beat* but by record companies, booking agencies and individual musicians, all eager

to help accelerate the teaching and learning of jazz. A check for \$1,000 toward scholarship funds was given to Stan Kenton for the National Band Camp clinics by Herman Kenin, President of the American Federation of Musicians.

Incidentally, though the college groups, and orchestras at band camps, are usually described as "stage bands" or "dance bands," these are merely euphemisms in what is basically a jazz-oriented program. The need for these evasions, like the misgivings about the use of the term "jazz" in other areas, will soon disappear entirely.

Although the band camps and college courses require personal attendance, most of the specialized music schools mentioned have evolved systems of teaching by correspondence. The student who is unable, because of geographical, financial or other reasons, to attend classes, may find it possible to study through the mail, especially if he is concerned chiefly with theory — harmony, composition and jazz history — rather than with actual playing techniques.

The mechanics of the teaching of jazz are too complex to be examined here. Some of

(Continued on page fifty-three)

Left to right, upper row: Marshall Brown and Stan Kenton. Lower row: Oscar Peterson and Dizzy Gillespie.





# Over Federation Field . . .

Stations WBAL and WBAL-TV in Baltimore, Maryland, won recognition for their employment of musicians over an extended period in "live" radio and television programs, when on May 7 they were presented with plaques by the American Federation of Musicians at the concluding banquet of the Penn-Del-Mar Conference, in the Hotel Emerson in that city.

The "Awards of Recognition," presented by President Kenin, read, "in grateful appreciation of your significant contribution to the cause of live music in behalf of music and musicians."

WBAL-TV since August of last year has presented musician Ken Nealy, Monday through Friday, at the piano. WBAL radio has carried the entire series of Wednesday and Saturday night Baltimore Symphony Orchestra concerts over AM and FM, and, since the beginning of the year, has presented a four-man combo Monday through Friday evenings.

"It is only fitting," President Kenin commented, "that I, as the representative of more than a quarter-million professional musicians, take this opportunity to recognize formally the sig-

nificant contributions to the preservation of live music that these organizations are making."

Local 569, Quakertown, Pennsylvania, is planning a "monster celebration" for its entire membership to honor its fiftieth anniversary in July—it received its charter, July 5, 1911—when it will have an old-fashioned picnic. All bands, orchestras, combos, hill billies and other groups will be on hand to enliven the occasion. Prizes will be awarded for the best performances.

All of the original officers who organized the local have passed away, with the exception of the present Secretary, Allen L. Grant, now rounding out his twenty-sixth consecutive year in that capacity. (Previously he was the local's vice-president.) The local has done much to improve conditions of musicians in that area and is in a strong condition financially.

The thirty-eighth annual Midwest Conference of Musicians was held in Cedar Rapids, Iowa,



President Kenin at the Midwest Conference held in Cedar Rapids, Iowa, April 16 and 17, was able to have a get-together with Harry James, whose band happened to be playing at the Armar Ballroom in that city. Left to right: Frank Monte, Georgie Auld, Assistant to President Kenin, Mr. James, Roy Ahlstrom of Armar, President Kenin, and George Buttkus of Minneapolis, A. F. of M. Traveling Representative.

on April 16 and 17. President Kenin addressed the group at the Sheraton-Montrose Hotel the first evening at a special banquet hosted by Local 137, Cedar Rapids, which is celebrating its sixtieth anniversary year. Delegates from a five-state area (Iowa, Minnesota, Nebraska, North Dakota and South Dakota) attended the business sessions. Other guests included Stanley Ballard, International Secretary; George Auld, Assistant to President Kenin; and George Buttkus, A. F. of M. Traveling Representative.

John Yunis, trumpeter member of Local 4, Cleveland, was declared the winner of that local's Slogan Contest, with his "Call for Live Music." This slogan will be used to decorate the outside east wall of the local's building at Carnegie and East 22nd Street, Cleveland.

Mr. Yunis will receive, as prize, ten shares in the local's Credit Union.



George Manupella accepts life membership card from Frank Zabukovec, secretary of Local 59, Kenosha, Wisconsin.

After thirty-six years as director of bands in Kenosha, Wisconsin, George Manupella, a life member of Local 59 of that city, has retired. At the same time he relinquished his position as director of the Kenosha Concert Band.

From the age of twelve George has been a member of a band, at first the Boys' Band of Ashtabula, Ohio, then bands in various Pennsylvania and Illinois cities. After World War I, during which he acted as clarinetist in the U. S. Army Band, he came to Kenosha and played lead clarinet with the Simco Band. For many years he was director of the American



President Kenin presides at the installation of officers at the Penn-Del-Mar Conference at Baltimore, Maryland, May 7.

Legion Band, after its demise becoming leader of the Kenosha Concert Band.

George insisted on paying the regular dues to Local 59 as long as he was actively engaged in the profession. On December 6, 1960, he applied for and was granted his Life Membership Card. On April 1st, he had been a member for thirty-nine consecutive years.

Max Targ, President of Americans for a Music Library in Israel, an organization dedicated to the mission of relieving Israel's hunger for music, has appealed for your support. The organization would like to receive cash and instruments of all kinds, new or rebuilt. They want to make a shipment to Israel early in June. Consign your contribution to Americans for a Music Library in Israel, 425 South Wabash Avenue, Chicago 5, Ill.

Sixty years of solid and steady growth were recognized April 10 at a dinner held by Local 138, Brockton, Massachusetts. More than three hundred Brockton citizens joined in the anniversary celebration. President John "Al" Garand welcomed the guests and introduced the guest speaker, Traveling Representative Andrew E. Thompson, who brought greet-

ings from the Federation and also presented the fifty-year Honorary Cards.

CARE packages, musical instruments, sheet music and money have been donations made by various locals to musical projects. However, it has been left to Local 802 to establish a sort of record by donating a tree to its home city, New York. Nineteen Music Trees (Ginkgo Biloba) were planted May 11 along 57th Street between 6th and 7th Avenues, an area called "the geographical music center of the world." Other donors of trees were the Modern Jazz Quartet (the Jazz Tree), the Friends of Dimitri Mitropoulos, the Camp Fire Girls (the Children's Music Tree), the Orchestra of America (American Composer Tree), the Friends of Arturo Toscanini, the New York Philharmonic and the New York City Ballet.

Local 802 also supplied the music—a concert band—for the occasion.

A concert was presented by the National Music Week Symphony Orchestra, conducted by Julius Grossman, on May 6, in cooperation with the Music Performance Trust Funds and Local 802, New York City. The concert featured instrumental soloists from the High School of the Performing Arts. A ca-

## HELP! HELP!



capacity audience was addressed by Al Knopf, vice-president of Local 302.

Earl D. Mendenhall, Middletown, Ohio, musician, was given a life membership in Local 321 of that city recently. His name has been synonymous with music in that city for three decades, during which time he has served the cause of the profes-

sional musician well. Throughout World War I, Mendenhall served as assistant band conductor aboard the USS Arkansas. He played first trumpet in the old Armco Band and later helped organize and direct the Middletown Municipal and American Legion Bands.

Arthur E. Streng, traveling representative of the Federation, made the presentation.

—Ad Libitum.



Sixtieth anniversary celebration of Local 138, Brockton, Massachusetts. Left to right: Andrew Thompson, traveling representative of the American Federation of Musicians; Arthur S. Kendrew, Maurice R. Cates, Charles R. Pratt, Lawrence Shaw, all fifty-year members of Local 138; John A. Garand, president of Local 138; and A. Leon Curtis, secretary-treasurer of the local.



Edwin L. Z'berg, California State Assemblyman (left), receives an Honorary Membership card in Local 12, Sacramento, California, from Tom Kenny, the local's President. Looking on is Ernie Lewis, West Coast Assistant to President Kenin. Z'berg was the author of the recently passed State Resolution condemning the use of foreign-made musical sound tracks. He represents the Ninth Assembly District which includes Sacramento, the Capital City of California.



**JOHN**

**LEWIS**

## SUCCESS WITH INTEGRITY

by Nat Hentoff

Although John Lewis and the Modern Jazz Quartet of which he is musical director have become one of the most internationally popular of all jazz groups, there has never been any suggestion from critics or other musicians that Lewis has traded any of his musical integrity in return for his accelerating success. There are differences among jazzmen concerning the "neo-classic" structure of many of the Modern Jazz Quartet's performances, but Lewis himself is thoroughly respected as a pianist, composer, and leader.

Lewis's compositions are among the most consistently impressive, personal and durable in modern jazz. They have included the evocative *Django*, a tribute to the late Django Reinhardt; *Fontessa*, a suite inspired by the Renaissance *commedia dell'arte*; the music

for the films, *One Never Knows* and *Odds Against Tomorrow*; the neo-Elizabethan *The Queen's Fancy*; *Sun Dance*, inspired by the Hopi Indians of New Mexico and Watusi dancers; and a recent album for brass, *The Golden Striker*, that includes several reorchestrated previous works and new pieces such as *Piazza Navona*, a description of the baroque architecture and other aspects of that Roman Square.

As this partial description of his work indicates, Lewis is a jazzman with a widely diversified cultural background and cosmopolitan tastes. A soft-spoken intellectual, who reads the *New Statesman* of London as well as the music journals, Lewis is also carefully tailored and a gourmet. A bachelor, his freedom is constricted only by his group's schedule of

engagements and his own schedule of composition. He has been known to fly to London from New York for a few days' rest which he takes by just walking around the city. He has a similar affection for the surface quiet of Boston. He collects rare musical manuscripts, is very well oriented in classical music, and, in the past, was a member for a time of the Schola Cantorum in New York.

In addition to his leadership of the Modern Jazz Quartet and his composing, Lewis is also musical director of The School of Jazz, in Lenox, Massachusetts, where he heads a faculty of leading jazz players for a month each summer. He is also musical adviser for the Monterey, California, Jazz Festival. With characteristic conscientiousness, Lewis becomes involved with nearly all aspects of that

INTERNATIONAL MUSICIAN



The Modern Jazz Quartet. Standing, left to right: Connie Kay, drums; John Lewis, piano. Seated, left to right: Percy Heath, bass; Milt Jackson, vibraharp.



annual event from selection of musicians to lighting and staging.

Lewis was also one of the first modern jazz leaders to give serious attention to where his group could best be heard. (The Modern Jazz Quartet, incidentally, is economically a co-operative.) Lewis is convinced that certain types of jazz are best in a theatre; others are most in context in a night club; and some, such as the music of the Modern Jazz Quartet, is most advantageously placed in concert halls. Accordingly, Lewis has opened up several concert opportunities for jazz groups, especially in Europe where the Modern Jazz Quartet now spends at least half of each year. It has been the first jazz unit to play at festivals of contemporary music in Germany (Donauerschingen) and Italy (Maggio Musicale Fiorentino). Increasingly, the MJQ has also been touring European university towns. In America, it plays only a few night clubs, preferring concerts where the subtle shadings of its dynamics and the four-part strands of its collective improvisations can best be heard.

Lewis had originally intended to be an anthropologist. Born in LaGrange, Illinois, May 3, 1920, he was raised in Albuquerque, New Mexico. His father played violin and piano, and his mother had studied singing with Schumann-Heink's daughter. Lewis' musical education began at seven with lessons on piano and violin. He majored in anthropology at the University of New Mexico, but became a music major in his final year. From 1942 to 1945, Lewis was in the army, serving in the musical branch of Special Services. He later studied at the Manhattan School of Music, where he received two degrees and taught. He had also begun working with jazz groups in New York shortly after the war, and his initial major composition, *Toccata for Trumpet and Orchestra*, was introduced at Carnegie Hall by the Dizzy Gillespie orchestra in September, 1947.

Before the Modern Jazz Quartet was organized as a regular unit in 1954, Lewis had served a diversified and challenging jazz apprenticeship. He worked and recorded with Lester Young, Illinois Jacquet and Charlie Parker. He was an integral part of the influential Miles Davis Capitol sessions of 1949-50 which heralded a return to a greater concern in modern jazz with group texture

and dynamics. He traveled as accompanist to Ella Fitzgerald.

For the past seven years, Lewis has shaped the Modern Jazz Quartet into a uniquely cohesive and resilient unit which emphasizes collective improvisation as well as the considerable solo skills of its members. In addition to Lewis, the MJQ now consists of Milt Jackson, vibraharp; Connie Kay, drums; and Percy Heath, bass. As British critic Max Harrison has observed: "Although their jazz is at times the most complex on the contemporary scene, it is almost among the most spontaneous."

Although, for example, Lewis has often used such classical techniques as fugal forms in structuring his pieces for the quartet, these frameworks are never rigid and the arrangements continue to change as the musicians' feelings toward the music alter. It was again Max Harrison who underlined the essence of John Lewis' achievement: "He has succeeded . . . in grafting a number of classical devices into the technique of jazz without doing violence to the spirit of the music . . . In all the MJQ's fugues, the episodes are improvised and are based on predetermined harmonic sequences. A considerable amount of the counterpoint in the group's other pieces would seem to be improvised too. Thus, the Quartet has brought about a rebirth of . . . collective improvisation."

Recorded illustrations of the MJQ at its best include *Django* (Prestige 7057); *Fontessa* (Atlantic 1231; stereo S-1231); the film score, *One Never Knows* (Atlantic 1284, S-1284); and *Modern Jazz Quartet* (Atlantic 1265; S-1265). There are also two superior albums of Lewis' piano. His style is lucid, economical, and intensely lyrical (*The John Lewis Piano*, Atlantic 1272; *Improvised Meditations*, Atlantic 1313; stereo S-1313). Lewis has also

scored a characteristically glowing album for brass, *The Golden Striker* (Atlantic 1334, stereo S-1334). Other Lewis compositions are contained in *Third Stream Music* (Atlantic 1345, stereo S-1345), a collection which combines the Modern Jazz Quartet, the Jimmy Giuffre Three, and the Beaux Arts String Quartet.

"Third stream music," a term first used by classical and jazz composer Gunther Schuller, refers to a newly developing form that draws upon elements of both classical music and jazz, but which basically is neither. It is too soon to determine whether it will indeed be possible to sustain this independent genre of contemporary music; but Lewis, along with Schuller, is certain to be among the more important workers in that direction. Lewis is also involved with blending jazz and the dance, and has written for ballet.

In whatever he does, John Lewis is particularly effective as a melodist. As Gunther Schuller has observed: "In a very simple, unspectacular way, Lewis combines the romantic and the classical in a judicious blending. His great melodic gift is very much in evidence. John has that rare ability to create a melody which is thoroughly conventional, immediately hummable, sounds as if one had heard it somewhere before, and yet is in fact absolutely original. Above all, this music has that unassailable quality of rightness for which there is no substitute."

John Lewis, in essence, represents the continuing evolution of the jazz performer and composer. He has a strong knowledge of and feeling for the jazz tradition, as is continually shown by the blues foundation for much of his work. He is also, however, constantly searching for further ways to expand the expressive possibilities of the jazz language and has been especially active in creating more challenging forms for jazz. Withal, his work is thoroughly individual and reflects his predilection for order and balance in all activities.

Lewis is one of the first jazzmen with roots in many cultures. He is at ease in baroque practices as in the blues, and can be as inspired by Renaissance architecture as by the memory of a jazz guitarist. He has already created an impressive and durable body of work, and I expect that all this is a prelude to even more significant achievements.

# Grace Castagnetta

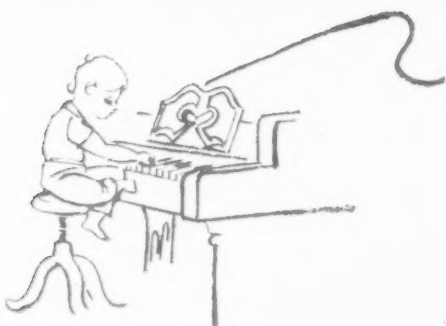
*Queen of Classic Improvisation*

*Interview obtained by Hope Stoddard*

● An amazing concert in New York City last year, which this writer attended, started off traditionally enough: a graceful, lithe pianist, Grace Castagnetta, gave finely-delineated interpretations of Vivaldi, Mozart, Brahms and Liszt. But then there set in a period of improvisation which paralleled even the feats of the greatest of jazz artists in their field. And, as added novelty, Miss Castagnetta built on themes called out from the audience by three of America's most distinguished composers. It was a display such as one would have to go back to the organ loft of Bach or the concert hall of Beethoven to see duplicated. Just as Frederick the Great summoned Bach to Sans Souci and gave him a theme on which to improvise—later, in score, to become Bach's famous "Musical Offering"—so here, in the audience in the New York concert hall, three famous composers, Cowell, Riegger and Dello Joio, supplied Miss Castagnetta, one by one, with a "theme," notes hummed impromptu, which she developed into a composition in the style of its respective creator. It was a *tour de force* rarely if ever witnessed since the heyday of improvisation more than a century ago.

Nor was this an out-of-the-ordinary example of Miss Castagnetta's art. Besides her regular tours, she has been sought out for "special" occasions. She has been a guest at the White House—Mrs. Roosevelt described her in "My Day" as the "smallest person ever to sleep in the Lincoln bed"; she played for the King of Sweden's Eightieth Birthday; she visited and played for the late Sibelius in Finland, and he picked a bunch of yellow pansies for her from his garden. La Guardia as Mayor of New York asked her to be soloist at a Central Park Concert. In 1959, at a soiree given for visiting Russian composers in New York, she improvised on themes contributed by Shosta-





kovich, Dankevich and Kabalevsky, as well as on themes contributed by American composers present: Harris, Kay, Mennin, Sessions and Schuman. In fact, year by year she has been offering her programs throughout the United States and Canada, as well as on tours in Europe and North Africa.

That such an unusual talent should have flowered in this age of learn-quick methods and short-cut routes is due in some part to the pianist's luck in parentage. Like Mozart, who may never have achieved more than token fame without his father's zeal, and Van Cliburn who was mother-trained to excellence before he ever came under the tutelage of Madam Rosina Lhevinne, Miss Castagnetta has been blessed with a mother, herself a genius at detecting and forming genius. Dynamic, decisive, with basic Scotch soundness (the lyrical urge in Miss Castagnetta probably derives from her father's Latin forebears), Mrs. Castagnetta was able to cope with her daughter's gifts with as competent a grasp as Grace Castagnetta herself copes with the keyboard.

"She was only fifteen months old," Mrs. Castagnetta relates of her daughter, "when I heard the piano sounding. I looked into the room to see who was playing. She'd humped herself up on the stool and there she was, playing *tunes*—ones she'd heard her older sister playing—and with both hands. Those fingers in the bass, playing the harmony. How did I feel? I was scared. Scared! What do you do with a child like that?"

In the ensuing months, the mother was to discover the answer for herself.

At first it was letting the child have full rein. Then, when Grace was four—"I felt something had to be done"—she took her to New York City from their home in Wood-Ridge, New Jersey, to play for Walter Damrosch. He counselled waiting a few years longer, until she could understand the value

of learning to read music. But Mrs. Castagnetta felt the child should be learning her notes right away.

So, shortly after, an audition before musical experts in New York was arranged. Mrs. Castagnetta, who remembers sitting up all night to sew a dress for the child, believes that this occasion was the turning point in her life. Dr. Nicholas Elsenheimer, one of the audience members, offered to teach her, but on the condition that she stop improvising altogether. "As long as she improvises it will take away all desire to read music." In fact, the problem that these two were confronted with in this child was the problem which often confronts versatile jazz players in their twenties. Is it worth while to take the hard way of learning to read music, when one can so easily exploit the curious and spectacular gift of improvisation?

The mother answered this question by taking Grace once a week into New York to study under Dr. Elsenheimer. The other days of the week she supervised the child's practice. But sound sense caused her to modify the teacher's dictum. "I figured that improvising was a natural thing. She loved to do it. We couldn't take that away from her." So the child was told, "You can go to the piano and play whenever you want to, but when I sit with you at the piano, you practice *with* the music." "Oh, she'd fake," reminisces the mother. "She was too quick for me. But I made her *prove* she was reading. 'Play that measure there . . . What's that note?'"

So, by slow degrees, music became a disciplined activity to the child, something with pattern, something with progressions, something with rules.

Today Grace Castagnetta says she never ceases to be glad that this was the course taken. She believes more and more that "any freedom, if it is to be intelligently utilized, must be disciplined."

The ritual of supervised practice every day, weekly lessons in New York, yearly concerts in Carnegie Recital Hall, had tangible rewards. By the time she was eleven years old, Grace had earned enough to buy a Steinway



Grand. Her appearances with the Liederkrantz Choral Society in New York each year got her, besides her fee, a beautiful doll.

In her twelfth year, Grace Castagnetta attended the Cologne *Hochschule* in Germany. The transition had been made relatively easy since the daughter of a neighbor in Wood-Ridge was the leading soprano in the Cologne Opera House. She had spread knowledge of this *Wunderkind* and had accompanied the child to Cologne herself, at the end of a summer vacation spent in America.

So for four years Grace stayed there, undergoing strictly classical training. In composition classes improvisation was absolutely forbidden. She remembers once she "faked" a composition in class and was made to stand in a corner until she promised she would never do it again. Now she says, "I'm glad they were so strict with me. Otherwise I should never have taken the trouble to learn and memorize long compositions. It is just the sort of discipline one must have to be a concert pianist."

So it was work, work, work. Along with her studies and long hours of practice, she was the one chosen to represent the *Hochschule* on special occasions. She played at the home of Adenauer, then Mayor of Cologne; played chamber music and acted as soloist in concerts up and down the Rhine. At sixteen she made her debut in the Berlin *Singakademie* and brought the staid audience members to their feet both with her interpretations of the masters and with the playing of some of her own compositions ("I improvised the encores but no one knew that").

Her graduation ordeal—it consisted of a week packed with tests not only of her performing ability but of score reading, sight-reading, counterpoint and composition—entailed the most work of all. She graduated with the highest honors, and, as a parting

(Continued on page twenty-seven)





# The Dukes Of Dixieland

By Dom Cerulli

● Once upon a time there was a band known as The Dukes of Dixieland. And they lived happily ever after.

Well, the story of the Dukes isn't really that simple, and the end is nowhere in sight. But the whole saga has been one of a direct path to success for the septet.

Essentially it's a family story. The Dukes of Dixieland were organized by Frank and Fred Assunto, and later included their father, Jac Assunto. The other chairs in the band have held a variety of excellent New Orleans musicians, among them such familiar jazz names as Pete Fountain, Harry Shields (brother of the late, famed Larry Shields, who popularized *Tiger Rag* while playing with the Original Dixieland Jazz Band), and Tony Parenti; and the band has been featured on several long-play records with Louis Armstrong.

In 1947, Frank and Fred Assunto were in high school, attending classes and aspiring to careers in professional music. They would get together with friends after school and have jam sessions. (After all, the locale was New Orleans.) Frank, the trumpet player of the group, also became the leader and sometimes

vocalist. Fred blew trombone. They called themselves the Basin Street Four. Sometimes they were the Basin Street Five, and, on occasion, were even the Basin Street Six. After a year or so of informal jamming, the Basin Street group landed its first professional job on the bandstand weekends at a seafood restaurant called Mama Lou's. There they played all the good old ones, some of the new ones, and earned local scale plus a share in the kitty of tips.

