

MUSICIAN

international

September 1959

The Twenty Percent Tax Brought Up-to-date 8

The Playboy Jazz Festival by Dom Cerulli 9

Greenleaf Lake Festival by Roy Harris ... 10

The Tuba Triumphs by William Bell ... 16



Greenleaf Lake Festival, held June 15 to August 8. See page 24.

OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA
KEEP MUSIC ALIVE - INSIST ON LIVE MUSICIANS

Why do ROY J. MAIER SIGNATURE REEDS have more pep, play better, last longer?

The two strange-looking objects in our picture look more like guided missiles, or interplanetary rockets, than what they actually are—Maier Reeds! Enlarged through microphotography, the half-reed at near right is about ten times normal size; the one at far right, about three times. Both views graphically document the fact that there is more "spring" in the tip of every Maier Reed to give you livelier tone, snappier response, more power. The cane fibres (vertical lines) are long, continuous, unbroken from butt to tip. The cane pulp (darker areas) is cushiony, live, unmatted. So quickly and gently are the reed shapes carved, the cell structure of the cane is not forced or disturbed in any way. Even in the thinnest part of the tip, all the vitality of the cane is retained! Pick up a box of Maier Reeds soon—see how their extra springiness brings out the best that's in you.