The next step in the climb of the Dukes, although they were now calling themselves the Junior Dixie Band, was a crack at the Horace Heidt musical competition. Heidt was bringing his nation-wide talent hunt radio show to New Orleans, and the Assuntos polished their group for a shot at the top prize: a chance to tour with the Heidt unit. For the occasion, the Junior Dixie Band became a septet, and Pete Fountain took over on clarinet.

The Junior Dixie Band won the top prize and toured with Heidt for six weeks. Their success on the road so exhilarated the boys that on their return they bought uniforms, became full-time professionals, and dubbed themselves The Dukes of Dixieland.

Starting out professionally was a bit rougher than playing part-time. At first the best they could do was snag monthly guest appearances at the meetings of the New Orleans Jazz Club. When the Club held its New Orleans Jazz Festival in 1949, the Dukes were featured. The following year, they landed a location stand at the Golden Slipper in Baton Rouge. Despite several personnel changes, the band swung through twenty-two solid weeks.

Next came the Famous Door on Bourbon Street, and a stint as house band there that lasted for more than four years. It was during this engagement that the band took a vocalist, Betty Owens. Pretty soon, Fred took a wife, this same Betty Owens. It was this latter event that led directly to the membership of "Papa Jac" in the Dukes in 1955.

Fred, Frank and Papa Jac Assunto

When Betty left the bandstand to present Fred with a child and, in turn, Jac with a grandchild, the elder Assunto was prevailed upon to take a leave of absence from his position as a teacher in the New Orleans school system to fill in. He became featured soloist on banjo and trombone. He has stayed on, adding his color to the music onstage, and his business experience to the management affairs of the band.

But, back in 1951 when the Dukes were high-stepping their way through the long stand at the Famous Door, they participated in the Summer Pop Concert season at Beauregard Square and came to the attention of disc jockey Roger Wolfe, who recorded the group for his New Orleans Bandstand label. That year they also recorded for Imperial Records, and the sides were later sold to RCA Victor for the now defunct Vik label. They have since been re-issued on the RCA Victor label. The old New Orleans Bandstand label sides are currently available on Roulette Records. The bulk of their recording from that point on has been done for the Audio Fidelity label, and has been phenomenally successful.

Legend has it that the Dukes finally decided to wind up affairs at the Famous Door

when a new policy was instituted—strip tease dancing. They did keep a memory of the spot in their books, though, a number called *339 Rag*, commemorating the Bourbon Street address of the Famous Door.

With Joe Delaney managing the group, they headed north and opened in Chicago, where they became an immediate hit at the Preview Lounge. Delaney wisely kept the group touring outside of New York while the interest and enthusiasm for their music built and built through their best-selling records. Finally, in January of 1959, they exploded on usually calm and sophisticated Manhattan at the Roundtable.

Their stand was so successful the group was signed to return a few months later, and a Dixieland policy was instituted at the spot. They popped up on TV shows such as Ed Sullivan's, Patti Page's, The Voice of Firestone, and the Pat Boone TVer.

Their recording director, President Sid Frey of Audio Fidelity Records, was named "Music Man of the Year 1958," and, in turn, he presented the Dukes with a check for \$100,000 advance royalties on their recordings. Frey's label was the first to issue a stereo record, and the Dukes were the first

jazz group to appear on stereo. The phenomenal sales of their records has been an industry eye-opener as well as a healthy stimulant to the playing of Dixieland all over the country. Their eleven Audio Fidelity albums have sold nearly 1,500,000 copies!

The most interesting fact about their playing is that it is carefully constructed and worked out in advance. The band uses every means of showmanship on the stand to sell the music. The music itself is controlled and played with crispness and precision. They manage to give the impression of improvising as they play, lending a great feeling of looseness and informality to their presentations.

They are perennials on the radio and TV jazz scene, and they have, virtually single-handedly, made Dixieland nearly as popular as it was during the earlier part of the century.

The three Assuntos, "Papa Jac," Frank, and Fred, are currently working with Jerry Fuller, clarinet; Rich Matteson, helicon; Stan Mendelson, piano; and Mo Mahoney, drums. With the exception of "Papa Jac," the group is barely into its 30s.

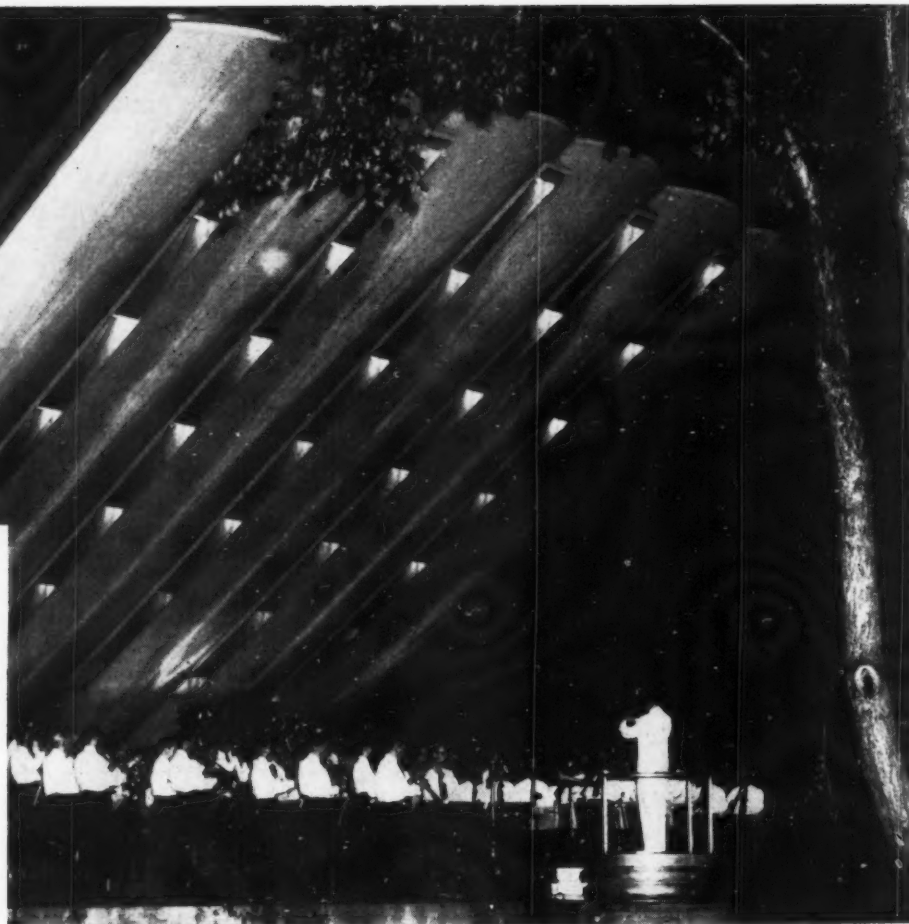
Once upon a time there was a group called The Dukes of Dixieland. They are still living happily ever after.

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# The Status of the Professional Concert Band...



Leonard B. Smith conducting the Belle Isle Concert Band

By Leonard Smith

The most important factor in the development of any fine ensemble is the care with which it is put together.

This "putting together" involves the size of the group, tonal balance, choice of music with regard to edition and arrangement, selection of the musical personnel. Then, to this, add the services of a thoroughly competent and discriminating musician-conductor, and good administration. The degree of care exercised in putting any band together is the decisive factor in determining its ultimate achievements. Given the same top-quality musical personnel as a first-class symphony orchestra, the same amount of rehearsal time, meticulously edited and arranged scores, and the services of top quality leadership, a band can achieve unlimited artistic heights.

Besides, there is an ineluctable charm in the concert band. We must exert every possible device and means to present band concerts which will portray this charm. My recommendations are proffered on the basis of my own experience both as a playing musician and as a conductor.

To my mind a fine professional concert band should contain not less than forty-five mature players. The accompanying chart represents what I consider suitable instrumentations for bands of three sizes. These are based on what is practicable and available in so far as literature and its performance are concerned. I have also tried to regard the tonal balance these groups will produce. Such instruments as harp and contra-bass clarinet are not *as yet* found in the majority of band scores,

hence are omitted. They can be added as occasion requires. It might be well to mention also that the instrumentations suggested here are not necessarily suitable for school bands. I have not tried to take into account the arrangements adapted for school band use, nor the quantity of sound developed by the young players in the aggregate.

80 PLAYERS	60 PLAYERS	45 PLAYERS
5 Flutes (Pic) 2-2-1	3 Flutes (Pic)	2 Flutes (Pic)
4 Oboes	2 Oboes	2 Oboes
4 Bassoons	2 Bassoons	1 Bassoon
18 B $\flat$ Clarinets (6-6-6)	16 B $\flat$ Clarinets	12 B $\flat$ Clarinets
4 E $\flat$ Alto Clarinets	1 E $\flat$ Alto Clarinet	1 B $\flat$ Bass Clarinet
4 B $\flat$ Bass Clarinets	2 B $\flat$ Bass Clarinets	4 Saxophones
4 Saxophones (A A T B)	4 Saxophones (A A T B)	4 Saxophones (A A T B)
6 Cornets	5 Cornets	4 Cornets
4 Trumpets	3 Trumpets	2 Trumpets
5 Horns	5 Horns	4 Horns
6 Trombones	5 Trombones	4 Trombones
4 Baritones	2 Baritones	2 Baritones
6 Basses	5 Basses	4 Basses
2 String Basses	1 String Bass	3 Percussion
4 Percussion	4 Percussion	

In the matter of seating, placing the woodwinds around the conductor in semi-circle and to the foreground gives these instruments opportunity to be heard without forcing on the part of the players. Placement of trombones, cornets, trumpets and baritones on low risers across the width of the stage allows their tone (which is directional) to come across and fuse with



On June 11, Leonard Smith begins his sixteenth year as conductor of the famous Belle Isle Band Concerts in Detroit. The high standards set for this organization by Conductor Smith have resulted in larger audiences, radio broadcasts and an ever-widening support from all quarters.

The band plays six evening concerts each week during the summer months in the Remick Band Shell. There is a complete change of program every night, so that during the two months' season, more than five hundred different compositions are played. The band, neatly attired with wine-red Italian silk jackets, makes a striking setting against the powder-blue background of the cantilever shell stretching into the sky.

With Mr. Smith's rich background in all phases of music, his association with the Edwin Franko Goldman Band as principal cornet soloist and first chair for six years, plus his many years of conducting, writing and arranging for bands, he is well qualified to discuss the professional concert band.

the tone of the woodwinds (which comes from the tone holes). I choose to place bass drum and cymbals (played by one player, by the way) in the center rear, with other percussion to his right and tubas to his left. Horns are placed stage-right to give as much forward direction of the tone as possible. Some modification or enlargement of this seating arrangement would probably be required, depending upon the size and acoustics of the particular concert area.

(The E<sub>7</sub> Clarinet, in the hands of an artist, is an exquisite sounding instrument. In the hands of less than an artist, it is not a pleasing sounding instrument, to my ear. That is why I have omitted, not overlooked, the instrument.)

The reader should understand that I do not use the term, "ideal," band; for, in my opinion, there can be no such term applied to a band any more than there can be to a symphony orchestra. Three German composers, for example—Mozart, Brahms and Mahler—wrote symphonies for different complements of instruments. Thus, it would be inexpedient to apply the term so. Likewise, no composition can be arranged to sound well with a band of eighty players and equally well with a band of twenty-five players.

Every concert should have as many rehearsals as possible. They should commence on the dot, with each player ready to play, his lips and fingers limbered up. The seating arrangement, placement of stands and distribution of music should be completed *before* rehearsal time. Players should not have to be distracted by these details, but free to concentrate on the work at hand. Music is a serious business and is treated as such by any player, once he realizes that the conductor and the other members in the administration also regard it seriously.

The choice of material to be exposed to the public ear is as important a consideration as any that can be mentioned. We must bear in mind that our purpose is to entertain, not to educate. If, however, some of the education rubs off in the process, so much the better.

Programming is an art. It is highly improbable that one could devise a series of programs which would satisfy the musical tastes of every person in the audience. But we can make the broad appeal and thereby hope to have something which will "hit home" with everybody.

I include in every one of my programs, in so far as is possible, something fast, something slow, something loud, something soft, something new, something old. Many times, one composition will qualify for several of these categories. I always include a waltz, an overture, some marches, something from grand opera, something from current shows or a contemporary work. Also a display piece. It is usually around this

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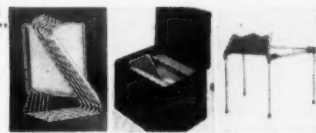
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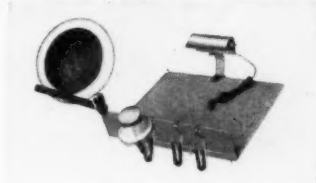


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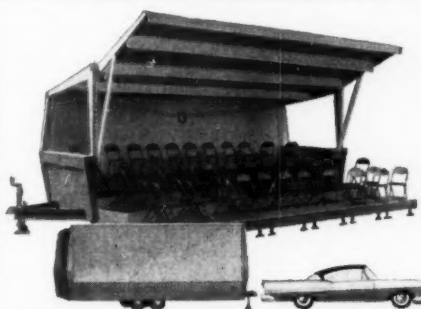
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## Status of the Professional Band

(Continued from preceding page)

display piece that I build the program. Playing the waltz at the conclusion of the concert seems to leave the audience happy and eager to return. Key relations are important. I make every effort not to follow one composition with another in the same key. The garnishment of solos and novelties heightens the interest and enthusiasm of the audience. My encore books are cherished items, for there are some 170 different pieces, of light nature, which make up these books. These encore books are always on the stands at every concert, enabling me to grant a wide variety of on-the-spot requests, on a moment's notice. They contain encores—extra numbers—which are, in reality, rewards for the audience.

One of a band's most attractive features is the variety of music it has at its command. We should not hesitate to draw upon music originally written for another medium if we can portray the music well. You and I have heard it stated on occasion that we should not play transcriptions with the band; that the band should have its own repertoire from which to draw. If that were so, and carried into all other mediums of musical expression, then I presume that we should not want to hear the twenty-one Hungarian Dances of Brahms played by other than piano, since he had not otherwise scored them. (Parlow and Dvorák did the orchestra settings.) The important factor to consider is the quality of the expression of the music itself.

The rapport built up between the audience and the band is important. If the conductor can, he should talk with his audience to explain the music or, by commenting on this or that phase, make it more enjoyable to his audience.

The decorum of the band personnel, both on and off-stage, should be beyond reproach; and, since the band is seen and heard, meticulous appearance should be of paramount importance.

On the selection of a conductor, look carefully and examine qualifications. He should be, or should have been, a capable performer on some instrument of the band. He should know theory, be able to compose and arrange. These should be qualifications he practices actively. A fine professional band does not respond to the conductor who himself is without training as a professional performing musician.

Concerning performance, it is well to remember that everybody has to have heard the "Stars and Stripes Forever" for a first time—or the "Poet and Peasant" Overture, or Tchaikovsky's "Marche Slav." We must bring freshness and enthusiasm to each performance. Let us try to make the next band concert the "concert to be remembered"—the most delightful musical experience of the year!

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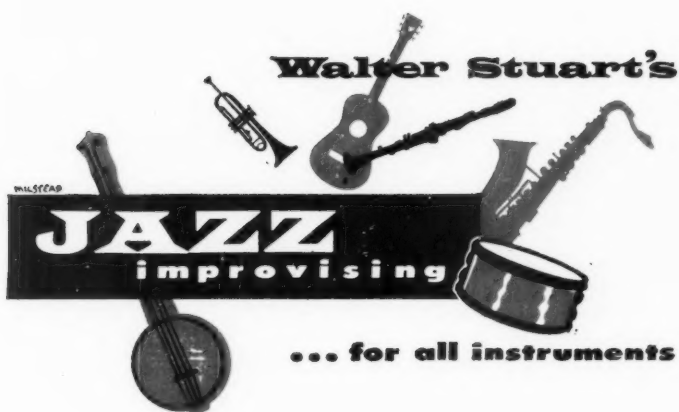
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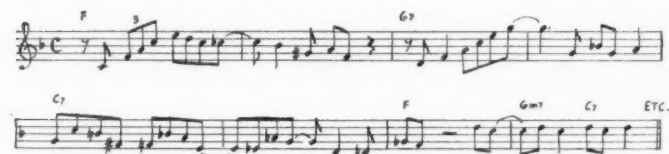


Any group of jazz musicians is capable of improvising ad-lib choruses on any song by basing its improvisations on the chords of that particular song. Whether this is done by ear or through technical knowledge of all chords and scales, the chord progression, nevertheless, becomes the frame on which the music is built. For the student of jazz the most frequently used chord sequences become the cornerstone of his compositions and ad-lib variations.

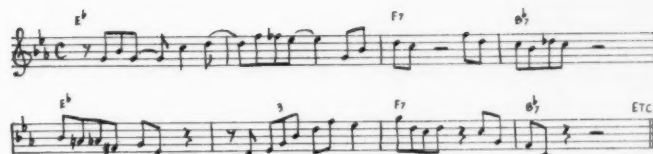
One chord progression found in many popular songs is: C - D7 - G7 - C (key of C Major). Each chord may remain for two beats, a full measure, or even two measures. In the song, "Darktown Strutters Ball," the C, D7, and G7 chords stay for two measures each. Two examples of jazz ad-lib on this chord progression will illustrate the typical jazz style of today:



Transposed to the key of F, the same chords would change to: F - G7 - C7 - F. The popular standard hit, "Honey," is based on this chord progression in F Major. Once again a jazz variation based on those chords should serve as an inspiration to the student of ad-lib playing.



In the key of Eb the chord progression changes to: Eb - F7 - Bb7 - Eb. In Gershwin's famous standard, "Love Walked In," this progression finds a practical application. While the Eb chord continues for two measures, the following F7 and Bb7 only remain for one measure each. Here is an ad-lib passage that may be used with those chords:



In the key of Ab the sequence changes to: Ab - Bb7 - Eb7 - Ab and thereby becomes the harmony for the old time favorite, "Oh You Beautiful Doll." A jazz improvisation on that progression is shown in the next example:



The student of jazz has the perfect means to develop his skill in a practical way by practicing ad-lib playing on popular chord progressions. Of course the true professional is able to improvise in all twelve keys.

The following chart transposes this chord progression for you. As mentioned before, each chord may be held for any length of time, thereby giving countless variations to the identical harmonic background:

- Key of C : C - D7 - G7 - C
- Key of G : G - A7 - D7 - G
- Key of D : D - E7 - A7 - D
- Key of A : A - B7 - E7 - A
- Key of E : E - F#7 - B7 - E
- Key of B : B - C#7 - F#7 - B
- Key of F# : F# - G#7 - C#7 - F#
- Key of F : F - G7 - C7 - F
- Key of Bb : Bb - C7 - F7 - Bb
- Key of Eb : Eb - F7 - Bb7 - Eb
- Key of Ab : Ab - Bb7 - Eb7 - Ab
- Key of Db : Db - Eb7 - Ab7 - Db
- Key of Gb : Gb - Ab7 - Db7 - Gb

Examples of typical ad-lib jazz based on the same chords are shown next. Each chord is held for one complete measure. It is suggested that the notes be analyzed closely, as this would be of great help in developing your skill in jazz improvising.



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## "Miff" Mole

Irving Milfred ("Miff") Mole, one of the country's leading jazz trombonists, died April 29 at the age of sixty-three.

Born in Roosevelt, Long Island, New York, in 1898, he made his instrumental beginnings on the violin and piano. He then took up trombone with the late Charlie Randall and a short time later was playing in a Brooklyn cabaret. Between club engagements, he toured with the pit band of the Orpheum Circuit.

"Miff" Mole then played trombone with the Original Memphis Five. After that band's first breakup, he joined Sam Lanin at Roseland in 1919, meanwhile recording frequently with the reorganized Memphis Five under a variety of names. In the mid-20s "Miff" became associated with Red Nichols. He also played with Ray Miller, Ross Gorman and Roger Wolfe Kahn.

After working on the staff at WOR with Donald Voorhees, he was with NBC for almost ten years, playing mostly classical music. During this time he came under the baton of the late Arturo Toscanini. He joined



Paul Whiteman in 1938, Benny Goodman in 1942, and then led his own Dixieland group for four years at Nick's in Greenwich Village. In 1943 "Miff" settled in Chicago and for several years played with small groups there. He returned to New York in the late 1950s and played many Dixieland sessions.

"Miff's" style, marked by a technical perfection, represented the change to a new conception of trombone playing. He was capable of giving out with a beautifully soft, velvet sound.

Some of his old associates had just completed plans to hold a testimonial for him on May 22.

Surviving are his wife, Alma; a daughter by a former marriage, Mrs. Muriel Mulle; a sister, Mrs. Madelon Raynor; and a brother, George Mole.

### FAVORABLE REPORT ON CREDIT UNION BY LOCAL 4, CLEVELAND

The Musicians Federal Credit Union of Local 4, Cleveland, is enjoying great success, according to a report presented by its president, Aubrey Moore, at its first annual meeting held early this year. As a measure of its success, it was announced that the Credit Union would pay interest to shareholders at the rate of 4 per cent. This was considered remarkable in an organization only in operation for six months, hardly time enough for members of the local to become aware of its existence, or to learn of the services it was prepared to offer both borrowers and shareholders.

In a report by Treasurer Duprey, share holdings as of December 31, 1960, were announced at \$34,858.74 and loans outstanding at \$32,414.98. Gross profit was \$1,056.67 and net profit after expenses was \$817.24. From the net profits, dividends of 4 per cent or \$494.52 were paid shareholders and \$322.72 was set aside for regular and special reserves.

Confidence in the Credit Union was expressed by everyone. Plans to enroll at least a thousand members were discussed and endorsed by the meeting. Since shareholders receive interest on their accounts comparable to that paid by other banking institutions, and in addition, have life insurance equal to their accounts at no cost to them, and since all loans are insured in case of death or disability, the goal of one thousand members should not be impossible of attainment.

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# GRACE CASTAGNETTA — Queen of Improvisers

(Continued from page nineteen)

gift from the school, received a letter of Clara Schumann, a precious document which she has since donated to the Library in her home town, Wood-Ridge.

Miss Castagnetta compares the intense concentration of those years with the attitude of some young people who come asking to study with her today. "Some of them can't play scales, can't express their ideas because they have not enough technique. Yet they expect to be made into expert improvisers." She believes that this lax attitude in the younger generation comes from their being constantly faced with automation which, they are told, "does everything better than human hands." She reminds such students that automation may recreate sounds but can never create form out of chaos, musical compositions out of noises.

Miss Castagnetta returned to America with her hard-won diploma and a considerable European reputation, but with little idea how one started a career in America. She was accepted as a scholarship student at Curtis Institute of Music but she knew she must earn extra money not only for herself—tuition but not board is paid for by the school—but for her family. So, besides that weekly bus ride to Philadelphia—she still experiences faint nausea at the sight of a Greyhound bus—she wrote incidental music for ballet. Also she became staff member of CBS, in which job she accompanied singers, supplied transition music, filled in when there was a line break, was heard as background music on the Voice of Experience, and on the Kaltenborn, Woolcott and Raymond Gram Swing programs. Here her disciplinary training stood her in good stead, what with singers who precipitately slid from one key to another and announcers who timed even her improvisation work to the split second.

## Brahms to the Rescue

All these engagements would seem to spell affluence, but at that time radio musicians were far less well paid than now. "One could put in a twenty-four-hour day and yet barely have enough to live on." During these hard times, Miss Castagnetta kept her head above artistic waters by practicing Brahms—practicing, practicing, whenever she could get near a piano and had a moment to spare.

Miss Castagnetta's first big break came when she was soloist with the Portland (Oregon) Orchestra. It was the Brahms Concerto she played. This led to other dates on the Coast. On her return East some six months later she began a period of network broadcasting: her own weekly series on CBS; one over NBC; one over WQXR; and a concert series with Robert Russell Bennett, conducting on WOR. She was associated for about ten years with Piano Playhouse, a network program on WABC.

It was through her Bach programs on CBS that she became acquainted with Hendrik Willem Van Loon. A series of fan letters which he wrote her led to their meeting. Later they collaborated on a series of eight song books, he doing the illustrations, she, the music. Since his death she has had several other collections published, as well as original compositions and a piano solo version of the Gershwin Concerto in F.

Through Van Loon's good offices, she played often before groups of musical cognoscenti, they entering into the excitement of her improvisations with intriguing and stimulating suggestions. These advised her to add improvisation to her musical programs. At first she was dead set against it—she aimed at building up a doctrinaire reputation. However, they persisted, and at last she saw the wisdom of their suggestions.

## The Dual Career

Her concert in Town Hall, New York, in the Fall of 1942 was received with such acclaim that it determined the course of her career. Since then, even as soloist with symphony orchestras—she has played with the New York Philharmonic, the National Symphony Orchestra, the Toronto Symphony and others—she has been asked to improvise, the themes sometimes being suggested by the orchestra men themselves. She is probably the only classical pianist today who furthers her career along these dual lines.

Though the improvisation periods of her concerts are informal—what with audience members suggesting themes, humming them, whistling them, sometimes even jumping to the platform and playing them out on the piano—they are by no means less masterly than the interpretive portions of the program. Miss Castagnetta feels that improvisation has its roots in rhythm and in a sure knowledge of harmony. But, while she stresses that a sense of musical form is essential and that "the more one knows about the highly unspontaneous sciences of counterpoint, harmony, structure, and form-analysis, the better," she recognizes that there is something else, something even more important. One can learn how to harmonize and how to develop musical ideas, but the creative flight is an innate gift—like having absolute pitch. It is there, and there is nothing one can do about it. So if, for Miss Castagnetta "improvisation takes over by itself," she adds gravely, "Even granting that improvisation springs from the subconscious, there must be some digital facility to bring it into play. In a word, you have to be able to move your fingers fluently around the keyboard. Besides this, you must conceive of a rhythmic pattern in the notes thrown to you. And, once you conceive it, you must stick to it."

Even without these firm notions of rigorous creativity, Miss Castagnetta would be forced to be "on her toes" during her improvisation periods, since most audiences seem to feel that this is a glorious chance to stump the expert. Thus when she asks for four notes, one each from four different members of the audience—thus guaranteeing an absolutely impromptu "theme"—the fourth suggester will invariably delight in throwing in a note which he hopes will make improvisation impossible. She remembers also an occasion when a local musical celebrity offered her the theme E, B, F-sharp, E-sharp, A and C-sharp, gave the exact note values and requested a composition derived from that in the form of a fugue! In such predicaments it's for her to save herself. The audience's fun lies in seeing how she will do it.

Then, there are the audience whims. "Everybody in Grand Rapids has heard the mailman whistle this theme," a member of that Michigan audience told her, and illustrated with a fair whistle technique. "We'd like to see what you'll do with it." In a college town she was asked to improvise on "love on the campus." Some audiences, she finds, are extra suspicious—deliver their themes to the platform in sealed envelopes.

But in whatever fashion the requests come to her, Grace Castagnetta converts the four lone notes into deft impromptus, intricate fugues, rollicking marches. Or she asks for themes—audiences give her anything from Beethoven's Fifth "Victory motif" to "Blues in the Night"—and improvises on them.

## Creativity Versus the Machine

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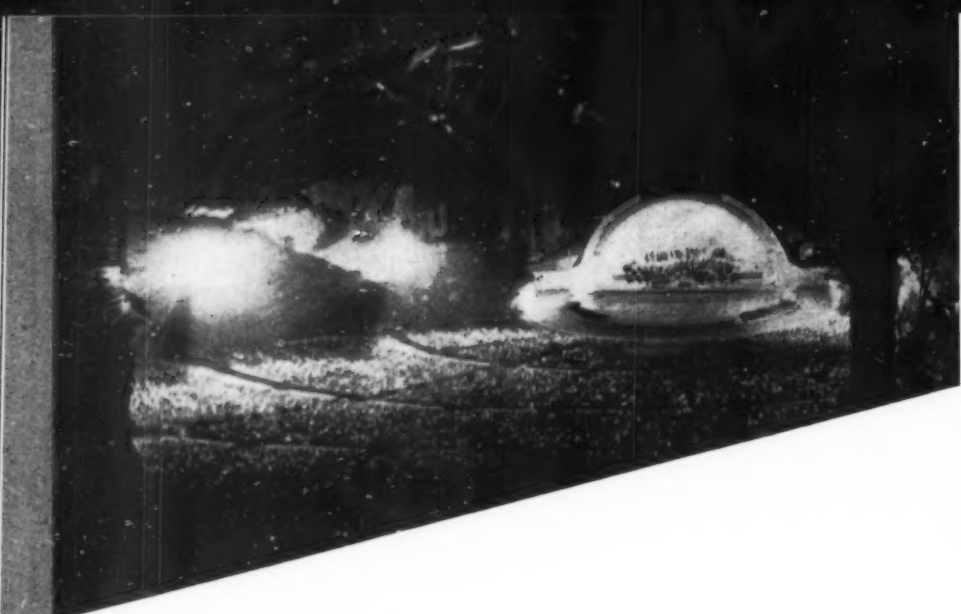
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# MUSIC



Hollywood Bowl

"Summer series" is, in a way, a misleading term. For it implies that the cities in question whip out of thin air orchestras of brand-new personnel, set up new office forces, round up "summer" listeners and get out of storage a repertoire of works expressly written for summer consumption.

Nothing of the sort happens. The employees of offices managing summer series are mostly the same men and women who have been arriving at offices at nine in the morning all winter long, to put in their day's work. Philanthropists and industrial executives who have backed winter music sign on the dotted line for summer music, too. John Jones, who occupies the bench up front at the stadium concerts, is the same John Jones who sits in Row A, Seat 21, in the winter series. Just as in any given city the houses built in winter and those built in summer use the same architects and carpenters, so symphonies either of December or June boast largely the same fiddlers, percussionists and winds. And as for the programs themselves, if a heavily interlined and befurred Mahler symphony sometimes gives way in summer to a lacy and frilly Strauss Waltz, yet the music of both is cut from the same bolt of masterworks—Classics, Romantics, Moderns. A city, in short, does not undergo a metamorphosis, come summer. It functions along the same human lines as it does the rest of the year—its aim to entertain and inspire listeners and to utilize and succor performers.

That is, cities with promising futures and livable presents do.

Let's take a look at the workings of some of these wise and far-seeing cities. Boston may be used as a sort of pattern, for the year-round musical fare it offers. Beginning next Fall, the season of the Boston Symphony will be fifty weeks, and will comprise 221 concerts. All its members will be paid for the fifty weeks. Henry B. Cabot, President of the orchestra's trustees, explains the move as fol-

lows: "The Trustees believe that the orchestra exists as a public institution supported by the public with a responsibility to perform before the public as often as possible without impairing its musical standards." This lengthening of the season will mean that the members "can concentrate on musical matters without the problems common to most symphony orchestra players of finding extra and sometimes non-musical means to support themselves."

These fifty weeks comprise seventy concerts in Symphony Hall, a Boston Pops series of nine weeks at Symphony Hall, three weeks of concerts at the Hatch Memorial Shell on the Esplanade of the Charles River, about twenty concert tours, and other commitments.

Kansas City, though it does not take over the whole of the Kansas City Philharmonic for its summer series, yet does establish a sort of record, since there is no real break in the city's music sequence. The annual winter seasons are now bridged by light opera and musical comedy all summer at the Starlight Theater. Financial backing for the more expensive productions do not however keep pace with the rise in their number. As the management itself admits, "Our professional musicians are still underpaid."

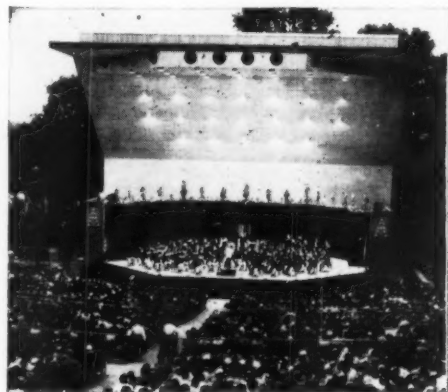
In the twelve lush weeks of music they provide in summer, St. Louis and Detroit show not only their civic pride but their solicitude for musicians. The St. Louis Municipal Opera puts on concerts every night during this period. Nine weeks of symphony concerts (three a week) are presented by the Detroit Summer Symphony at the State Fair Grounds Band Shell and three weeks on Belle Isle at the Jerome H. Remick Band Shell. Concerts by the Detroit Little Symphony are held for six weeks at the Central Pavilion of the Metropolitan Beach.

Chicago sustains two eight-week series, running, at least in part, concomitantly: the Grant Park and the Ravinia.

The Houston Summer Series extends for nine weeks, two concerts a week. Hollywood Bowl covers eight weeks, with three to four concerts a week. Seven-week series are given both by the New York Stadium Concerts (four concerts weekly) and the Cleveland Summer Orchestra (two concerts weekly). Six weeks of grand opera, four performances weekly, are provided by Cincinnati. Six weeks of symphony concerts are presented by Philadelphia (Robin Hood Dell, three a week). Pops concerts are given by Minneapolis (five a week), New Orleans (Crescent City Concerts, two a week), Milwaukee (Music Under the Stars, two a week), Birmingham (Alabama Pops Concerts, one a week), San Diego (Pops Concerts, one a week), and Atlanta (Pops Concerts, one a week).

Denver (Red Rocks Festival), Vancouver (Vancouver Festival), Baltimore (Mondamin Shopping Center Concerts), Montreal (Pops Concerts) sustain four-week series, one or two concerts a week.

Guest conductors are more in evidence for summer than for winter concerts. They are, however, the winter podium occupants simply playing a sort of game of musical chairs. New York, Chicago, Philadelphia, New Orleans, Toronto, Vancouver, run through a list, each of from six to nine guest conductors.



Robin Hood Dell

Some summer series, though, stick to the home conductor idea. Red Rocks Festival retains its winter conductor (Saul Caston), as does the San Diego Summer Symphony (Earl Bernard Murray). Often the winter's assistant or associate conductors take full charge in summer—witness the conductorships of Louis Lane of the Cleveland Summer Orchestra, of Valter Poole of the Detroit Summer Series, and of Frank Miller of the Minneapolis

INTERNATIONAL MUSICIAN

# S A YEAR-ROUND THING

"Pops." Other well-known conductors of their own summer series are Edwin McArthur of the Municipal Opera in St. Louis, Leonard Smith of the Belle Isle Band, Roland Fiore of the Kansas Starlight Theatre, Walter F. Moeck of the Alabama Pops, John Anello of the Milwaukee Music Under the Stars, and Albert Coleman of the Atlanta Pops. And of course there's Arthur Fiedler of the Boston Pops and the Esplanade Concerts. In Texas, Ezra Rachlin, winter conductor of the Austin Symphony, treks some two hundred miles southeast to conduct the Summer Symphony in Houston. The opening concert of the Montreal Pops, May 2, featured Walter Susskind, permanent conductor of the Toronto Symphony. Leo Kopp and Hermann Herz are co-conductors of the St. Paul Pops.

The members of the summer orchestras—are they wanderers or stay-at-homes? Mostly stay-at-homes. Baltimore and Toronto use in their summer orchestras around fifty men from their winter orchestras; Houston and Milwaukee each forty-five; Birmingham, forty; Kansas City, thirty-five. The winter orchestras of New York, Chicago, Philadelphia, Detroit, Cleveland, Denver and Vancouver move into the summer seasons with practically the same personnel, barring a few subtractions. Two orchestras, those of Boston and Los Angeles, make the shift as an entire body.

Changes of concert site *are* frequent, come summer, with the chosen spots usually parks, river banks or campuses. However, some summer series elect to remain indoors. The Vancouver Festival is held in the New Queen Elizabeth Theatre, the St. Paul Pops in the Ice Revue Palace, the Crescent City Concerts in the Municipal Auditorium. The Cincinnati Summer Opera uses a theater with a roof but no sides. The Ravinia concerts are particularly well-housed. The Pavilion (3,000 capacity) is under a permanent roof and the theater (seats 1,000) is entirely closed in. There is a Carousel restaurant on the grounds. Amplification carries the music clearly to the "lawn" audience.

Concerts move out-of-doors both to save hall rental and to accommodate the larger crowds

converging on these events. But there are drawbacks in the system, too. "We are at the mercy of the rain gods," admit the Robin Hood Dell people. However, they add tidily, "A concert cancelled because of rain is held the next evening. Artists are signed with a special clause in their contract, allowing for at least one rain postponement."

Audiences at the New York Stadium, Milwaukee Music Under the Stars, Birmingham's Alabama Pops, the Houston Summer Symphony, Denver's Red Rocks Festival and most others have some sort of postponement arrangements. The Hollywood Bowl management tells us with a ring of pride, "No concert has ever been cancelled because of rain." Does this mean the Company has never required even a postponement?

In good weather at least summer audiences as a rule are larger than winter audiences. The reasons are obvious: many series are free; people can loll on the grass, listen from cars and lounge chairs, or use the music to accompany them at their picnic lunches.

Who foots the bills for these summer concerts? The St. Louis Municipal Opera supports itself from ticket sales and concessions. It does have a guarantee fund, but so far it has not been necessary to call on guarantors. Ticket sales contribute toward the support of the New York Stadium Concerts, the Red Rocks Festival, and the Kansas City Starlight Concerts. Ravinia considers coupon books a valuable asset. A book contains twelve coupons, each worth \$1.76, which may be used for admission to the park or for the purchase of reserved seats in the pavilion. The special price of \$16.00 per book gives the purchaser a saving of \$5.00 or nearly 42 cents per coupon. Sales departments make good use of coupon books as gifts to their salesmen, customers or prospective customers. For a nominal amount, 120 employees are given admittance to Ravinia Park.

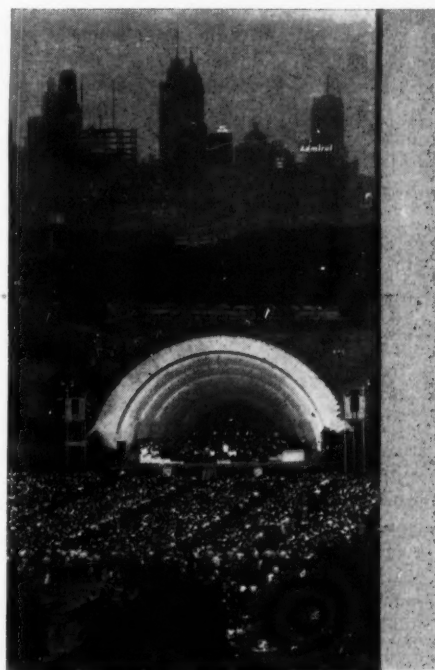
The Cleveland Summer Orchestra has special group discount rates, too. Benefiting by this, the fifteen hundred delegates and guests of the National Convention of the Travelers' Protective Association of America will attend

the opening concert—"Viennese Night" program, June 21; fifteen hundred members of the Women's Overseas Rehabilitation and Training Assemblage will be in the audience on "Herbert and Romberg Night," June 24; five hundred Cleveland Rotarians will be present on "Gershwin Night," August 5.

However, the musical organizations that can subsist on ticket sales, even with special discount rates and other gimmicks, are few and far between. What other means of support have the various summer series?

Industries and business organizations are cited as underwriters of the summer series in Boston, Kansas City, Detroit, New York, Vancouver and Baltimore. Civic leaders, "friends," philanthropists are listed as giving aid to summer orchestras in Philadelphia, New Orleans, Kansas City, New York, Denver, and Van-

*(Continued on page thirty-three)*



Grant Park Concerts



# Government Aid for the Arts

By Representative Carroll D. Kearns

(Continued from page ten)

argued that these commissions should parallel our National Science Board in their freedom from political control. Attention should be called to the fact that this group did not propose any plan for large-scale government employment of artists or subsidizing of the general art world.

## Bills Introduced

As a long time supporter of Federal recognition of and aid to the arts, I have also introduced a bill in the 87th Congress, H. R. 1942, which would establish a program of grants to States for the development of programs and projects in the arts. In introducing this bill, it was my hope: (1) to assist the States to inventory existing programs and develop new ones; (2) to assist in the construction of cultural centers; (3) to protect and preserve historic sites, buildings, or objects of historical, architectural or artistic significance; (4) to train leaders; (5) to assist symphony orchestras, art galleries, and educational institutions, including colleges and universities, develop and maintain cultural programs; and (6) to provide Federal financial assistance up to \$100,000 per State for these purposes.

The purposes of H. R. 1942 are, to be sure, comprehensive. Indeed, one could easily decide that the whole thing would better be accomplished through local and State effort. Such an approach is well within the dominant philosophy of the Nation—and is to be forever maintained. It is important, however, that we note the slow progress which the States and localities have been able to make in the general areas of cultural support. It seems to me that in these special times of an often troubled and very divided world, this Nation which holds freedom dearly should do more for the promotion and support of the arts—that man's right to individuality, to freedom and creativity be preserved.

## Pattern From Within

This very thought is underscored by Commission on National Goals which reported in 1960 to President Eisenhower. Writing about the relationships of the arts to the goals of this free and democratic society, the Committee states:

... Democracy conceives of the whole pattern of existence as being unfolded from within. To the extent that the democratic process is not distorted by plebiscites or the manipulation of public opinion, it finds the people not merely consenting to legislative enactments but generating the forces and impulses from which legislation—and indeed every common purpose and aspiration—is born. The image of such a society is not laid up in heaven. It is being made and

constantly remade by the myriad choices and decisions of the citizenry.

If this is true of the laws, it is certainly true of the arts in a democracy. The cultural life of a free people must be sought out. It cannot be decreed. It can be encouraged, guided, sustained . . .<sup>2</sup>

To provide this encouragement for the arts, this source of financial sustenance can be a vital function of the Government. It must become a function of the Government if we would extend to all people of the Nation, regardless of their various community cultural limits, or their conditions of economic circumstance, an opportunity to share in the learning, in the beauty, in the freedom of expression, in the rewards of sheer enjoyment which come from the arts. American culture must be made increasingly available to citizens of the smallest town and the most urban metropolis alike.

## Capital City Grant

One of the major concerns of members of the Congress introducing legislation for Federal support of the arts has been with the cultural tenor of the Capital City. This concern, in my opinion, is well founded, for there can be no finer means through which to stimulate local, community and State efforts than the development of Washington as a cultural center. In this respect, I have been concerned with two major need areas: first, the general need for greater attention to the cultural resources of the Capital City; and second, the preservation of historical places within Washington which reflect both the architecture of past times and the history of the Nation. To this aim I have introduced in the 87th Congress a measure which would establish a Commission on the cultural resources in the Nation's Capital, and provide a comprehensive plan for the effective utilization of such resources in carrying out a long-range program to make the Nation's Capital equal in cultural matters to the capital cities of other nations (H. R. 3982). I have repeatedly called attention to the need to preserve the landmarks of Washington which reflect our American heritage. There are some brash individuals who would, for example, destroy the historic beauty of Lafayette Square, just across from the White House.

Moreover, I join with those who urge that the brilliant architects of the Nation who have demonstrated their talents in the design of embassies and consulates abroad be more fully utilized in the design of future Government

buildings. Certainly the artistic flavor which is enjoyed in West Berlin can be enjoyed by all citizens who visit their Nation's Capital. We need not perpetuate mediocrity and pure utilitarianism in our government structures at home. It is interesting to note that the Commission on National Goals in its discussion of Government and the Arts gave a special emphasis to this point. It was stated:

... In the nature of things government cannot create art. That is no reason why it should not create a home for art—a feat which it is admirably qualified to perform.

... Apart from activities in support of the institutions of art, government is itself the great exemplar in this as in other fields. It creates standards and sets style in the course of pursuing its basic objectives. This is true of government at all levels, but particularly so of the national government. Washington has been involved in one way or another with the arts since its founding. It has been the great builder, the great coiner, the great printer and collector of books, and inevitably the repository of great works of art. The question today is not whether the government shall do these things, but whether it shall do them well or ill.

Up to now it has too often done them—if not ill—at least in a spirit of mediocrity. American stamps and coins have been inferior in design. Official buildings, from the post offices in the smallest towns to the great structures in Washington itself, have been undistinguished; and where fine buildings have survived from the past, they have often been damaged by tasteless additions or alterations . . . In the next decades, all that government sponsors and creates must indeed become the measure of the country's highest potentiality. Then it may be that our states and municipalities, catching the spirit of the federal government, will insist on something better in their public works than a meager spirit of utility.<sup>3</sup>

## The Danger of Cultural Lag

At the time of this writing, the world has acknowledged the accomplishment by the Soviet Union of one of the greatest feats of scientific and technological achievement of the times—the successful orbiting and return of a manned space vehicle. While I join with the many who applaud this accomplishment—and well it should be applauded—I shudder to think of the possible impetus this accomplishment, coupled with the present race for space, will do to further destroy the cultural climate, and the tendency of our young people to develop an appreciation for the humanities and the arts.

It is interesting to note that some of the leading scientific authorities of this country share this concern, and have urged that the arts and humanities be encouraged along with the complex technologies of this era. Calling attention to this need—to emphasize all phases of the development of the Nation—President Eisenhower in 1959 released a statement by the Science Advisory Committee on "Education for the Age of Science" and pointed out: "This report makes clear that the strengthening of science and engineering education requires the strengthening of all education." The report of the Science Advisory Committee emphasized:

A modern educational system should not only sharpen the intellectual capacities and

(Continued on the opposite page)

<sup>2</sup>Goals for Americans. Comprising the report of the President's Commission on National Goals. Columbia University. The American Assembly, 1960. p. 128.

<sup>3</sup>Goals for Americans. op. cit. p. 1444.



Mondawmin Starlight Pop Concerts

## Government Aid for the Arts

By Representative Carroll D. Kearns

(Continued from the opposite page)

curiosities of each new generation, should not only extract the essential core from ever-accumulating stores of knowledge, should not only find ways to produce new leaders equipped to add to these stores and to create all the new tools that the civilization requires; it must also produce citizens and leaders who will know how to use the knowledge and tools to advance social and cultural life.

We ought not speak of our educational tasks solely in terms of building and budgets or even of curricula. These, indeed, are necessary means to the end. But we must think of the end itself. The end is clear: to introduce the growing child, the youth, and the adult to the best and most essential elements of the intellectual and cultural experiences of previous generations.<sup>1</sup>

I think that John D. Rockefeller, 3d, who envisions the support of the arts as a public duty, clearly touched upon the heart of the current need within the Nation today for a role of the Government in the arts when he pointed out that "... today creative fulfillment is as important to man's well-being and happiness as his need for better physical health was fifty years ago... It is a responsibility... of the whole community, business foundations, individual citizens and government."<sup>2</sup>

It is my sincere hope that the members of the 87th Congress will review the present conditions, and see fit to enact a meaningful measure whereby the Federal Government may assume an active part in the promotion and encouragement of the arts in American culture. I urge your continued interest and support of legislation to accomplish this goal.

<sup>1</sup>Education for the Age of Science. Statement by the President's Science Advisory Committee. The White House, Washington, D. C., May 24, 1959.

<sup>2</sup>New York Times, October 7, 1959. p. 45. "John D. Rockefeller, 3rd, Envisions Support for Arts as Public Duty."

By Representative Frank Thompson, Jr.

(Continued from page eleven)

agement of the arts at home as well as abroad and thereby provide the needed national stimulus which will benefit all citizens.

I am in full agreement with the following excerpts from August Heckscher's chapter in the Report of the Commission on National Goals:

In the nature of things government cannot create art. That is no reason why it should not create a home for art—a feat which it is admirably qualified to perform...

Apart from activities in support of the institutions of art, government is itself the great exemplar in this as in other fields. It creates standards and sets style in the course of pursuing its basic objectives. This is true of government at all levels, but particularly so of the national government...

Government's obligation is, in brief, to keep its own house with a sense of beauty and fitness. In doing this, as in supporting art in different ways at different levels of the national life, government should not conduct a welfare program for deprived citizens, nor try to win the cold war by showing that we have more and better art than rival regimes. It should seek to encourage art for its own sake as an expression of what is noblest in the people's lives; it should seek to create for the public the finest objects to which our culture can attain.<sup>3</sup>

I am hopeful that the 87th Congress will enact a meaningful program of assistance for the arts.

<sup>3</sup>"Goals for Americans" (Washington, D. C.: Prentice-Hall, Inc., 1960), pp. 143, 144-145.

## Music Is a Year-Round Thing

(Continued from page thirty-one)

couver. A "Guarantee Fund" helps Ravinia in Chicago; a United Fine Arts Drive, the Cincinnati Summer Opera; the Musical Arts Association, the Cleveland Summer Orchestra. The annual Orchestra Fund Campaign in Cincinnati absorbs the deficits (several thousand dollars per annum) of the Summer Opera.

It is the proud record of Philadelphia, Detroit, Atlanta, Birmingham, Baltimore, Houston, Toronto, Vancouver, and Edmonton (Alta.) that they provide the wherewithal at least in part for their summer music series. Milwaukee Music Under the Stars receives country support; Vancouver and Edmonton provincial support plus federal support. In Boston, the Metropolitan District Commission provides the concert site of the Esplanade series free.

Among cities that receive aid from the Music Performance Trust Funds of the Recording Industries are Toronto, Chicago, Detroit, Atlanta, Birmingham, Baltimore.

Since one of the main reasons for having summer series is to tide the musicians over the scant season, probably the most important single item to consider in this article is the wage scale of the musicians during these series. The range is wide, contingent on the locality, the type of commitment and the respective orchestras' exchequers. After a study of the relative wages received by the orchestra members in the summer series herewith mentioned, we would conclude that musicians in Boston, New York, Philadelphia, Chicago, Cincinnati, Hollywood, Detroit, St. Louis, Cleveland, Kansas City and Denver would have little chance of finding greener fields even if they looked for them. Orchestra managements in these cities, we conclude, rarely have drifter problems. All of the series mentioned in the present article provide union wages during the season. Considered against the dearth of musical outlets in summer, such wages, even if provided but for a couple of weeks, are a godsend.

The average length of the summer season even in these twenty or so favored cities is but seven weeks. Aside from these cities and a few others with haphazard summer schedules, orchestra musicians are simply set adrift in summer—the very time when employment opportunities are scarce in practically every field. Some of these highly specialized artists become taxi drivers, real estate salesmen, camp counsellors. What other enterprise than the symphony orchestra would expect its employees to subsist on less than half a year's wages? Against this outlook, it is heartening to learn that at least three cities—Boston, Cincinnati and Montreal—have lengthened their summer concert seasons within the past year.

We shall be glad to hear of any other summer series planned for the purpose of extending symphonic seasons into the summer months.

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by Charles Perry

**An Interview With Mel Lewis**

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Although Mel is not generally thought of as a technician, his control of the drum-set is superb: he transcends tonal and durational barriers with ease.

Is it any wonder that his fellow musicians consider him to be one of the truly great drummers of this era?

Mel Lewis is currently with the Gerry Mulligan Concert Jazz Band. (Discography: Marty Paich Orch. "Broadway Bit" Warner Bros. Recording; Marty Paich Orch. "I Get a Kick Out of You" Warner Bros. Recording; Gerry Mulligan "Concert Band" Verve Recording.)

In the following, Mel Lewis speaks his mind on moot points in drumming.

**Practice**

A drummer should *play* with a group at every opportunity. If necessary, he should organize his own sessions. Why? Because the personal contact with the ideas and concepts of other musicians is vital to his (a drummer's) development.

When a drummer does play (practice) by himself, it should be with the same intensity and spirit as performance drumming. A monotonous and dreary practice session will kill sensitive drumming faster than anything else.

What you practice should have a definite relation to performance drumming. If it doesn't, what is its purpose?

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### Pad

There are so many musical effects that can be attained with the skilled use of the cymbals, toms, snare, and bass drum. For example: rim shots; cross-stick shots; brush effects; tone variations, the kind that are produced by playing on different areas of the drum heads and cymbals; or by applying varying degrees of pressure (with a stick, brush, bass drum pedal, hi-hat pedal or bare hand) to the drums and cymbals. All this is lost when you practice on a pad.

### Practice Sticks

I can't see practicing with over-sized and abnormally heavy drum sticks. You can develop just as good a technique with your regular playing sticks.

As for metal sticks, they compel the drummer to practice on a pad—unless he is determined to completely wreck his drums. And practicing with metal drum sticks on a rubber pad isn't the way to develop a fine, sensitive touch on a drum-set.

### Reading

When I was in high school I didn't know how to read music. Because of this I wasn't eligible for the band.

Since the teaching staff did not include a drum instructor, the band director advised me to study another instrument so that I might learn to read music.

Well, I studied baritone-sax and learned to read—and much more: I learned to think as a horn—*musically*. I have carried this concept over to my drums.

Some drummers spend countless hours reading through one drum book after another. While this does train the eye for certain forms of rhythmic patterns, it practically ignores others, such as the sequence of patterns and phrases found in jazz writing. And what about drum-chart format (general style: make-

up) and drum-set coordination? These are missing in the traditional drum book.

Reading practice should include material that is the same as, or as close to, the drum-chart. (It is now possible to purchase replicas of professional drum-charts.)

### Interpretation

Try to get the musical effect intended by the writer (composer) or the arranger.

If the arrangement calls for a "hip" sound, treat it in a contemporary manner. If it requires a "swing" style (the style of the swing era) play it "straight." In either case, pay *strict attention to dynamic levels and durational effects*. Really good musicianship demands it.

Example: When playing figures with the ensemble, duplicate its effects: loud or soft; long or short.

For a short sound, strike the center of the snare drum; snap the hi-hats shut tightly; press the stick into the head of a tom; make a cross-stick shot.

For a long sound, strike a cymbal; hit the bass drum, instantly snapping the beat back; snap the hi-hats in an open position. Let them ring. Strike a tom and let the note sustain. Strike the off-center area of the snare drum (a semi-long sound).

Never, unless it is called for, play a figure with just one sound (every note sounding alike). Each note has a different texture and requires varying treatment.

Memorize as many rhythmic figures as possible. If you can't look at the figure and play it right-off (if you have to think about it) you will not play it as well as you should.

Always *sing* the figure, either aloud or to yourself. This applies when studying the figure (before playing it) and at the moment of execution. And sing with the feeling and articula-

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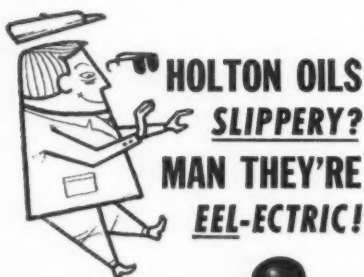
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tion of a horn. Then duplicate this feeling on the drum-set. In this way you will get a better blend between the drums and the horns.

When in doubt as to the correct interpretation of a figure or a phrase, consult one of the horn men. I always do—when ever in doubt.

#### Tuning

Drums that are too tight get a shallow and choked sound. I personally prefer fairly loose tuning. It enables me to get the loud sounds with a minimum of effort.

#### Drum Sizes

For big bands—large drums: bass drum 22" x 14" or more; snare drum 5½" x 14"; small tom 9" x 13"; large tom 16" x 16".

For small groups—small drums: bass drum 20" x 14" or less; snare drum 5½" x 14" or less; small tom 8" x 12"; large tom 14" x 14".

The same applies to drum sticks. A large, heavy stick is O. K. for a big band, but not for a small group. A fairly light stick is better because you don't have to hold back; you can play naturally without being overpowering. And *natural drumming* produces the best results.

#### Playing for the Soloist

Soloists differ as to the kind of accompaniment they prefer. Some like a "busy" style (one which supplements the basic time structure with many rhythmic patterns); others want "straight time" drumming (the basic rhythm with very little, if any, additional rhythmic embellishments).

If the soloist plays softly—*do the same!* If he swings hard and loud—open up!

Attempt to simulate the rhythmic and tonal mode of the soloist. What you play should correspond to his solo. You *must* consider his style.

#### Four-Bar Solos

Always listen to the soloist with whom you are "swapping fours"; then you can either duplicate his solo; answer his solo; extend what he has started; or play a contrasting solo.

Your "fours" should make sense. Solos that are purely technical (without thought and purpose) don't say anything. They have little or nothing to do with the context of the music.

#### Versatility

Varied experience has taught me that the professional drummer must be flexible; be able to "bend"—to "give." This is especially true in the commercial end of the music business, where the drummer must compromise "style" more than usual.

He must, however, be careful not to overdo it. He should go only as far as he can. It is not advisable for him to change his way of playing to please every record date conductor or dance band leader. To produce the best possible results, the drummer's *personality* must come through.

#### The Bass Drum

I don't use my bass drum with regularity. During the course of an arrangement I vary between "four," "two," and a series of rhythmic punctuation.

I prefer a light touch for "time" and a heavier attack for accents and figures.

This approach to the bass drum works fine for me, but it may not work as well for someone else. Some drummers have a naturally heavy touch and therefore must form their style accordingly.

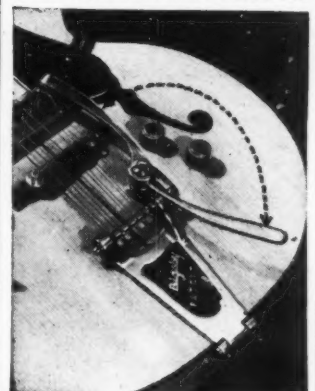
Observe the top drummers: you will discover that no two drummers play the bass drum in the exact same way.

#### Technique

Technique must be *functional*: the means by which a drummer communicates his "feeling" and ideas.

Speed by itself isn't worth a cent. It is the *control of hands and feet*, whether playing fast or slow, and *sensitivity of touch*, that are *all-important*.

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# SUMMER WORKSHOPS AND SCHOOLS

(Continued from page twenty-five of the May, 1961, issue)

## **Aspen Music School, Aspen, Colorado, June 26 - nine weeks**

*Executive Director and Dean of Music School:* Norman Singer.  
*Faculty:* Claus Adam, Adele Addison, Harry Alshin, Earl Bates, Keith Brown, Anshel Brusilow, Philip Farkas, George Gaber, Harold Goltzer, Victor Gottlieb, Hans Hotter, Grant Johannessen, Charles Jones, Rosina Lhevinne, Darius Milhaud, Madeleine Milhaud, Robert Nagel, Elemer Nagy, Zara Nelsova, Edith Oppens, Ruggiero Ricco, Olga Ryss, Stuart Sankey, Leopold Simoneau, Norman Singer, Eudice Shapiro, Brooks Smith, Lawrence L. Smith, Izler Solomon, Roy Still, Donald Thulean, Albert Tipton, Roman Totenberg, Jennie Tourel, Walter Trampler, Beveridge Webster.  
*Special Guests:* Juilliard String Quartet, New York Pro Musica.  
*Write:* Norman Singer, Dean, Aspen Music School, 111 West 57th Street, New York 19, New York. (After June 1, write to Aspen, Colorado.)

## **University of Wisconsin School of Music, Madison, Summer Sessions**

Music Clinic for outstanding students of voice, piano and organ (June 26 - July 15); National Harp Master Class for teachers and advanced students of harp (August 6 - 12); Opera Workshop for solo performers and opera coaches (August 13 - 20).

*Write:* University of Wisconsin, Madison, Wisconsin.

## **Allegheny Music Festival, Champion, Pennsylvania, July 2 - August 6**

*Director:* John Krueger.

*Advisers:* Roy Harris, Josef Gingold, Hugh Ross, Anshel Brusilow.

*Staff:* Kensley and Nancy Rosen, Alvin and Olga Myerovich, violins; Alan Iglitzin and Herbert Schroeder, violas; Robert Jamieson, cello; Theodore Lettvin, piano; George Goslee, bassoon; Charles Thompson, oboe; David Hite, clarinet and saxophone; Cloyd Duff, timpany; Byron Swanson, vocals.

*Write:* Allegheny Music Festival, Inc., 401 Fairgreen Avenue, Youngstown, Ohio.

## **Chamber Music and Composers' Conference, Bennington, Vermont, two weeks in August**

*President:* Alan Carter.

*Write:* Alan Carter, Middlebury College, Vermont.

## **University of Utah Jazz Workshop, Salt Lake City, July 17 - 22**

*Director:* Dr. William L. Fowler.

*Assistants:* Sheldon Hyde, George Shearing Quintet.

*Write:* Dr. William L. Fowler, Music Department, University of Utah, Salt Lake City 2, Utah.

## **Rocky Mountain Percussion Workshop, Englewood, Colorado, June 19 - 24**

*Directors:* Jim Sewrey and Jerry Kent.

*Faculty:* Frank Arsenault, Remo Belli, Haskell Harr, Jerry Kent, Walter Light, Jr., William F. Ludwig, Jr., Joe Morello, Richard Schory, Jim Sewrey, Charles Watts, Sr.

*Write:* Rocky Mountain Percussion Workshop, 23 West Broadmoor Drive, Littleton, Colorado.

## **Duquesne University School of Music Workshop, near Lancaster, Pennsylvania**

Workshop for Student Conductors (June 19-23); Clarinet School (August 7-11).

*Director:* Don McCathren.

*Faculty:* Marvin Rabin, Frederick Muller, Col. George Howard, Dr. Frank Elsass, Walter Ehret, Fred Kepner, Alfred Reed, Matty Shiner, Captain Harry Meuser, Duff Thomas, Captain Robert L. Landers, Stanley Levin, Art Dedrick, Johnny O'Seekie, Les Saunders, Fred Pranzatelli.

*Write:* Dr. Gerald Keenan, Dean, School of Music, Duquesne University, Pittsburgh 19, Pennsylvania.

## **Master Class in Cello, La Jolla, California, July 17 - August 13**

Eleven sessions, each three hours in length, with Edgar Lustgarten, cellist.

*Write:* Art Center in La Jolla, 700 Prospect Street, La Jolla, California.

## **Illinois Summer Youth Music Camps**

Junior Band, Senior Vocal Camp and Junior Vocal Camp, June 18-July 1; Junior Orchestra and Senior String Camp, June 25-July 8; Senior Band and Senior Chorus, July 2-15; and Senior Stage Band, Senior Orchestra, Senior Piano Camp, July 9-22.

*Director:* Paul Painter.

*Write:* Professor Paul Painter, Director, University of Illinois, Division of University Extension, Urbana, Illinois.

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## Re: Bureau of Labor-Management Reports

This is the time of year when most labor organizations are filling out their annual financial report forms for submission to the U. S. Department of Labor Bureau of Labor-Management Reports. The Bureau maintains twenty-five area offices at which reporting labor organizations can get any assistance they may need in filling out the forms. The addresses of these area offices are as follows:

**EAST**  
**District of Columbia**  
Mather Building  
916 G Street, N. W.  
Washington 25, D. C.

**Massachusetts**  
708 Province Building  
333 Washington Street  
Boston 8, Mass.

**New Jersey**  
Room 459  
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**New York**  
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295 Main Street  
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233 West 49th Street  
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**Colorado**  
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821 17th Street  
Denver, Colo.

**Hawaii**  
680 Ala Moana  
Building, Room 306  
Honolulu, Hawaii

**Washington**  
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House Building  
5th Avenue and  
Madison Street  
Seattle 4, Wash.

### LANDRUM-GRIFFIN INFORMATION

Commissioner Holcombe, of the Bureau of Labor-Management Reports, has recently announced that many labor unions are *unnecessarily* filing new LM-1 reports. These informational reports are required to be filed *only once*, not annually. Even when changes are made in a union's method of operation or its constitution and by-laws it is not necessary to refile the LM-1 report, as the Bureau has available a simple form called LM-1A so that specific changes can be reported and the original report amended at the Bureau.

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# Temporary Extended Unemployment Compensation Act

(Second in a Series)

The temporary extended unemployment compensation program (known as TEC) provides additional benefits for workers who have exhausted their regular unemployment insurance rights since June 30, 1960, and are now unemployed. The Division of Employment Security has prepared a series of questions and answers explaining the TEC program which became effective in New Jersey on April 8. The first in the series appeared in the May issue (page 41). The second in the series follows:

Q. Who is eligible for TEC payments?

A. Any worker who has used up his unemployment insurance benefit rights since June 30, 1960—either because he received the maximum number of payments allowed, or because his benefit year ended, stopping his right to further payments—if he is now unemployed, able and available for work, actively seeking work and not disqualified under the other regular unemployment insurance eligibility rules.

Q. What is the total amount I may receive in TEC benefits?

A. You may receive 50 per cent of the total benefit amount on the claim you exhausted.

Example: If the amount awarded on the last claim you exhausted was for \$570 (\$30 a week for 19 weeks) the TEC will be for \$285 (\$30 a week for nine weeks and \$15 for the last week).

Q. How much are the weekly checks?

A. Except for certain pensioners, the weekly benefit amount will be the same as on the last claim which was exhausted.

Q. How are weekly TEC payments to pensioners different?

A. Under federal requirements, weekly TEC payments will be reduced for any person receiving a retirement pension financed in whole or in part by an employer he worked for in his base year—the 52 weeks before his last unemployment insurance benefit year began. However, TEC payments will not be reduced by social security, veterans, or other disability pensions.

(Third in a Series)

Workers who have exhausted their regular unemployment insurance rights since June 30, 1960, and are now unemployed, may receive additional benefits under the temporary extended unemployment compensation program (TEC). Those who meet the eligibility requirements, which include being able and available for work and actively seeking work, may receive up to half of their original benefit award, payable at their regular weekly benefit amount. The maximum payable is \$35.00 per week for not more than thirteen weeks.

The third in a series follows.

Q. What if I receive three or four TEC payments, get a full-time job and then get laid off again?

A. Your TEC payments will begin again if you file a new claim and still don't have rights under the regular unemployment insurance program. However, no TEC payment will be made for unemployment after July 1, 1962.

Q. If my TEC benefits are interrupted because new state benefit rights become available to me, will I lose my TEC rights?

A. No. You must claim your new state benefits first, and then any unpaid TEC benefits remaining to your credit may be claimed after exhaustion of such state benefits.

Q. My benefit year ended in May, 1960, and I have been unable to qualify for regular unemployment insurance ever since. Am I entitled to TEC?

A. No. TEC is paid only if benefit rights expired on or after July 1, 1960.

Q. My 26th and final benefit check was for the second week in April, 1960, but my benefit year did not end until September, 1960. Am I entitled to TEC?

A. No. Even though your benefit year ended after June 30, 1960, your rights ran out with your final benefit check in April.

Q. When does the TEC program end?

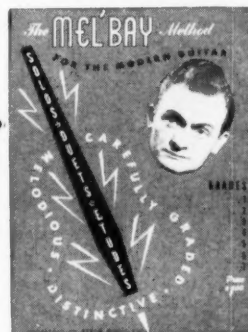
A. Benefits may be paid for any week of unemployment which begins on or before June 30, 1962, provided an initial claim was filed before April 1, 1962.

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**A Special Meeting of the  
INTERNATIONAL EXECUTIVE BOARD**

Washington, D. C., January 18, 1961

**and the Mid-Winter Meeting**

Tucson, Arizona

January 27 through February 10, 1961

**Special Meeting**

1730 "K" St., N. W.  
Washington, D. C.  
January 18, 1961

The meeting is called to order by President Kenin at 2:00 P. M.  
Present: Kenin, Harris, Ballard, Clancy, Repp, Stokes, Kennedy and Murdoch.

Executive Officer Manuti excused due to illness.

Henry Kaiser, General Counsel for the A. F. of M., also present.

Matters of interest to the Federation are discussed.

The meeting adjourns at 5:00 P. M.

**Mid-Winter Meeting**

Hiway House  
Tucson, Arizona  
January 27, 1961

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

Present: Kenin, Harris, Ballard, Clancy, Stokes, Repp, Manuti, Kennedy and Murdoch.

Also present: Leo Cluesmann, Secretary-Emeritus; and Ernie Lewis, Assistant to the President in the West Coast office.

The Board considers the following cases:

Case No. 666, 1960-61 Docket: "Charges preferred by Local 104, Salt Lake City, Utah, against member Harl Smith, Secretary of Local 474, Ketchum, Idaho, for alleged violation of Article 13, Section 1, of the A. F. of M. By-laws."

The matter is laid over.

Case No. 581, 1960-61 Docket: "Charges preferred by Local 721, Tampa, Florida, against Lindsay Meehan of Local 566, Windsor, Ont., Canada, for alleged violation of Article 16, Section 1a, of the A. F. of M. By-laws, in the former local's jurisdiction."

In its previous consideration of this case, the International Executive Board found Meehan guilty of the charges and imposed a fine of \$100.00 on him and, in addition thereto, directed him to pay his sidemen \$60.00 each for services rendered in making a commercial jingle.

On motion made and passed, it is decided that this case be reconsidered.

On motion made and passed, it is decided that Meehan be found guilty of the charges against him and that he be fined \$100.00, and, in addition thereto, he is ordered to pay his sidemen \$60.00 each (8 men), and Meehan be further ordered to make contribution to the AFM-Employers Pension Welfare Fund of 5 per cent of all wages earned computed at scale as required by Exhibit "C" of the National Agreement for Jingles and Spot Announcements.

Case No. 1330, 1959-60 Docket: "Claim of member Thelonius Monk of Local 802, New York, New York, against the Club 12, Detroit, Michigan, and Al Mendelsohn for \$930.71 alleged salary due him and his band covering services rendered."

The above case was considered together with the following case:

Case No. 930, 1960-61 Docket: "Charges preferred by Local 5, Detroit, Michigan, against member Thelonius Monk of Local 802, New York, New York, for alleged conduct unbecoming a member of the Federation."

On motion made and passed, it is decided that in Case No. 1330, 1959-60, the claim be allowed.

On motion made and passed, it is decided that in Case No. 930, 1960-61, Thelonius Monk be found guilty and that he be fined \$450.00.

Case No. 470, 1960-61 Docket: "Claim of member Leighton Noble of Local 47, Los Angeles, California, against Local 368, Reno, Nevada, for \$315.00 alleged due him."

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

Case No. 729, 1960-61 Docket: "Appeal of member Jose A. Montenegro, Secretary of Local 468, San Juan, Puerto Rico, from an action of that local in reinstating member Ramon Luis Pascheco."

On motion made and passed, it is decided that the appeal be sustained, and Local 468 be directed to submit the application for reinstatement of Ramon Luis Pascheco to the International Executive Board in accordance with Article 3, Section 6, of the A. F. of M. By-laws.

A communication is received from Local 592, Charleroi, Pennsylvania, requesting an interpretation on the legality of a proposed resolution presented to the local restricting the President of the local from running for that office more than one term.

On motion made and passed, it is decided that such a resolution would not be in the best interests of the local and/or its membership.

A communication is received from Local 482, Portsmouth, Ohio, requesting permission to change the name of the local from "Musicians Protective Union, Local 482, A. F. of M." to "The Harold D. Martin Musicians' Union, Local 482, A. F. of M."

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

A communication is received from Local 424, Richmond, California, requesting that members Art Fletcher and John Lewis, and former member Ray Corum, all of Local 6, San Francisco, California, be restricted from accepting engagements at "Tim's Club" in Walnut Creek for a period of one year from September 25, 1960. This is in addition to a fine of \$25.00 each imposed upon

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these musicians by the local, after due trial, for violation of local and Federation by-laws.

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

Other matters of interest to the Federation are discussed.

The session adjourns at 4:45 P. M.

Hiway House  
Tucson, Arizona  
January 30, 1961

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

All members present, including Leo Cluesmann, Secretary-Emeritus.

The International Executive Board considers the following cases:

Case No. 1300, 1960-61 Docket: "Appeal of the Hotel Fontainebleu, Miami Beach, Florida, from an action of Local 655, Miami, Florida, in rendering judgment against them in favor of member Lenny Dawson for \$369.60."

The local's reply to the appeal is read.

On motion made and passed, it is decided that the processing of this case be continued in the prescribed manner and the local's reply be submitted to the appellant for rebuttal.

Case No. 873, 1960-61 Docket: "Appeal of member Leon Dorson of Local 655, Miami, Florida, from a ruling of that local that he cannot work in the La Ronde Room of the Hotel Fontainebleu under his direct contract."

The matter is laid over.

Case No. 981, 1960-61 Docket: "Appeal of member Armand Rosenbaum (Ross) of Local 77, Philadelphia, Pennsylvania, from an action of Local 655, Miami, Florida, in imposing a fine of \$250.00 upon him."

The above case is considered by the Board, together with the request of Local 655, Miami, Florida, that member Rosenbaum be restricted from playing in the jurisdiction of Local 655, Miami, Florida, for a period of six months.

On motion made and passed, it is decided that the appeal in Case No. 981, 1960-61, be denied but that the fine imposed be \$250.00, with \$200.00 held in abeyance pending Rosenbaum's future conduct as a member of the Federation.

On motion made and passed, it is decided that the request of Local 655 concerning the restriction on Rosenbaum be denied.

Discussion is held and consideration is given to the request of Local 369, Las Vegas, Nevada, concerning the duties of accompanists appearing with "package" shows in their jurisdiction.

On motion made and passed, it is decided that an accompanist may perform during any portion of a show in which the act for whom he was engaged is performing, but may not play any other portion of the show and under no circumstances shall he displace any member of the regular orchestra. Accompanists who are allowed to augment a local orchestra shall not displace any local instrumentalist on his particular instrument.

Discussion is held regarding the advisability of making another contribution to the Recreational Dancing Institute for the purpose of promoting dance bands in ballrooms. The type of publicity that was given

during the past year is considered by the Board.

On motion made and passed, it is decided that the Federation make another contribution of \$12,500.00 this year in the manner prescribed for the previous year.

A communication is read from Jackie Gleason in which he commends the Federation for its Best New Band Program and extends his appreciation for having been selected its Honorary Chairman.

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

A communication is received from Don S. Willner, Esq., in which he requests that the Federation purchase stock in the *Portland Reporter*.

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

Discussion is held regarding the Federation's Congress of Strings Program for 1961.

A communication is read from Local 677, Honolulu, Hawaii, in which inquiry is made concerning the conditions under which students from Hawaii may participate in the program.

On motion made and passed, it is decided that the number of scholarships for which the Federation would assume the cost of transportation be limited to one for each local where the distance involved exceeds 2,000 miles.

On motion made and passed, it is decided that scholarships in the Congress of Strings Program be limited to not more than two years for each individual scholar.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:05 P. M.

Hiway House  
Tucson, Arizona  
January 31, 1961

President Kenin calls the session to order at 2:00 P. M.

All members present, including Leo Cluesmann, Secretary-Emeritus.

Matters of interest to the Federation are discussed.

A report is received from Traveling Representative Suber in connection with his investigation of former Local 491, St. Thomas, Virgin Islands, U. S. A.

On motion made and passed, it is decided that the charter of Local 491, St. Thomas, Virgin Islands, U. S. A., be restored, with the understanding that the local officers comply with the duties as specified in the A. F. of M. By-laws.

The Board considers the following cases:

Case No. 701, 1960-61 Docket: "Charges preferred by Local 241, Butte, Montana, against member Don Rey of Local 586, Phoenix, Arizona, for alleged violation of Article 16, Section 1a, and Article 12, Section 18, of the A. F. of M. By-laws, in the former local's jurisdiction."

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

Case No. 865, 1960-61 Docket: "Appeal of Crooked Lake Hotel Corporation, Averill Park, New York, from a decision of Local 13, Troy, New York, in rendering judgment

(Continued on page forty-eight)

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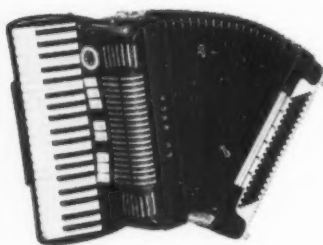
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**Statement of Assets and Liabilities at April 1, 1960,  
and at March 31, 1961**

(Pennies Omitted Throughout)

ASSETS AND LIABILITIES	Start of Reporting Period: April 1, 1960	End of Reporting Period: March 31, 1961
<b>ASSETS</b>		
Cash .....	\$ 708,151	\$ 705,216
Accounts Receivable .....	36,636	31,988
Loans and Notes Receivable .....	827	—
Investments:		
Government Obligations .....	\$2,116,061	\$2,215,538
Marketable Securities .....	883,002	982,701
Other Investments .....	475,000	225,000
Total Investments .....	3,474,063	3,423,239
Fixed Assets:		
Land and Buildings .....	110,994	107,775
Other Fixed Assets .....	203,725	200,582
Total Fixed Assets .....	314,719	308,357
Other Assets .....	60,278	112,387
Total Assets .....	\$4,594,674	\$4,581,187
<b>LIABILITIES</b>		
Accounts Payable .....	\$ 22,540	\$ 19,310
Loans and Notes Payable .....	—	—
Mortgages Payable .....	—	—
Other Liabilities .....	70,267	53,996
Total Liabilities .....	\$ 92,807	\$ 73,306
<b>NET ASSETS</b>		
Net Assets .....	\$4,501,867	\$4,507,881

**Schedule I—OTHER ASSETS**

Prepaid expenses .....	\$ 48,457
Inventories .....	63,930
Total .....	\$ 112,387

**Schedule II—OTHER LIABILITIES**

Claims collections .....	\$ 29,559
10% traveling surcharge refunds payable .....	16,913
Accrued taxes and expenses .....	3,024
Scholarship collections .....	4,500
Total .....	\$ 53,996

**Statement of Receipts and Disbursements for Reporting Period  
From April 1, 1960, to March 31, 1961**

CASH BALANCE AT START OF REPORTING PERIOD .....	\$ 708,151
<b>RECEIPTS</b>	
Dues (or per capita tax) .....	\$ 519,320
Fees, fines, assessments and work permits .....	3,638,455
Sales of supplies .....	—
Investment income .....	103,274
Loans received .....	—
Sales of investments and land and buildings .....	450,000
Receipts from repayment of loans .....	827
Receipts from members for transmittal to charities or other organizations or for disbursement on their behalf .....	242,072
Receipts from other sources .....	459,270
Total receipts .....	\$5,413,218

(Continued on the next page)

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**CORRECTION**

The May, 1961, issue had in its "Letters to the Editors" department on page thirty-six, a letter written by Howard Nichols. Due to an error in editing, Wilbraham, Massachusetts, was mentioned as having a population of 175,000. It is Springfield, Massachusetts, that has this population. Wilbraham, a suburb of Springfield—and the home of Mr. Nichols—has a population of less than 5,000. Mr. Nichols is a member of Local 171, Springfield.

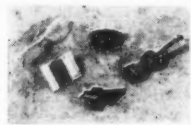
**INTERNATIONAL MUSICIAN**

Statement of Receipts and Disbursements—Continued

DISBURSEMENTS

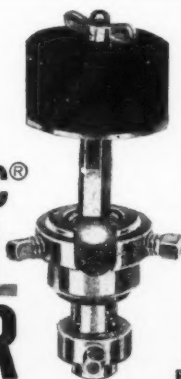
Per capita tax, fees and assessments	\$ 186,894
Other payments to affiliated organizations	—
Disbursements to officers and employees:	
Salaries	\$ 925,170
Allowances	5,000
Other disbursements	70,407
<b>Total</b>	<b>1,000,577</b>
Office and administrative expense	289,836
Educational and publicity expense	75,621
Fees for legal services	138,418
Fees for other professional services	20,300
Benefit payments	44,813
Loans made by organization	—
Contributions, gifts, and grants	50,430
Purchases of supplies	93,017
Purchases of investments and land and buildings	419,194
Taxes	32,391
Disbursements on behalf of individual members for purposes specially designated by them	240,895
Other disbursements	2,823,767
<b>Total disbursements</b>	<b>5,416,153</b>
<b>EXCESS (or Deficit) OF RECEIPTS OVER DISBURSEMENTS</b>	<b>(2,935)</b>
<b>CASH BALANCE AT END OF REPORTING PERIOD</b>	<b>\$ 705,216</b>
Schedule III—RECEIPTS FROM OTHER SOURCES	
Unclaimed traveling surcharge receipts, amounts held in suspense, reimbursement from a semi-related trust fund and others	\$ 25,870
Printing sales, misc. subscriptions and advertising	433,400
<b>Total</b>	<b>\$ 459,270</b>
Schedule IV—PURCHASES OF INVESTMENTS AND LAND AND BUILDINGS	
Marketable Securities	\$ 399,668
Furniture and Fixtures	17,314
Machinery and Equipment	2,212
<b>Total</b>	<b>\$ 419,194</b>
Schedule V—OTHER DISBURSEMENTS	
Refunds of taxes and surcharges to locals and members	\$1,959,373
Convention expense	360,944
Negotiations with radio and TV	7,930
20% tax relief committee	8,333
Local 47 controversy	89,446
Congress of Strings Contest	20,301
Best New Band Contest	56,155
Printing and publishing costs—printing plant	291,056
Donation to Inaugural Committee and other expenses in connection with President Kennedy's inauguration	30,229
<b>Total</b>	<b>\$2,823,767</b>

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**GOVERNMENT AID FOR THE ARTS**

(Continued from page eight)

U. S. has a vigorous and talented community of artists, educators, and supporters of cultural activities, and it is a tragedy to deny the federal government the benefit of their consultation and advice.

I have also introduced, this session, an amendment to the Historic Sites Act of 1935, giving the Secretary of the Interior authority to preserve any building or area of historical significance by halting a federally financed program until suitable plans for preservation have been prepared. Another bill would create a National Portraits Gallery in the historic Patents Office Building, soon to be vacated by the Civil Service Commission. Finally, I have urged amending the International Cultural Exchange and Trade Fair Participation Act to allow participation by students and teachers and not just professional artists. Each of these proposals, if passed, would serve as impressive testimony of the federal government's increasing concern for the cultural life and heritage of this nation.

The interest and concern expressed by President and Mrs. Kennedy toward culture and the fine arts are encouraging. The heartwarming appearance by Robert Frost and Marian Anderson at the Inaugural ceremonies created an impact of truly international dimensions. Mrs. Kennedy's campaign to furnish the White House with authentic early 19th century pieces, and her unflagging support for Washington's cultural endeavors create new grounds for hope among those who have never despaired of Washington's cultural future.

This nation possesses a unique and impressive cultural heritage.

The awareness that the federal government should actively assist in its propagation is unquestionably growing. This means neither federal control nor regimentation, but it does mean enlightened government encouragement—financial and otherwise—which exists in practically every country in the civilized world except the United States.

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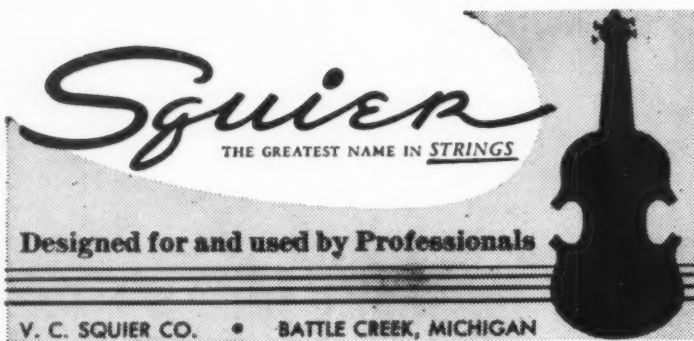
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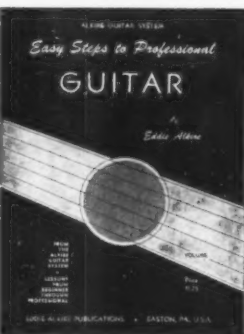
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WHERE THEY ARE PLAYING



**EAST**

Robert Panofsky, continental pianist-accordionist, has been entertaining at the Golden Door of the International Arrival Building, Idlewild International Airport, for over a year . . . Hal Etkin is signed for his second summer season as musical director for the Sands Beach Club at Lido Beach, Long Island, N. Y. Conducting the orchestra for the shows will be Joe Powers . . . Nat Harvey will appear at the Malibu Beach Club at Lido Beach for his fifth consecutive summer. He will conduct the orchestra for dancing every evening as well as for the shows with an array of top talent lined up . . . Erroll Garner is set for a June 25 date at the Tri-City Musical Tent in Albany, N. Y. . . . Doug Roe is in his second year of keyboarding at the Indian Room of the Hotel Niagara, Niagara Falls, N. Y. . . . A series of outdoor jazz concerts will be held at Old Forge in New York's Adirondacks. The first concert on July 1 will star George Shearing and on July 2 Cannonball Adderley will be featured . . . Composer-pianist Bernard Peiffer is appearing every Thursday, Friday and Saturday evening at Woodland Inn, Abington, Pa. . . . The producers of Music at Newport have booked many top names for the event scheduled for June 30 through July 3. Already signed at this writing are Cannonball Adderley, Louis Armstrong, Count Basie, Dave Brubeck, Ray Charles, Duke Ellington, Maynard Ferguson, Stan Getz, Lionel Hampton, Lambert, Hendricks and Ross, Carmen McCrae, Gerry Mulligan, Anita O'Day, Oscar Peterson, George Shearing, Horace Silver, Cal Tjader, Sarah Vaughan and Dinah Washington . . . The Hartford (Conn.) Festival of Music will present a jazz concert on June 28 featuring the Dave Brubeck Quartet. The second jazz program in this series will be held on August 16 when the Dwiki Mitchell-Willie Ruff Duo join with Ray Cassarino's group. . . . The Duke Ellington Orchestra will be at Storyville, Cape Cod, Harwich, Mass., June 17 to 22.

**NEW YORK CITY**

The Jimmy Palmer Orchestra is the current attraction at the Roosevelt Hotel Grill . . . On May 22 Jonah Jones opened a six-week stand at the Embers . . . Performers at the second New York "Daily News" jazz festival to be held at Madison Square Garden June 8 and 9 include Duke Ellington, George Shearing, Jonah Jones, Buddy Rich, Louis Armstrong, Dave Brubeck, Maynard Ferguson and Cannonball Adderley . . . Maynard Ferguson will play Birdland June 8 to 14 and August 3 to 16.

**MIDWEST**

Lawrence Welk plays a single concert performance at the Cincinnati (Ohio) Gardens June 12 . . . Billy Williams and his ten-piece band are currently doing a series of one-nighters throughout Illinois. Scheduled are appearances at the State Normal University, June 2; the Hub Ballroom, Edelstein, June 10; Soangataha Country Club, Galesburg, June 24; and the Hub Ballroom, July 1 and 22 . . . Dave Brubeck, Benny Goodman and Dinah Washington will headline this year's Indiana Jazz Festival at Evansville June 23 to 25 . . . The Dorothy Donegan Trio is set for a June 5 opening at the Embers in Fort Wayne, Ind. . . . The Larry Ward Quartet is due at the Flame Restaurant in Duluth, Minn., on the same day for an indefinite time . . . A three-day jazz workshop clinic will be given at the Conservatory of Music of the University of Kansas City by Dr. Gene Hall, June 15 to 17.



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**CHICAGO**

Don Glasser and his Orchestra will be featured at the Melody Mill through July 2 . . . The Ramsey Lewis Trio is booked for the Birdhouse July 10 to 30 . . . This year's Ravinia al fresco summer concerts will include four jazz and folk acts. Artists already signed are Count Basie, the Dukes of Dixieland and Duke Ellington. The longhair portion will be similar to previous years . . . Marion McPartland is due at the London House on June 20 for three weeks, followed by Red Nichols on August 8 for a like period.

**SOUTH**

The grand opening of Lakeland Amusement Park in Memphis, Tenn., will take place on June 3 with Skitch Henderson's Orchestra playing at the pavilion through June 10 . . . Dan Belloc and his Orchestra follow the Russ Carlyle Band into the Hotel Peabody in Memphis on June 12 for a two-week period . . . Jack Teagarden plays the Iroquois Gardens in Louisville, Ky., June 26 to July 1 . . . Red Nichols and his Five Pennies are booked for a one-night stand at the Music Hall in Houston, Tex., June 7 . . . The O'Brien and Evans Duo open at the Holiday Inn, Fort Worth, Tex., on July 3 . . . The Tic Tac Toe Trio (Pancho Punzo on piano, accordion and organ, Frank Galvin on sax and bass, and Joe Burch on drums) is now at the Carousel Cocktail Lounge in Miami, Fla.

**WEST**

Erroll Garner is booked for Hollywood's Crescendo from June 8 to 25 . . . Benny Goodman has re-formed his big band for a five-night series of dances at Disneyland Park . . . San Francisco's Fairmont Hotel has packed Russ Morgan for a summer date . . . Al Wallace will head the band in the Gas Buggy Room of the Jack Tar Hotel in San Francisco starting August 10 . . . Duke Ellington will emcee the Monterey Jazz Festival September 22 to 24. His band is set to play Saturday afternoon and Sunday night . . . The Lloyd Alton Combo has worked at the Firs, a dine and dance spot located thirteen miles south of Tacoma, Washington, for approximately twenty years . . . Don Baker's Music Makers, featuring vocalist Lynn Carole, are playing a lengthy engagement at the Broadmoor Hotel, Colorado Springs, Colo. . . . Lionel Hampton returns to the Flamingo in Las Vegas, Nev., on August 17 for a six-week stint . . . Sammy Kaye is set for the Riviera there, June 21 to August 16.

**CLOSING CHORD**

**CLAUDE M. STAUFFER**

Claude M. Stauffer, a life member of Local 411, Bethlehem, Pennsylvania, passed away on May 4. He was eighty-six years old.

During his long career as a musician, Mr. Stauffer directed the old Carlisle Indian School Band, the Loysville Orphans' Home Band, the Bethlehem Steel Company Band, the Bethlehem Tall Cedars Band, the Bethlehem City Band, and the band and chorus at Moravian College. He also led his own orchestra.


In 1924 Mr. Stauffer joined Local 411 and served the local as a member of its Executive Board, was its treasurer, and

in 1943 became its secretary. At the end of 1946 he retired as an active officer and was issued a life membership card in that local.

**A. GEORGE SHAW**

A. George Shaw, a life member of Local 386, Chicago Heights, Illinois, passed away on April 5. Born July 13, 1899, at Latrobe, Pennsylvania, he had served as secretary of Local 386 from 1923 to 1953, when he retired. During the 1920s and 30s he was leader of a group called The Floridians. He was active in the Illinois State Conference of Musicians and a delegate to the Conventions of the Federation from 1928 through 1952.

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# OFFICIAL BUSINESS

## COMPILED TO DATE

Local 506, Saratoga Springs, N. Y.—President, Chester Moore, West Ave., Saratoga Springs, N. Y. Phone: 1839.

Local 641, Wilmington, Del.—President, Delbert L. Simpers, 109 Winchester Place, Wilmington, Del. Phone: OL 4-8593 — Secretary, Ralph Morris, 1021 West Fifth St., Wilmington, Del. Phone: OL 4-4003.

Local 665, Topeka, Kansas—Secretary, Arnold Fitzgerald, 1312 North Taylor, Topeka, Kansas.

Local 679, Muskogee, Okla.—President, Bill Asquith, 2900 West Broadway, Muskogee, Okla. Phone: MURray 2-5402.—Secretary, William T. Cunningham, 1521 Irving, Muskogee, Okla. Phone: MURray 7-8175.

Local 709, Bozeman, Mont.—President, Percy J. Bronson, 215 North Church, Bozeman, Mont.

Local 730, Fort Myers, Fla.—President, Thomas Thawley, 107 Ortiz Ave., Fort Myers, Fla.

## WANTED TO LOCATE

We have been asked to cooperate in locating Bill Craig. On January 3, 1961, Mr. Craig came to Wichita Falls, Texas, supposedly from Florida, and played drums there with a local band at one of the country clubs. He went to see Dr. Bob Evans, Minister of the University Methodist Church in Wichita Falls. After hearing his hard-luck story, Dr. Evans gave him a personal check for \$10.00. Craig cashed this check the same day and then forged three others for a total of \$91.00. To make the checks look authentic he stamped on the checks "Musicians Local No. 367."

Mr. Craig is nice looking, of medium height and build, has wavy hair and his eyes protrude somewhat. He is

married and has two children. His wife, Phyllis, is reported to be a school teacher.

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

## DEATH ROLL

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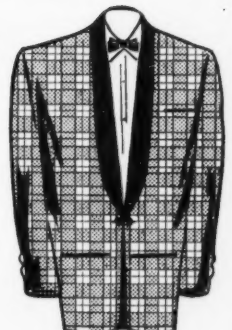
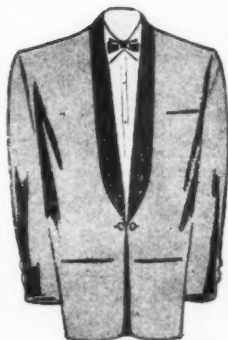
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## Mid-Winter Meeting

(Continued from page forty-one)

against them in the sum of \$703.00 in favor of member Joseph Crudo."

On motion made and passed, it is decided to postpone action pending receipt of further information from Local 13.

Case No. 748, 1960-61 Docket: "Claim of member Ray Eberle of Local 802, New York, New York, against The Diamond Beach Club, Wildwood, New Jersey, and Fred Cleim, Jr., employer, and Charles Cresh Orchestras, Philadelphia, Pennsylvania, Bookers' License No. 505, for \$29,890.00 alleged salary due him through breach of contract."

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

Case No. 845, 1960-61 Docket: "Claim of Frank J. Hogan Agency, Chicago, Illinois, Bookers' License No. 583, against member Charles Wright of Local 10, Chicago, Illinois, for \$1,462.50 alleged commission due up to August 9, 1960, plus accruing commissions."

On motion made and passed, it is decided that the claim for commissions be allowed up to and including the week ending July 26, 1959, in the amount of \$737.50.

Case No. 632, 1960-61 Docket: "Reopening of Case No. 1350, 1959-60: Claim of member Eddie Skelton of Local 556, Bristol, Tennessee, against member Bo Diddley of Local 208, Chicago, Illinois, for \$1,498.14 alleged expenses sustained through breach of contract."

On motion made and passed, it is decided to allow the claim in the amount of \$369.89.

Case No. 531, 1960-61 Docket: "Charges preferred by member James E. Adams of Local 274, Philadelphia, Pennsylvania, against member James Shorter, President of Local 274, for alleged violation of Article 23, Section 1; Article 18, Section 35; and Article 2, Section 5, of the By-laws of Local 274, and Article 13, Section 1, of the A. F. of M. By-laws; and charges preferred against members of the Executive Board of Local 274, Stanley Peters, Paul Mack, James Bowman, Joseph Thomas, Harry (Skeets) Marsh, Jr., and Charles Gaines for alleged violation of Article 5 of the Constitution, and Article 18, Section 75, of the By-laws of Local 274."

On motion made and passed, it is decided that all of the defendants be found guilty and they be directed to show cause why they should not be removed from office.

Case No. 826, 1960-61 Docket: "Reopening of Case No. 170, 1960-61: Appeal of The Ambassador Hotel, Los Angeles, California, from a decision rendered by Local 47, Los Angeles, California, against them in favor of member Dick La Salle and his Orchestra in the sum of \$1,581.05."

On motion made and passed, it is decided that the appeal be sustained.

The session adjourns at 5:30 P. M.

Hiway House  
Tucson, Arizona  
February 1, 1961

The session is called to order by President Kenin at 4:00 P. M.  
All members present.

Also present: Leo Cluesmann, Secretary - Emeritus; and Ernie

Lewis, Assistant to the President in the West Coast office.

Matters of interest to the Federation are discussed.

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

The session reconvenes at 7:00 P. M.

The following cases are considered:

Case No. 549, 1960-61 Docket: "Appeal of member Skippy Williams of Local 802, New York, New York, against the Club Cali, Greenbrook, New Jersey, and Phil Lippett, employer, for \$1,500.00 alleged balance salary due covering alleged breach of contract."

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

Case No. 736, 1960-61 Docket: "Appeal of member Vincent Magro of Local 186, Waterbury, Connecticut, from an action of that local imposing a fine of \$50.00 upon him."

On motion made and passed, it is decided that the case be remanded back to the local for proper trial.

Case No. 926, 1960-61 Docket: "Appeal of member David E. Callahan of Local 652, Modesto, California, from a ruling of Local 189, Stockton, California, in refusing him permission to become a member of that local."

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

Discussion is held regarding the Form B contracts used on engagements covered by the AFM-EPW Fund.

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

The question of chartering locals in Bermuda and Nassau is discussed.

On motion made and passed, it is decided that the matter be left in the hands of the President, who is empowered to make an investigation and report back to the Board.

President Kenin reports on a meeting held recently in New York City at the request of President Meany of the AFL-CIO, of representatives of all unions in the entertainment industry. This meeting resulted from a preliminary meeting held by those representatives of these unions who attended the ICFTU meeting in Brussels, at which time the formation of a Secretariat of unions in the entertainment industry not only in the United States, but in Latin American and South American countries, was recommended.

On motion made and passed, it is decided that the matter of establishing a Secretariat for musicians in the Western Hemisphere be referred to the President with power to act.

Other matters of interest to the Federation are discussed.

The session adjourns at 10:00 P. M.

Hiway House  
Tucson, Arizona  
February 2, 1961

The session is called to order by President Kenin at 4:00 P. M.  
All members present, including Leo Cluesmann, Secretary-Emeritus.

A communication is received from member Jean Goldkette, President

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of the National Artists Foundation, whose purpose is the development of professional careers in the creative and performing artists, in which he requests a financial contribution and endorsement.

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

An exchange of correspondence between President Kenin and the Musicians' Unions in New Zealand and Australia is read.

President Kenin reads to the Board a congratulatory message which he has sent to the noted pianist Van Cliburn concerning statements he has made in favor of the possible support of the arts.

President Kenin reads a letter which he has sent to the newly appointed chairman of the Federal Communications Commission (FCC), Newton N. Minow, soliciting his support in our campaign against foreign sound track on American-made TV film and motion pictures.

The members of the International Executive Board comment favorably on the recently compiled chart of the wage scales and working conditions of the major symphony orchestras in the United States and Canada.

A communication is received from George E. Murk of Local 73, Minneapolis, Minnesota, upon the occasion of his retirement as secretary-treasurer, in which he expresses his appreciation of the cooperation received from the officers of the Federation during his many years of service.

Communications are received from members Jessie Brown, of Local 208, Chicago, Illinois, and Martin Jones of Local 496, New Orleans, Louisiana. They suggest the publishing in Braille of various articles, including the Constitution and By-laws of the A. F. of M. and their locals.

On motion made and passed, it is decided that the prohibitive costs of such publications make the suggestions impracticable, but that these members be advised that their local unions are prepared to acquaint them with the rules and regulations of their local and the Federation.

A communication is received from the British Musicians' Union in which they protest against the activities of certain American composers-conductors in connection with British films.

On motion made and passed, it is decided that a communication be directed to these members calling their attention to this apparent violation of our 1958 agreement with the International Federation of Musicians.

A communication is received from Jackie Bright, National Administrative Secretary of the American Guild of Variety Artists (AGVA) advising of their new law effective February 1, 1961—"that any musician who is a member in good standing and who remains a member in good standing in the American Federation of Musicians, and who meets the qualifications as required, may receive a club date producer's franchise from AGVA, which allows him to utilize the services of our membership. However, the Board's feel-

ing is that any such musician who becomes a certified club date producer shall not act as a master of ceremonies, conduct a band, nor may play in the band on the same bill with the show that he has produced."

Other matters of interest to the Federation are discussed.

The session adjourns at 7:00 P. M.

Hiway House  
Tucson, Arizona  
February 3, 1961

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

All members present.

Also present: Leo Cluesmann, Secretary-Emeritus; Ernie Lewis, President's Assistant in the West Coast Office; and Federation general counsel, Henry Kaiser.

Brother Henry Roth of Local 47 appears before the Board at his own request. He speaks to the Board at great length, describing the background and setting forth the basis for a request for substantial monies from the Federation. At the conclusion he thanks the Board for the hospitality shown him and is advised that the Board will consider his request.

Member Roth is excused.

John Tranchitella, President of Local 47, Los Angeles, California, and Milton Foster, Secretary of Local 7, Santa Ana, California, appear and request a reopening of Case No. 702, 1960-61.

On motion made and passed, the request is denied.

Milton Foster discusses with the Board various matters involving Local 7 and inquires concerning the applicability of the AFM-EPW plan to members of the Federation.

He is advised accordingly.

John Tranchitella discusses with the Board various matters involving Local 47 and the Federation.

He is advised accordingly.

Members Foster and Tranchitella are excused.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:30 P. M.

Hiway House  
Tucson, Arizona  
February 6, 1961

Prior to the session being called to order by President Kenin at 4:00 P. M., the International Executive Board viewed a motion picture of the finals of the 1961 Best New Band Contest, which was held in Detroit, Michigan, on November 22, 1960.

All members present.

Also present: Leo Cluesmann, Secretary-Emeritus; Ernie Lewis, Assistant to the President in the West Coast Office; and Henry Kaiser, General Counsel for the Federation.

The matter of member Roth's request is considered and fully discussed.

On motion made and passed, it is unanimously decided that the request should not and cannot be granted.

The following cases are considered:

Case No. 974, 1960-61 Docket: "Charges preferred by member

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Henry Zaccardi, Assistant to the President, against members Henry (Hank) Levine, Ervin P. Coleman, Elliott Fisher, Roy Harte, Howard L. Heitmeyer, Harry A. Hyams, Leonard Malarsky, Myron Sandler, Albert Saparoff, Norman Seelig and Sidney Sharp, of Local 47, Los Angeles, California, for alleged violation of Article 24, Section 6A (2), of the A. F. of M. By-laws, and Paragraph 6 of the Phonograph Record Labor Agreement (January, 1959)."

On motion made and passed, it is decided that Henry (Hank) Levine be found guilty and that he be fined \$250.00, the entire amount of which is to be held in abeyance pending his future conduct as a member of the Federation. It is further decided that the charges against Ervin F. Coleman, Elliott Fisher, Roy Harte, Howard L. Heitmeyer, Harry A. Hyams, Leonard Malarsky, Myron Sandler, Albert Saparoff, Norman Seelig and Sidney Sharp be dismissed.

It is further decided that Rex Productions, Inc., Los Angeles, California, be directed to pay to the Federation within ten days from date for tracking which took place at the recording session at the rate of \$34.34 for each sideman, double for leader, plus a contribution of 5½ per cent to the A. F. of M.-Employer Pension Welfare Fund.

Case No. 1058, 1960-61 Docket: "Charges preferred by member Henry Zaccardi, Assistant to the President, against members Louis Brown, Al Lapin, Mischa Russell, Leonard Atkins, Gertrude Schrage, Joseph Quardi, Carl La Magna, Ted Rosen, Bernard Kundell, Joseph Livoti, Albert Saparoff, Walter Edelstein, Jesse Ehrlich, Nino Rosso, Charles Gates, David Pratt, Paul Bergstrom, David Filerman, Conrad Gezzo, Vito Mangano, Oliver Mitchell, James Salko, Frances Howard, Harold Diner, Herbert Harper, George Roberts, Wilbur Schwartz, William Smith, Edward J. Ross, Joseph Stabile, Babe Russin, Melvin Pollan, William Richmond, Nick Bonney, Jack Russin, Leo Shuken and Jack Hayes of Local 47, Los Angeles, California, for alleged violation of Article 24, Section 6A (2), of the A. F. of M. By-laws, and Paragraph 6 of the Phonograph Record Labor Agreement (January, 1959)."

On motion made and passed, it is decided that members Brown and Lapin be found guilty and they each be reprimanded. It is further decided that the charges be dismissed against all the others.

The following appear before the Board at their own request: Cliff Broughton, Business Manager; William Haughton, Attorney; and Charles Stern, Public Relations, representing member Ray Conniff; and Ronald Beckman and Fred Dale, representing General Artists Corporation. The representatives of GAC appeal to the Board the decision of the President's office in granting Ray Conniff a release from his exclusive management contract with their agency. Both parties present their evidence in detail.

The representatives are excused. After lengthy discussion, on motion made and passed, it is decided that the action of the President's office be ratified and the appeal of GAC be denied.

A communication is received from several members of Local 149, To-

ronto, Canada, concerning two matters involving the internal government of that local. One matter has to do with the local membership meeting of January 8, 1961, extending the meeting to February 5, 1961, whereas their by-laws provide that the regular meetings of the local shall be held on the first Sunday in January, March, May, October, November and December. The other matter has to do with the local Executive Board appointing a rank and file member as acting secretary, due to the illness of the secretary, thereby increasing the number of officers to fifteen, whereas the by-laws specify that there shall be fourteen officers.

On motion made and passed, it is decided that with respect to the action of the membership meeting, the members be advised that the action is in accordance with standard and accepted parliamentary procedures. It is further decided that, with respect to the other matter, same will be accepted as an appeal to the International Executive Board and will be processed in accordance with our regular procedure.

The session adjourns at 7:30 P. M.

Hiway House  
Tucson, Arizona  
February 7, 1961

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

All members present.  
Also present: Leo Cluesmann, Secretary-Emeritus; Ernie Lewis, Assistant to the President in the West Coast Office; Phil Fischer, Studio Representative; and Henry Kaiser, general counsel.

Executive Officer Kennedy reports that a proposed bill in the state of California, H. R. 19, which had for its purpose the encouragement of the use of high school musicians on competitive engagements, was defeated in committee.

A recess is declared at 12:15 P. M. The session reconvenes at 4:00 P. M.

The Board considers Case No. 865, 1960-61, which had been laid over from a previous session.

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

The Board considers Case No. 1040, 1960-61: "The appeal of Fentwell Enterprises, Inc., and Chester M. Shumate (d/b/a Club El Cid) from an action of Local 669, San Francisco, California (now Local 6) in allowing the claim of members Memry Midgett and Gary Miller in the sum of \$2,400.00."

On motion made and passed, the International Executive Board finds that the local had jurisdiction and sustains the action of the local (Executive Officer Kennedy not voting on this case).

The Board considers the following two cases together:

Case No. 175, 1960-61 Docket: "Charges preferred by Local 661, Atlantic City, New Jersey, against member Charles Peterson of Local 802, New York, New York, for alleged violation of Article 16, Section 1A, of the A. F. of M. By-laws, in the former local's jurisdiction."

Case No. 628, 1960-61 Docket: "Charges preferred by Local 77, Philadelphia, Pennsylvania, against member Charles Peterson of Local

802, New York, New York, and Bookers' 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 while these cases were submitted to the Board in writing, the Board feels that member Peterson should be given an opportunity to appear in person for a hearing in both of these cases.

(Executive Officer Manuti not voting in these cases.)

The Board now considers Case No. 666, 1960-61, which was laid over from a previous session.

On motion made and passed, it is decided that member Harl Smith be found guilty and that he be fined \$200.00 of which \$100.00 is to be held in abeyance, pending his future conduct as a member of the Federation.

A communication is received from Phil Fischer, Federation's Studio Representative, in which he advocates uniform Television Film agreements, and offers three alternative suggestions regarding same.

On motion made and passed, it is decided that the suggestions of Studio Representative Fischer, as cited in his communication, be adopted.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:00 P. M.

Hiway House  
Tucson, Arizona  
February 8, 1961

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

All members present, except Manuti, who is excused.

Also present: Leo Cluesmann, Secretary-Emeritus; Ernie Lewis, Assistant to the President in the West Coast Office; Phil Fischer, Studio Representative; Hal Leyshon, Federation's Public Relations Director; and Henry Kaiser, General Counsel.

Treasurer Clancy makes a report on the 1961 Best New Band Contest. An analysis of the publicity received from this program is submitted by Mr. Leyshon. The subject matter is fully discussed by the Board.

On motion made and passed, it is decided that the Federation continue a Best Band Program for 1962. It is further decided that the national program be abandoned and a regional program be instituted.

The Board considers Case No. 873, 1960-61, which had been laid over from a previous session.

On motion made and passed, it is decided that no action be taken inasmuch as the subject matter is now moot.

A communication is received from member Glen Bricklin of Local 279, London, Canada, in which he contests the recent election of officers in that local.

On motion made and passed, it is decided to treat this matter as an appeal and process same in the manner prescribed by our laws.

A recess is declared at 12:10 P. M. The session reconvenes at 4:00 P. M.

All members present, including Manuti. Also present: Cluesmann, Fischer, Lewis, Leyshon and Kaiser.

The following officers of Local 771, Tucson, Arizona, appear: Gaynor Stover, President; Ira Schaefer, Vice-President; Ernie Hoffman, Secretary; and Jim Fahie, Business Agent.

Ernie Lewis explains to the Board the experiences which have taken place to date of members making voluntary contributions to an A. F. of M. political fund. The moneys received to date have been turned over to Treasurer Clancy for safe keeping.

Ernie Hoffman gives a detailed explanation of the voluntary contributions made by members of Local 771 and the modus operandi thereof. He explains that Local 771 has adopted the name "TEMPO" (Task for Employment of Musicians' Promotional Operation).

There is a thorough discussion concerning this subject matter.

President Kenin extends the thanks of the members of the International Executive Board to the officers of Local 771 for their hospitality during the Board's stay in Tucson.

The local delegation is excused.

On motion made and seconded, it was unanimously voted to establish a political committee for the purpose of receiving voluntary contributions for political expenditures. The committee is to consist of the members of the International Executive Board, with the President of the Federation serving as chairman of the committee, and the Treasurer of the Federation serving as Treasurer of the committee.

Treasurer Clancy is directed to establish a separate bank account for the funds of the committee, and to keep the records and file the reports required by law.

The name of the committee shall be "TEMPO."

Hal Leyshon, Director of Public Relations for the Federation makes a report concerning his analysis of statistics compiled from locals' reports to date on the effect that the reduced cabaret tax has had on the employment of musicians throughout the country. These statistics reveal that there has been an increase of job opportunities, but because a great many locals have not submitted their statistical report, as requested, it is difficult at this time, to submit a complete analysis.

The Board discusses the subject matter and consideration is given to the advisability of embarking on another program for the complete elimination of the balance of the Cabaret tax.

The matter is laid over for further consideration.

Discussion is held concerning the Federation's Legislative program, and other matters of interest to the Federation.

The session adjourns at 7:00 P. M.

Hiway House  
Tucson, Arizona  
February 9, 1961

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

All members present.  
Also present: Leo Cluesmann, Secretary-Emeritus; Ernie Lewis,

Assistant to the President in the West Coast office; Phil Fischer, Studio Representative; Hal Leyshon, Director of the Federation's Public Relations; and Henry Kaiser, General Counsel for the Federation.

A communication is received from Kenneth Moore, President of The Recreational Dancing Institute, in which he proposes that permission be granted to various dance bands to donate their services for two dances in ballrooms for the purpose of raising funds for the RDI. On motion made and passed, it is decided that the request be denied.

A communication is received from the National Publishing Company, Washington, D. C., in which they submit a proposal to acquire the International Musician Press.

On motion made and passed it is decided that the Federation is not interested in their proposal.

The Board considers Case No. 1430, 1959-60 Docket: "Claim of member Martin Freed of Local 802, New York, New York, against member Hildegarde of Local 802, and/or Sybill Enterprises for sums of \$13,335.51 and \$866.00 alleged due him and his orchestra covering breach of contract."

On motion made and passed, it is decided that the claim be allowed against Sybill Enterprises only.

Discussion is held and consideration is given to Resolution No. 38 which was referred to the International Executive Board by the 1960 A. F. of M. Convention.

#### RESOLUTION No. 38

WHEREAS, The provisions of Article 25, with reference to Personal Managers can no longer be administered and enforced with equity to all our members in that said Personal Managers do not adhere to the 5 per cent maximum fee, but require members to pay in excess of this amount, and consequently, in violation of our laws, said Personal Managers are acting in many cases as Booking Agents, therefore,

BE IT RESOLVED, That the provisions of said Article 25 pertaining to Personal Managers be eliminated.

The Convention substituted this resolution as follows:

"Recommend that the International Executive Board review Section 5 of Article 25 and increase the percentage of compensation personal representatives, personal managers and personal agents may receive. This increase to be commensurate with the economic conditions of today and not in conflict with existing State Laws, and further that a distinction between a personal manager and a booking agent be clarified."

On motion made and passed, it is decided that this resolution be referred to a committee of the International Executive Board, consisting of the President, Secretary, Treasurer, and Executive Officer Manuti, for the purpose of holding meetings with personal managers re this subject matter.

Discussion is held re concert artists and the Federation's position therewith.

On motion made and passed, it is decided that the matter be referred to a committee of the International Executive Board, consisting of the

President, Secretary, Treasurer, and Executive officers Manuti and Murdoch.

A communication is received from member Sandy Sandifer for an interpretation of the Federation By-laws re the amount he is entitled to with respect to booking engagements in view of the fact that he is both a contractor and a licensed booking agent.

On motion made and passed, it is decided that where an orchestra is booked under his own name, he has the rights of a member; where booked under a name other than his own, he is restricted to the conditions applying to booking agents.

A recess is declared at 12:15 P. M. The session reconvenes at 4:00 P. M.

The Board considers the following cases:

Case No. 260, 1960-61 Docket: "Charges preferred by Local 76, Seattle, Washington, against member Roger Machado, leader, of Local 802, New York, New York, for alleged violation of Article 17, Section 2, Article 12, Section 18 and Article 13, Section 5, of the A. F. of M. By-laws; and charges preferred against member Lydia Del Mar (Latzke) (Local 802, New York, New York) and Miguel Garcia (Local 161, Washington, D. C.) for alleged violation of Article 13, Section 5."

On motion made and passed, it is decided that Roger Machado be found guilty of violating Article 17, Section 2 and that he be fined \$50.00 for this violation. It is further decided that Roger Machado, Lydia Del Mar (Latzke) and Miguel Garcia be found guilty of violating Article 13, Section 5, and that each be fined \$200.00, the entire amount of which is to be held in abeyance pending their future conduct as members of the Federation. It is further decided that we postpone action regarding the alleged charges against Roger Machado for alleged violation of Article 12, Section 18.

Case No. 688, 1960-61 Docket: "Charges preferred by Local 75, Des Moines, Iowa, against member Joe Basile of Local 16, Newark, New Jersey, and Local 802, New York, New York, for alleged violation of Article 12, Section 18, of the A. F. of M. By-laws, in the former local's jurisdiction."

On motion made and passed, it is decided that Joe Basile be found guilty and that he be fined \$250.00.

Case No. 699, 1960-61 Docket: "Charges preferred by Local 656, Minot, North Dakota, against member Stella Mae Wade of Local 10, Chicago, Illinois, for alleged violation of Article 12, Sections 17 and 18, and Article 17, Section 1, of the A. F. of M. By-laws, in the former local's jurisdiction."

On motion made and passed, it is decided that Stella Mae Wade be found guilty and that she be fined \$250.00.

Discussion is held regarding the engagements of the Jose Greco Dancers under the promotion of Sol Hurok.

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

Correspondence with the British Musicians' Union, regarding a proposed concert of Benny Goodman, is read.

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

Further discussion is held regarding the statute of limitations on claims of licensed booking agents against members.

On motion made and passed, it is decided that the subject matter be laid over until the next meeting of the International Executive Board.

Discussion is held regarding Article 25, Section "Q," under clause "fourth," concerning licensed booking agents who may also be acting as employers and/or promoters.

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

Executive Officer Murdoch reports on the survey taken of the Canadian locals regarding Article 13, Section 35, of the Federation By-laws in which the majority of these locals report that their membership is in favor of permitting the enrollment into membership of musicians who are in military service.

On motion made and passed, it is decided that such action would require a change in the Federation By-laws and as such the Board is not empowered to act on this subject matter at this time.

A communication is received from Ed Charette, Secretary of Local 406, Montreal, Canada, in which he requests that the International Executive Board reconsider its previous decision with respect to establishing a special scale for records with French words exclusively.

On motion made and passed, it is decided to reaffirm our previous decision.

Hal Leyshon discusses with the Board various matters concerning the Federation's legislative program and a study is given regarding publicity in connection therewith.

Treasurer Clancy submits a financial report to the International Executive Board.

On motion made and passed, it is decided that the International Executive Board approve the following securities transactions made from June 3, 1960, to January 26, 1961:

#### AMERICAN FEDERATION OF MUSICIANS GENERAL FUND SALES OR REDEMPTIONS NONE

Date	Principal Amount	Description	Bought At	Amount Paid
10-17-60	\$100,000	Federal Home Loan Bank Bonds Bonds 3.30% Series E-1961— Due 5-15-61	100	\$100,000

#### THEATRE DEFENSE FUND SALES OR REDEMPTION

Date	Principal Amount	Description			
10-3-60	\$100,000	U. S. Treasury Bonds 2½%—Exchanged for Bonds Listed Due 6-15-67/62 Below			
10-3-60	50,000	U. S. Treasury Bonds 2½%— Due 12-15-68/63	"	"	"
10-3-60	300,000	U. S. Treasury Bonds 2½%— Due 6-15-69/64	"	"	"
10-3-60	200,000	U. S. Treasury Bonds 2½%— Due 12-15-69/64	"	"	"

#### PURCHASES

Date	Principal Amount	Description			
10-3-60	\$100,000	U. S. Treasury Bonds 3½%—Exchanged for Bonds Listed Due 11-15-80 Above			
10-3-60	50,000	U. S. Treasury Bonds 3½%— Due 2-15-90	"	"	"
10-3-60	500,000	U. S. Treasury Bonds 3½%— Due 11-15-98	"	"	"

#### LESTER PETRILLO MEMORIAL TRUST FUND FOR DISABLED MUSICIANS SALES OR REDEMPTION NONE

#### PURCHASES NONE

The session adjourns at 7:45 P. M.

Hiway House  
Tucson, Arizona  
February 10, 1961

The session is called to order by President Kenin at 10:00 A. M. All members present, including Ernie Lewis, Assistant to the President in the West Coast Office.

President Kenin submits an interesting type of publicity from Aime Triangolo, Secretary of Local 198, Providence, Rhode Island, in connection with the Federation's legislative program.

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

A communication is received from Dr. G. S. Brooks of the Musicians' Aid Society in which a request is made for either a donation or purchase of tickets for the Dimitri Mitropoulos Memorial Con-

cert on March 5, 1961, at Carnegie Hall, the funds of which will be used to aid their organization.

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

A communication is received from Herold L. Gregory, manager of the Utah Symphony Orchestra, requesting reprints of the subsidy articles by Hope Stoddard which have appeared in the last three issues of the International Musician.

On motion made and passed, it is decided that we reprint fifty thousand copies of these articles and distribute same to locals with symphony orchestras having an annual budget of \$100,000.00 or more.

A communication is received from Lester Salomon, Secretary of



the Orchestra Committee of the Metropolitan Opera Association, concerning various matters involving that orchestra and in which he refers to the meetings of the International Executive Board held July 26th through July 29th and on August 3, 1960.

On motion made and passed, it is decided that Mr. Salomon be advised that Executive Officer Manuti was present at the meetings described and that he should discuss the matter with him.

Consideration is given to Pension Fund payments to arrangers and copyists in connection with jingles and spot announcements.

On motion made and passed, it is decided that this matter be referred to Treasurer Clancy.

A communication is received from Rosario Mazzeo, Personnel Manager of the Boston Pops Orchestra, in which he outlines the difficulties in arranging a concert tour. He feels that these negotiations are carried on in accordance with the price scale as adopted by the last Convention and since the tour dates would extend beyond the date of the next Convention, at which time the scales may change by Convention action, it would cause a great deal of embarrassment if such contracts are required to be changed. He requests that in view of these circumstances, that if such price scale was changed at a following Convention, same would not effect the conditions of a current proposed tour.

On motion made and passed, it is decided that his request be granted with the understanding that it does not extend over more than one year.

On motion made and passed, it is decided that the scale for the Assistant Conductor of the orchestra of the National Ballet of Canada be 50 per cent more than the sidemen's scale.

A communication is received from the National Music Camp, Interlochen, Michigan, in which they submit a plan for a joint effort between the American Federation of Musicians and the National Music Camp to form "The International Youth Orchestra" and to consider Interlochen as the location.

After discussion by the Board, it is on motion made and passed, decided that the communication be filed.

Consideration is given to the following resolutions which were referred to the President by the 1960 Convention, or by the International Executive Board:

#### RESOLUTION No. 3

"WHEREAS, The conditions of working hours under Article 27 of the Federation Constitution and By-laws are archaic, and in the face of modern union demands for union members ridiculous, the following change is proposed in Article 27 . . . in order that not only the working conditions of the traveling musician playing Fairs, Circuses, Rodeos and Carnivals will be improved, but also so that no traveling group so employed can enter a jurisdiction and take away employment rightfully belonging to members of the local in whose jurisdiction such a group has entered.

"WHEREAS, A musician em-

ployed under the terms of Article 27 may be on call for 10 hours out of 24 and only receive pay for six, for instance make himself available for work at the whim of his employer from the hours of 1:00 P. M. in the afternoon until 11:00 P. M. in the evening, and get paid as if he had worked from 5:00 P. M. until 11:00 P. M., and

"WHEREAS, By so doing he could prevent local musicians from doing at least part of the performing necessary, as well as subject himself to a form of slavery which should have been left behind with the 1920's, therefore,

"BE IT RESOLVED, That the sentence under Section 1, of Article 27, reading 'Services to consist of six (6) hours per day within any ten (10) hours,' be changed to read, 'Services to consist of six (6) hours per day within any seven (7) hours.'"

On motion made and passed, it is decided that this resolution be referred back to the President for further study.

#### RESOLUTION No. 25

WHEREAS, The Federation has at this time, no symbol, which can be placed before an orchestra or band; stating that there are members of the Union performing,

BE IT RESOLVED, That the Federation look into the advisability of having made: symbols similar to the Federation hat ornaments, and made available for locals who wish to show the public they are members of the Union. Also they be properly copyrighted for our protection.

A communication is received from our public relations director, concerning this subject matter.

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

#### RESOLUTION No. 35

I respectfully move the adoption of the following Resolution:

WHEREAS, The word "Musician" is usually the last word on most lists of credit ratings, and

WHEREAS, This indicates a deep and frequently unmet need among musicians—and their dependents—for cash and other readily available resources, and

WHEREAS, This need can most easily be met, in lieu of higher individual incomes, through the effective organization and efficient administration of Credit Unions within the A. F. of M., therefore,

BE IT RESOLVED, (1) That a "Credit Union Research and Information Committee" be appointed by the office of the President of the A. F. of M., said committee to consist of principal officers and/or key assistants in those A. F. of M. locals having Credit Unions, same to be under the supervision and direction of the A. F. of M. Treasurer's Office, and

BE IT FURTHER RESOLVED, (2) That the main purpose and duties of this committee (CURIC) shall be to collect, collate and distribute facts and information designed to guide other locals interested in the formation of strong Credit Unions, and

BE IT FURTHER RESOLVED, (3) That said committee shall seriously investigate, and report their findings to the President of the A. F. of M. within a reasonable length of time, the possibility of establishing an International Credit Union for all members in good

standing in the A. F. of M. and their respective locals.

On motion made and passed, it is decided that a representative of the Credit Union National Association (CUNA) be invited to our 1961 Convention to set up a booth if feasible.

#### RESOLUTION No. 37

WHEREAS, In most industrial and craft unions, the five-day week now prevails throughout the United States, and

WHEREAS, In Article 33, Section 16, By-laws of the American Federation of Musicians, the five-day work week is endorsed by the Federation, and

WHEREAS, In Article 32, Section 3, the Federation urges the six-day week upon its locals, now, therefore,

BE IT RESOLVED, That Article 32, Section 3, be amended as follows:

"The A. F. of M. concurs in the principle of the five-day week and urges all locals to adopt same wherever possible," and

BE IT FURTHER RESOLVED, That Article 16, Section 13, be amended as follows:

"A week consists of five days, unless otherwise provided. This law shall not be so construed as interfering with any local rule governing its own members," and

BE IT FURTHER RESOLVED, That wherever in the Federation By-laws reference is made to actual wage scales, such as in Article 20, these scales shall be based upon a work-week of five days.

It is noted that the Convention concurred in the first "resolve" and the second and third "resolves" were referred to the International Executive Board, who in turn decided to concur with the second "resolve" and that the third "resolve" was referred to the President.

On motion made and passed, it is decided that with respect to the third "resolve," the policy of the Federation of a five-day week will be instituted wherever possible.

#### RESOLUTION No. 39

##### Resolution A:

##### Scales for Orchestrating and Copying

Music preparation services such as orchestrating and copying are not at present under strict Federation or local control. Many locals have no scales set up for these fields.

The necessity becomes apparent when the amount of music preparation is considered on which no tax is paid and over which the Federation exerts no surveillance. Acts traveling throughout the country, and bands on tour, find highly talented orchestrators and competent copyists away from the centers of music preparation. They exploit the talents of these musicians, paying them little or nothing for their work.

Local scales should be set in conformity with those prevailing in music preparation centers, so that orchestrators and copyists would be paid prevailing wage scales. Union performers would be assured of playing from music prepared under Union conditions and locals would collect tax on work done, therefore,

BE IT RESOLVED, That the Federation direct each local to set up basic minimum scales and working conditions for orchestrating and copying by November 31, 1960, and

that these regulations be incorporated in each local's price list book and be publicized to its members by each local.

##### Resolution B:

##### Orchestrator's and Copyist's Identification Stamp

In modern practice, very little printed music is used. Most bands and acts buy original arrangements and carry libraries of manuscript music with them.

Much of this cannot be identified as to its source. Was it orchestrated and copied in Europe? In Japan? In the United States or Canada? Our members are called upon to play this music without being able to tell readily whether it was produced under AFM Union conditions or not.

In conjunction with Resolution A, requesting that the Federation direct each local to set scales and working conditions for music preparation, we propose the following means of identification:

RESOLVED, That the Federation provide a rubber stamp to identify work done by AFM orchestrators and copyists. This stamp, renewable yearly, shall show the year of issue, the member's name and local number, and the Federation emblem. It shall be made available to members at cost, but shall remain the property of the Federation.

BE IT FURTHER RESOLVED, That the Federation require orchestrators and copyists to stamp every sheet of music orchestrated or copied by them with their own AFM stamp.

It is noted that the Convention did not concur with Resolution "A" and Resolution "B" was referred to the International Executive Board, who in turn decided to refer Resolution "B" to the President for study.

On motion made and passed, it is decided that with respect to Resolution "B," same be referred back to the President for further study.

A thorough discussion is held regarding ways and means of properly policing the recording industry.

President Kenin recommends that we set up a separate department within the Federation for the purpose of policing and the enforcement of our agreements.

On motion made and passed, it is decided that the recommendation of the President be adopted and the matter be referred to the President to put into effect immediately.

The Board considers the renewal of the contract for the services of Hal Leyshon and Associates.

On motion made and passed, it is decided that our contract with Hal Leyshon and Associates be renewed for another year.

A communication is received from various members of Local 566, Windsor, Ontario, Canada, in which they charge the President of that local with alleged violations of the laws and request that an investigation be made.

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

Other matters of interest to the Federation are discussed.

The meeting adjourns at 1:45 P. M.



# FESTIVALS — from COAST to COAST

**SYMPHONIC** Thor Johnson will conduct the Festival Orchestra at the Ninth Annual Peninsula Music Festival (Fishcreek, Wisconsin), August 5 through August 20. This orchestra is made up of members of major symphony orchestras from all over the United States . . . The Casals Festival (June 9-28) in San Juan, Puerto Rico, will have an orchestra of sixty-two musicians. . . . The Redlands Bowl Symphony Orchestra will be directed by Harry Farberman at this California Festival, opening June 27 . . . The Boston Symphony is the nucleus for the Berkshire Festival at Tanglewood, held July 5 to August 20, and directed by Charles Munch. Other conductors will be Pierre Monteux, Eugene Ormandy and Richard Burgin. Arthur Fiedler will conduct the Boston Pops in a special concert August 3 to benefit the Berkshire Music School . . . The Vancouver International Festival will have the Festival Symphony Orchestra conducted by Zubin Mehta, and, in a Gershwin program, by Alexander Smallens. The CBC Chamber Orchestra will be conducted by Victor Feldbrill, Gerhard Samuel and John Avison, and the Festival Chamber Orchestra by Nicholas Goldschmidt and Glenn Gould . . . The Stratford Music Festival (Ontario) has the National Festival Orchestra . . . The Hartford (Connecticut) Festival of Music (July 5, 12, 19, 26) will have Robert Brawley conducting its Festival Orchestra. It is presented outdoors on the terrace of the Connecticut Life Insurance Company . . . The New Hampshire Music Festival offers symphony concerts in Meredith, Wolfeboro, Gilford and other centers during the summer . . . Emerson Buckley will conduct the Naumburg Orchestra in a concert series in Central Park, New York City, Memorial Day, July Fourth, July 31 and Labor Day . . . The Aspen (Colorado) Festival Orchestra will be conducted by Izler Solomon, who is also director of the festival (June 28-September 3).

**OPERA** *La Traviata* and *The Elixir of Love* are the offerings of Central City Festival. Eighteen performances of the former and sixteen of the latter will be given every night during the week except Monday from June 24 to July 22 . . . Benjamin Britten's *A Midsummer Night's Dream* will be presented in its North American premiere at the Vancouver International Festival, in that Canadian city. Meredith Davies will be the conductor . . . Mary Costa, Russell Oberlin and Jan Rubes will take principal parts in this comedy-fantasy . . . *The Pirates of Penzance* will be presented at the Stratford (Ontario) Music Festival. Sir Tyrone Guthrie will direct . . . Indiana University's Opera

Theatre this summer will produce Wagner's *Die Meistersinger*. Tibor Kozma will conduct. The dates are July 29 and August 5 . . . The United States premiere performances in English of Gluck's *The Reformed Drunkard* and Pierre's *Sophie Arnould* will be given at the Peninsula Music Festival under the direction of Robert Gay, director of the Northwestern University Opera Workshop.

**CHAMBER MUSIC** The members of the New York Pro Musica (Director, Noah Greenberg) will be special guests of the Aspen (Colorado) Music Festival. Also taking part will be the Juilliard Quartet . . . The Paganini Quartet will present a concert, August 1, at the Vancouver International Festival . . . The Beaux Arts Trio (Guilet, Greenhouse, Pressler) will be a feature of the Indiana University's summer music program June 29, July 11 and August 6 . . . The Dorian Quintet will be in residence at Tanglewood this season as the woodwind contingent of the Fromm Players. The Stringart Quartet, composed of members of the Philadelphia Orchestra, has been appointed Quartet-in-Residence at the Allegheny Music Festival, at Seven Springs Resort, Champion, Pennsylvania, July 2 through August 6. Members are Veda Reynolds and Irwin Eisenberg, violins; Alan Iglitzen, viola; and Charles Brennand, cello . . . The Fine Arts Quartet will hold a Chamber Music Workshop at the Music Center of the North Shore, Winnetka, Illinois, June 8 through 16 . . . The Berkshire Quartet—Fritz Magg, Albert Lazan, Urico Rossi, David Dawson—will give a series of three Saturday afternoon concerts at South Mountain in Pittsfield, Massachusetts, this summer . . . "The Vineyards," near Saratoga, California, is the site of a series of Sunday afternoon chamber concerts this season. Arthur Fiedler will lead a chamber ensemble, including Louis Kaufman and members of the San Francisco Symphony, in a complete performance of Stravinsky's *Story of a Soldier*. . . . The Summer School of Cornell University, Ithaca, New York, will have chamber music programs this summer. The Cornell University Trio (Daniel Eller, piano; Sheldon Kurland, violin; John Hsu, cello) will present a series of concerts there . . . On four alternate Tuesday evenings (June 27, July 11, July 25 and August 8) Julius Schier, Director and founder of the Starlight Festival of Chamber Music on Yale Campus in New Haven, Connecticut, will present programs of music written for piano trio, string quartet and quintet and other small combinations of instruments. . . . St. Michael's College (Winooski Park, Vermont) is inaugurating a series of Sunday

## Jazz Goes to School

(Continued from page thirteen)

the differences from the teaching of classical music are (a) the element of improvisation and the inculcation in the student of an ability to create spontaneously, (b) the harmonic knowledge, and understanding of the chord symbol system commonly used in dance music, that provides the student with the foundation for his improvisation, (c) the specialized rhythmic qualifications, feeling for syncopation and many subtle dynamic differences that tend to distinguish most true jazz from classical concert music, (d) in dance band work, the ability to blend well and phrase together with other members of the trumpet, trombone, saxophone or rhythm section in a manner that will tend to make the ensemble swing, (e) certain tonal concepts according to which a sound perfectly suited to jazz playing may not be considered "legitimate" by traditional standards. Of course, the main musical fundamentals and technical requirements are identical in jazz and classical music, and an extensive knowledge of the history of all forms of music, though by no means universal at this point, is an increasingly common and always desirable attribute for the student.

The above, of course, is an extremely abbreviated inspection of a highly complex subject. What is significant about the crystallization and development of jazz teaching is that factors like the above, ignored or dusted under the academic carpet for so many years, have now become part of the language of music education. It is safe to predict confidently that within the next decade or two we shall see jazz established as a subject available for individual study in every school and college in the United States, as it could and should have been at any time from the early 1930's, the point at which jazzmen themselves became predominantly literate and articulate in the analyzing and understanding of their art. Better thirty years late than never.

### SCHOOL ADDRESSES

- Advanced School of Contemporary Music, 23 Park Road, Toronto, Canada.
- Berklee School of Music, 284 Newbury Street, Boston 15, Massachusetts.
- National Band Camp, Inc., Box 221, South Bend, Indiana.
- School of Jazz, Room 1510, 270 Madison Avenue, New York 17, New York.
- Westlake College of Music, Laguna Beach, California.

evening concerts this summer. A chamber group from the Vermont Symphony, led by Dr. Alan Carter, will open the series July 2. Jan and Marjorie Stocklinski will give a violin and piano sonata recital July 9. Kenneth Amada, Levintritt Foundation finalist last year, will be heard in piano recital July 16.

# CLASSIFIED ADVERTISING

(NON-COMMERCIAL ONLY)

FOR SALE, EXCHANGE, WANTED TO BUY, LOST OR STOLEN; payable in advance, 30 words, \$1.00—HELP WANTED, AT LIBERTY; 30 words, no charge. Type or print your ad and send with check or money order by the 12th of the preceding month. Monthly basis only. GIVE THE NUMBER OF YOUR LOCAL. Please notify the INTERNATIONAL MUSICIAN, 39 Division St., Newark 2, N. J., of any advertiser using these columns for commercial purposes. PRINT or TYPE advertising copy on SEPARATE sheet of paper.

## FOR SALE or EXCHANGE

**ACCORDION**, 120 bass "Featherweight" Galanti, with case. Three treble, two bass shifts. Excellent condition, like new, \$110.00. Phone New York, PLaza 5-1680 (evenings or Sundays).

**ACCORDION**, used 120 bass; seven treble shifts, two bass shifts. Electrified, Premier pickup included. Phone Bronx, N. Y., CY 3-9125 (evenings); IE 6-1118 (days).

**ACCORDION**, "Ace," custom made, four and five sets of reeds; twelve and seven switches. Black, perfect condition. Sacrifice for \$485.00 and used professional model accordion. A. Demeter, 219 Hazel St., Zelenkopfe, Pa.

**AMPLIFIER**, Premier, Big No. 88. 6 inputs, 15% speaker. Tremolo with foot switch, dividing unit plus foot control D1 Armord (50 different changes) level switches. List \$495.00, sell for \$230.00, firm. Frank Conco, 1962 77th St., Jackson Heights, L. I., N. Y. RA 6-8710 (Mon. and Tues. only).

**AMPLIFIER** (Guild), 15" speaker, 10 tubes, 50 watts, hi-fi, six inputs, two separate channels, foot control tremolo, cover. Perfect condition, used very little, \$110.00. Joseph J. LaGrutta, 40 Chelsea Ave., North Babylon, N. Y. Phone: JU 7-0208.

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**ARRANGEMENTS (Big Band)**, Les Brown style, for eight brass, five reeds. Also 150 septet arrangements for trumpet, trombone, tenor, baritone, rhythm. Robert Eberhart, 1320 Haslett Road, East Lansing, Mich.

**ARRANGEMENTS**, full sounding, danceable, for trumpet, tenor, trombone, rhythm and trumpet, also, tenor, rhythm. Also medleys for four sax's, trumpet, rhythm. Paul Schoen, 24 Lincoln Ave., Pittsford, N. Y.

**ARRANGEMENTS (Stock)**, approximately one thousand; all types of tunes. Will sell cheap. Ralph S. Nichols, % Radio Station WBLT, Bedford, Va.

**ARRANGEMENTS**, for dance combos. Danceable, effective; trumpet, tenor sax, rhythm. About 30 for trumpet, tenor, trombone; a few for trumpet, three tenors. T. Farrand, Box 17064, San Diego, Calif.

**ARRANGEMENTS**, for any size group. Also copying, orchestrating, lead sheets, etc. Bob Sisco, 674 Anita, Laguna Beach, Calif. 5-6

**BASS (Kay)**, N., new condition, nice tone. Phone: PErishing 5-2885 (Hicksville, L. I.)

**BASS**, German swell-back, fiddle shape, exceptional tone and carrying power. Complete with case, bow, extra strings and bridge, etc., \$300.00. W. Charles Lovell, 27 North Main, Union Bridge, Maryland.

**BASS (String)**, full-size, round-back, beautiful orange-brown varnish. Condition is spotless, tone is very powerful on high and low strings. A rare bass, \$1,000. Also two others. Robert Swanson, 2291 Morrow Road, Bridgeville, Pa.

**BASS**, Kay professional model, Blond finish, like new, complete with bag. \$450.00 value, make offer. John Guibala, 365 West Britannia St., Taunton, Mass. VAndyke 4-7809.

**BASS (German)**, 1/2 size, curved back, natural wood finish. With bow and canvas cover, \$400. Michael Robb, 4117 New Harmony Road, Evansville, Ind. HA 5-7377.

**BASS FIDDLE**, by Bernard Fendt; fine tone, \$550.00. Can be seen at 800 Eighth Ave., New York, N. Y. Phone: CI 6-2544. (Property of Alan Mack.)

**BELLS**, baritone double bell; Conn silver-gold bells with case. Latest model, used only three months, N.B.C. television. Lists \$595.00; sacrifice, \$300.00. Nicola Galucci, 646 Wyona St., Brooklyn 2, N. Y.

**BUS**, 61 Chevrolet Greenbrier. Carries ten and all equipment, stands, drums, base. V-6, air cooled, 20 miles per gallon. Original mileage 7,000, spare never used. Need for larger 14 passenger, reason for selling. Orchestra Leader, % Manor Hotel, 324 Whitehead Road, Trenton, N. J. Juniper 7-1515. 6-7

**BUS (Orchestra)**, reclining seats. Chevy motor, three heaters, good tires, excellent mechanical condition. A bargain, \$850.00, no less. Preston Love, 2597 Spaulding St., Omaha 11, Neb.

**CLARINET (Selmer)**, bass, low E<sub>2</sub>, perfect. Selected by Mr. Selmer at factory in France; \$400.00. Rudy Sindell, 4116 Clark Ave., Cleveland 9, Ohio. Phone: WO 1-2121 (3:00 to 9:00 P. M.)

**CLARINET**, Buffet, A-58,000 series. Beautiful sound, excellent intonation, like new condition. Milton Moskowitz, 67-11 165th St., Flushing 65, N. Y. FL 9-6920.

**CLAVOLINE**, new condition, lists for \$480.00; sell for \$250.00. Also, Solovox, best model, "T", excellent condition, \$175.00. A never used 12" by 8" tom tom and cover; 14" by 5 1/2" snare and stand. \$60.00. Frank Conco, 1962 77th St., Jackson Heights, L. I., N. Y. RA 6-8710 (Mon. and Tues. only).

**CELLO**, by "William Forster, Jr.," bearing original label No. 36 and dated 1809. Light red brown varnish, instrument in excellent condition, length of body 29". Originally owned by James Cervetto, well-known cellist (17-7-1837). Later owned by The Earl of Selton, whose crest appears on cello case. Papers by Hills of London. Price, \$1,500.00 firm. Mrs. E. Robinson, 21143 Country Club Drive, Harper Woods 36, Mich. Phone: TUxedo 4-2318. 5-6

**DRUM SET**, Bass 14 x 22, snare, tom, tom, sock stand, Zildjian cymbals and holders. Perfect for beginner or club dates. Best offer. Phone: AX 7-6104—OL 8-1755 (New York City).

**DRUM (Snare)**, Max Roach model, starlight sparkle, perfect condition, seven months old. Stan Mais, AS 8-7916 (Astoria, L. I., 9-11 or after 6 P.M.)

**DRUM SET**, Ludwig, sparkling blue. 20" B. D., complete with tom toms, cymbals and accessories; \$200.00. Also, Slingerland Puente model timbales, complete with case, \$45.00. Also Conga drum. Phil Brown, 108-26 64th Road, Forest Hills 75, L. I., N. Y. TW 7-1592.

**ECCO-FONIC ATTACHMENT** for guitar or accordion with extra tape cartridge and cords, \$175.00. Marian Hall, 8133 Garfield Ave., Bell Gardens, Calif. TOxas 2-4796.

**FLUTE (Armstrong)**, also in G. Must sacrifice, need money for college. Best offer over \$200.00. Stuart Sacks, 40 South Manning Blvd., Albany, N. Y. Phone: IV 2-6230.

**FLUTE (Alto)**, Armstrong, less than one year old, perfect condition, \$225.00. Jim Miller, P. O. Box 973, Yakima, Wash.

**FRENCH HORN**, Old's, double B $\flat$  and F. Gold brass, excellent condition, case and mouthpiece. Saul Geier, 1817 Kings Highway, Brooklyn, N. Y. Phone mornings, IN 9-5326.

**GUITAR**, Fender Stratocaster with built-in tremolo, case and amplifier. Like new. \$300.00. Also, Gretsch acoustic guitar, with case, \$65.00. Robert Gerber, 36 Schall Drive, Farmingdale, N. Y. MY 4-3275.

**GUITARS (Guild M-65)**, single pickup, cutaway, fast neck, natural blond top, modern small body, hard case, like new, hardly used, \$100.00. Also, Hagstrom, very unusual, four pickups, push-button controls, Bakly red top, imitation pearl tuning keys and fingerboard, hard case, \$100.00. Richard Morziale, 139 Hull St., Brooklyn 33, N. Y. HY 1-2168 (8:00-9:30).

**GUITARS**, Gibson E.S.-125 and case; Martin T-28. Triple and case. Best cash offer or swap for banjos of equal value. Allen, 15 Amber Lane, Levittown, N. Y. PErishing 5-4633.

**GUITAR**, electric, cutaway Gretsch anniversary model. Twin pickups, toggle switch, neck strap, sunburst finish, special bridge, ebony fingerboard, hard case. Used little, complete outfit \$110.00. Joseph L. LaGrutta, 40 Chelsea Ave., North Babylon, N. Y. JU 7-0208. 5-6

**INSTRUMENTS (Assorted)**, accordion (Bell), with pickup, \$225.00, like new; Excelsior "Double-O", has leak, \$100.00. Two electric basses, Fender, \$125.00; Danlectro (same style), \$90.00. Case for each. Martin Reisman, 357 Fair St., Paterson 1, N. J. ARmory 4-0527.

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**OBOE (Loree)**, No. AR-88, first-class condition. Used by professional only; price on request. D. Feinsmith, 146-05 Hillside Ave., Jamaica 35, N. Y. OL 8-1183.

**ORGAN (Lowrey)**, Holiday model; percussion, glide control, mahogany. Extra portable Lowrey speaker, echo switch. Very good condition, three years old. \$685.00 cash, best included. Doug Gray, 22 Rainbow Lane, Lindenhurst, L. I., N. Y. TU 4-1524.

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**TAPE RECORDER**, hardly used. "Grundig TK-80" dual professional." Three speakers, two tweeters, reels, tape, mike, etc. When new, \$399.50, will sell for \$220.00. John Vroman, 369 15th St., Norwood, N. J. POplar 8-4363.

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**TRAILER**, streamlined; mattress, new tires, ideal for orchestra. Metal, 4 1/2' x 8', lights, hitch, ready to go, \$225.00. Frank Conco, 1962 77th St., Jackson Heights, L. I., N. Y. RA 6-8710 (Mon. and Tues. only).

**UNIFORMS (Band)**, 60 grade and Junior high school sizes, maroon and grey. Excellent condition, \$550.00. Baldwin Burhop, 11100 North Cedarburg Road, 58 West Mequon, Wis. 5-67

**VIBES**, Deagan Performer, no cases. One year old, perfect condition, studio use only. Sacrifice, \$350.00. Jim Miller, P. O. Box 973, Yakima, Washington.

**VIBES**, Deagan Performer, three octaves, excellent condition. Lists \$600.00, sell for \$275.00. Bob Kaplan, 1315 West Seventh St., Brooklyn 4, N. Y. Phone: BE 6-6963.

**VIBES**, Premiers, portable, three octaves F to F, almost new. Also nine inch B $\flat$  pocket cornet and case. Lee Maxfield, 2301 40th St., N. W., Washington 7, D. C.

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**VIOLA**, very fine Tertus model, one of most outstanding made by Arthur Richardson of England. 16 1/2" body length, best beautiful tone; reasonable. Seymour Hlions, 2072 East 22nd St., Brooklyn 29, N. Y. DEwey 2-1433.

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**VIOLIN COLLECTION**, Joseph Guarnerius (concert model), German copy; Antonius Stradivarius, copy (one-piece back); Jacobus Stainer (grafted scroll). All full size, good condition. S. Dysiwick, 241 Gould Ave., Depew, N. Y.

## WANTED

**BASSES**, damaged wood bases needed for parts and for rebuilding. State condition and lowest price in first letter. Old basses preferred, no plywoods. Bob Swanson, 2291 Morrow Road, Bridgeville, Pa.

**BELLS (Hand)**, handbell ringing, musical discs (used on marble table top); tuned steel bells on leather straps. Price, condition, number notes, chromatic. Bice, 3540 Wallingford North, Seattle 3, Wash.

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

**CORNET**, must have dead bell. Write particulars to M. Pepper Druzinsky, 2905 Virginia Ave., St. Louis 18, Mo.

**EUPHONIUM (Baritone)**, double bell, both bells front. Five valves preferred. W. Lewis, 3606 30th St., Long Island City, N. Y. Phone: EX 2-1458.

**FLUTES**, piccolos, Haynes or Powell, in "C" or "D $\flat$ ." Also alto flute, E $\flat$  flute, bass flute, silver only, with cases. No body damage or excessive key wear. Hurlburt, 180 Shelburne Road, Greenfield, Mass.

**INSTRUMENTS**, old, odd, antique, woodwind and brass instruments. Please send full details including price. Guarantee answer and best price possible. L. F. Gaetz, 253 West Long St., Columbus 15, Ohio. 6-8

**INSTRUMENTS**, antique woodwinds and brass. Write full description and price. Hal Lynn, 13210 Shaker Square, Cleveland 20, Ohio. 12-61

**INSTRUMENTS**, unusual, old, odd, also correspondence with other collectors. Urgently need old "Dewey" sax stands, old instrument catalogs and literature. All leads welcome. Dick Hurlburt, 180 Shelburne Road, Greenfield, Mass.

**MANDOLA**, in good condition. Prefer Gibson. Write make, price, etc. to Musician, 4680 Lakeshore Road, Port Huron, Mich.

**MOUTHPIECE**, tenor sax, Otto Link, metal, Hawkins Special facing: "1941 model only." Private or dealer, new or used. C.G.D. trial. Irvin L. Connell, Musicians Association of Tacoma, 1710 Third St., S. E., Puyallup, Wash.

**SAXOPHONE (Baritone)**, late model. Lyle V. Olson, Rushford, Minn.

**SAXOPHONE**, E $\flat$  baritone with case; also, B $\flat$  bass clarinet with case. Must be in perfect playing condition. Jim Miller, P. O. Box 973, Yakima, Wash.

**SAXOPHONES**, Conn's, Selmer's, gold-plated (burnished) straights and curved. All voices, from E soprano through bass, including "C" and "F." Also, a Wm. Haynes metal clarinet. Hurlburt, 180 Shelburne Road, Greenfield, Mass.

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**SOLOVOX**, model J, fair condition acceptable. Abe Schneider, 140 West 57th St., New York 19, N. Y. JU 2-1478.

## HELP WANTED

**ACCORDIONIST**, for class "A" jobbing group in Chicagoland area. Must read, fake, entertain, sing and play all types of music. Write: Sonny Roberts, 6941 Osborn Ave., Hammond, Ind.

**ACCORDIONIST**, also do vocals, to join established quintette. Steady weekend, Long Island. James Norman, 39 Cedar Ave., Bethpage, L. I.

## FLORIDA Symphony Orchestra

Henry Mazer, Conductor, has a few openings in the following sections: Strings, Winds and Brass. The 1961-62 season (15 weeks) begins late December through April 7th. Applications should be sent to Victor Ligotti, Personnel Manager, 144-21 29th Avenue, Flushing 54, N. Y. — Phone: Flushing 3-7140 or Helen Ryan, Florida Symphony Orchestra, P. O. Box 782, Orlando, Florida.

**AGENT**, or booker, interested in handling a promising fast-rising band of seven people. Top musicians, hard working and able to travel anywhere. Myron Summerfield, Box 169, Gackle, N. D. Phone 4621.

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**DRUMMER**, doubling on violin, cello or vocals, for summer resort, beginning June 24th or 30th. Phone mornings until 1:00 P. M., CI 7-3482 (New York).

**ENTERTAINERS**, for cocktail lounges; local and travel. Singles, duos, trios. Photos, resume to: Robert Hough Assoc., 11 West 42nd St., New York 36, N. Y.

**MUSICIANS (All Girl Units)**, duos, trios, quartets, for cocktail lounge bookings; local and travel. Immediate openings. Photos, resume to: Robert Hough Assoc., 11 West 42nd St., New York 36, N. Y.

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**PIANIST**, must be able to play any style, read, and have good character. For organized combo doing location work. Write all pertinent information to: Box 43, International Musician, 39 Division St., Newark 2, N. J.

**SAXOPHONE (Tenor)**, doubling on violin, cello or vocal. For summer resort, beginning June 24th or 30th. Call mornings until 1:00 P. M., CI 7-3482 (New York).

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**ACCORDIONIST**, also vocals; experienced, read, fake, stroll. Desires work in metropolitan area with combo, etc. Local 802 card. Orlando, 2245 26th St., Astoria, L. I., N. Y. Phone: AS 8-5120.

**ACCORDIONIST (Girl)**, electric amplifier. Desires club jobs with trio or quartette, Long Island area only. Local 802 card. Sylvia Menaker, Smithtown, L. I., N. Y. Phone: Andrew 5-6411.

**BASSIST**, doubles tenor sax, guitar and voice. Single, 21, will travel anywhere. Experienced in dance and show bands. Desires steady work with established entertaining unit. Bassist, 137 Amity St., Brooklyn, N. Y. Phone: MA 5-1680.

**BASS (String)**, double euphonium, bassoon. Varied experience. Available July 20th; location only. Age 23; jazz preferred. Pat Patrick, Box 249, Albright A. F. B., Canal Zone.

## VACANCY

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**BASSIST (Female)**, string, excellent rhythm, fake anything. Night club and dance (round and square), country and western, rock and roll experience. Also interested in joining good vocal group; good alto. Tape and photo upon request; only A-1 groups considered. Judy Cole, 206 Center St., Waverly, N. Y.

**BASSIST (acoustic, Fender)**, doubling excellent vocals. All styles, including "entertaining combos." Fine appearance, read, fake. Seek full-time or weekend night club work or club dates in N. Y. area. Phone: PY 6-1016.

**BASSIST (String)**, available for evenings and/or weekends during July and August. Name band experience, read, fake. Age 25, reliable, have car. Arnie Miller, phone: CL 8-9025 (Brooklyn).

**BASSIST (String)**, amplified. Ready, willing, able and available for jobbing in Chicago area. Read: Local 10 card. Ted Polek, 4424 West 55th St., Chicago 32, Ill. Phone: LUdlow 2-7581.

**BASS (String)**, experience in dance work; read, fake. Would like to work weekends. Local 802 card. Fred Senior, CO 6-8270 (New York).

**BASS**, composition and arrangements. Available for work anywhere. Age 25, Canadian, Local 153 card. James Wright, 600 Maple St., Campbell, Calif. Phone: FRanklin 8-3376.

**CELLIST**, soloist, Prof. Wolfram Chamin, Dr. H.C. of Music, age 40. Music degree, Conservatory of Music in Poland; World Academy of Fine Art in Rome, Italy. 20 years experience as principal cellist, conductor and teacher of cello, clarinet, saxophone and trombone. Married, two children in U.S.A. since July, 1959. Speaks nine languages perfectly. Interested in university, college or symphony orchestra, permanent position. Locals 368, 6, cards. Available June, 1961. Prof. Wolfram Chamin, 1300 West Second St., Reno, Nev. Phone: FA 9-3988. 6-7

**COMBO**, "The Music Makers," electric accordion, saxophone, trumpet and drums. For all occasions. New York vicinity. Local 802 cards. Phone: WY 3-2635-FA 4-5361.

**CORNET**, traditional jazzman working with tops in N.Y.C., desires to spread out. Will consider Fridays, Saturday club dates to 60-mile radius, with mature combo. Local 802 card. Phone: HICKory 5-9487 (Queens, L. I.)

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

**DRUMMER (Teacher)**, age 32, married, graduate of Hartt College of Music. Eight years teaching experience, play society, jazz, Latin, etc. Also experienced in Greek music. Desires steady work in California. Local 234 card, James Starrs, 53 Farren Ave., New Haven 11, Conn.

**DRUMMER**, doubles vibes, plays all styles. Clean cut; Catskill resort experience; Local 802 card. Desires summer work, Long Island New York area. References on request. Drummer, phone: PY 1-9643.

**DRUMMER**, vocals. Desires location spots with combo. Neat, dependable, own transportation. John Bonino, 934 Drake St., Madison, Wis.

**DRUMMER**, age 19, sober, no bad habits; single, reliable, neat appearance. Name experience; prefers location or road work. Cuts jazz, rock, Latin, shows, society. Local 89 card. Jerry Antrim, 1355 East Cantrell, Decatur, Ill. Phone: 422-4225.

**DRUMMER**, 25 years experience, play all styles. Excellent Latin, double vibes, good arranger. Desires steady weekends or club dates, Long Island and metropolitan New York. Local 802 card. Phone: Bernie B., FR 9-5902.

**DRUMMER**, age 21, seven years experience. Desires work two six nights a week, Newark, Cedar Grove area. Richard Melillo, 78 Stevens Ave., Cedar Grove, N. J. Clifford 6-6318. Local 16 card.

**DRUMMER**, play any style, 23 years experience. Interested in joining combo. Age 40, have car, Local 27 card. Desires work anywhere in Florida. Anthony Morella, Penn Blvd., New Castle, Pa. Phone: OL 4-6768.

**DRUMMER**, 25 years all-around experience. Can play any style. Reliable, neat, and make an elegant appearance. Single and highly respected in the business. Local 802 card. Available for first-class work only. Drummer, Box 33, International Musician, 39 Division St., Newark 2, New Jersey.

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**GUITARIST**, read and fake, solo or rhythm. Experienced in play jazz, lounge or society. Clean, young; will travel. Local 10 card. Gary Johnson, 4049 Rose Ave., Western Springs, Ill. Phone: CH 6-3057.

**GUITARIST**, solo, rhythm, fake, read, arrange, double electric bass. Metropolitan area gigs or travel this summer. All types. Local 16 card. Anthony Scollante, 43 Hilton St., East Orange, N. J. Phone: OR 3-0473.

**GUITARIST**, also drums, electric bass, banjo. Read, fake, lead; play jazz, pop, commercial, rock 'n' roll. Ken Novorske, Box 448, JAWQ, Bloomington, Ind. Phone: ED 2-0211. If no answer, phone: TR 4-3483, 1310 Buffalo St., Michigan City, Ind. (50 miles from Chi.)

**GUITARIST**, electric, rhythm and solos. Experience with trios since 1948. Local 802 card and 1961 night club permit; have car. Available Friday, Saturday night and Sunday afternoon. Phone: Buddy Caffill, UN 4-0576 (Mon. to Fri., 7 P.M.)

**INSTRUMENT REPAIRMAN**, specialize on clarinets, sax, flutes, etc.; some brass. Also teach clarinet and saxophone. Would like position in music store, southern California or Arizona. Lew Lennan, 92 Oak St., Portland, Maine, Phone: SP 3-3094.

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**ORCHESTRA LEADER (School)**, and arranger. Plays violin and guitar, long pro experience. Local 77 card. Marty Landis, 7221 Hanford St., Philadelphia 49, Pa. DEvonshire 3-4960.

**ORCHESTRA**, consisting of seven fine young musicians; good readers and show men. Will be able to travel anywhere; will accept one-nighters or location engagements. Myron Sumnerfield, Box 169, Gackle, N. D. Phone: 4621.

**ORGANIST**, own large Hammond organ, Leslie speaker. Widely experienced, restaurants, hotels and night clubs. Desires solo work; will travel or relocate. Jack Spiker, 204 South Graham St., Pittsburgh 6, Pa. MO 1-8347.

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

**ORGANIST**, pianist, jolly large man; non-drinker. Resorts, hotels, lounges, summer camps. Locals 334, 70 cards; will travel. Happy Harvey, 616 Seneca, Seattle, Wash. MAin 3-1765.

**ORGANIST**, vocals a specialty. Excellent appearance. Desires combo work in Philadelphia or the South Jersey shore area. No rock 'n' roll. Local 336 card. Phone: STERling 3-2849. 86 West Second Ave., Pine Hill, N. J.

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

**PIANIST-VOCALIST**, jazz, girl, 21, pretty. Desires steady work; much experience. Local 103 card. Musician, 2117 Iuka Ave., Columbus, Ohio.

**PIANIST**, many years experience, society dance, concert, show. Quick sight reader, fake; good phrasing and "lift." Seeks resort hotel engagements. Clean living, congenial, reliable; dynamic, sensitive accompanist. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. ESplanade 7-3167.

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

**PIANIST**, open for summer job, 25 years experience; dances, dance, all-around man. Louis Alcorn, 5410 18th Ave., Brooklyn, N. Y. Phone: DEwey 1-8521.

**SAXOPHONIST (Tenor)**, also alto, clarinet, violin. Lead alto on shows; thoroughly experienced. Can handle M.C. chores. Desires summer hotel job in Catskill Mt. area. Local 802 card. Walt Rosen, 2547 East 24th St., Brooklyn 35, N. Y. DEwey 2-9515.

**SAXOPHONE (Tenor)**, clarinet, guitar. Age 28, have international background. Willing to rehearse with enthusiastic group. At liberty from June 2, Local 802 card. Phone: Steve, DA 9-9058 (New York).

**TENORMAN**, jazz clarinet. Sober, reliable, wide experience, fresh ideas. Seeks club dates in Westchester-Bronx area. Locals 802, 402 cards. Vinnie Steele, 46 Cecil Crest Road, Yonkers, N. Y. Yonkers 9-1807.

**TRIO**, guitar, bass, trumpet—sax, piano—drums; all sing. Sober, reliable, able to please people. Available for steady resort and club work during summer months, anywhere. Larry Wellington, 5505 Reeds Road, Mission, Kansas.

**TROMBONIST** (public school teacher), wants summer work at or near New Jersey shore area. Thoroughly experienced, commercial, jazz, combo, big band, shows, etc. Married, reliable, sober. Bud Wainmacker, 509 Belmont Ave., Lyon Mt., N. Y. Phone: PE 5-4409.

**TRUMPET**, desires work in summer resort, New York area. Experienced, society, jazz, Jewish, Latin, etc.; can fake and cut shows; good reader. Local 802 card. Zachary Shnek, 8684 20th Ave., Brooklyn 14, N. Y. ES 3-3088.

**TRUMPET**, 34, available for summer resort lead. Confident, tasty sound; wide club date and lead background. Cooperative, intelligent, respected in field. Positively read, fake, cut shows. Wally Wallach, 1351 East 88th St., Brooklyn, N. Y.

**TRUMPET**, age 19, desires summer resort job. New York, New Jersey or Pennsylvania area. Solo, band and combo experience; good tone, read, fake. Local 41 card. Ronald Head, 605 Pine St., Johnstown, Pa.

**VIBES**, wide experience, read anything. Good arranger, double drums. Interested in club dates or steady weekends, Long Island and metropolitan New York area. Local 802 card. Bernie B., phone: FR 9-5902.

**VIBES**, tenor and soprano sax, clarinet, flute, vocals. Wide experience, any style. Seeking steady weekend job or club dates, Long Island area. Phone: Edgewood 7-3756.

**VOCALIST**, female, country and western or rockabilly music; plays electric bass. Club and TV experience. Desires work in Hawaii after September 1st. Local 484 card. Brammer, Box 398, Rutledge, Pa.

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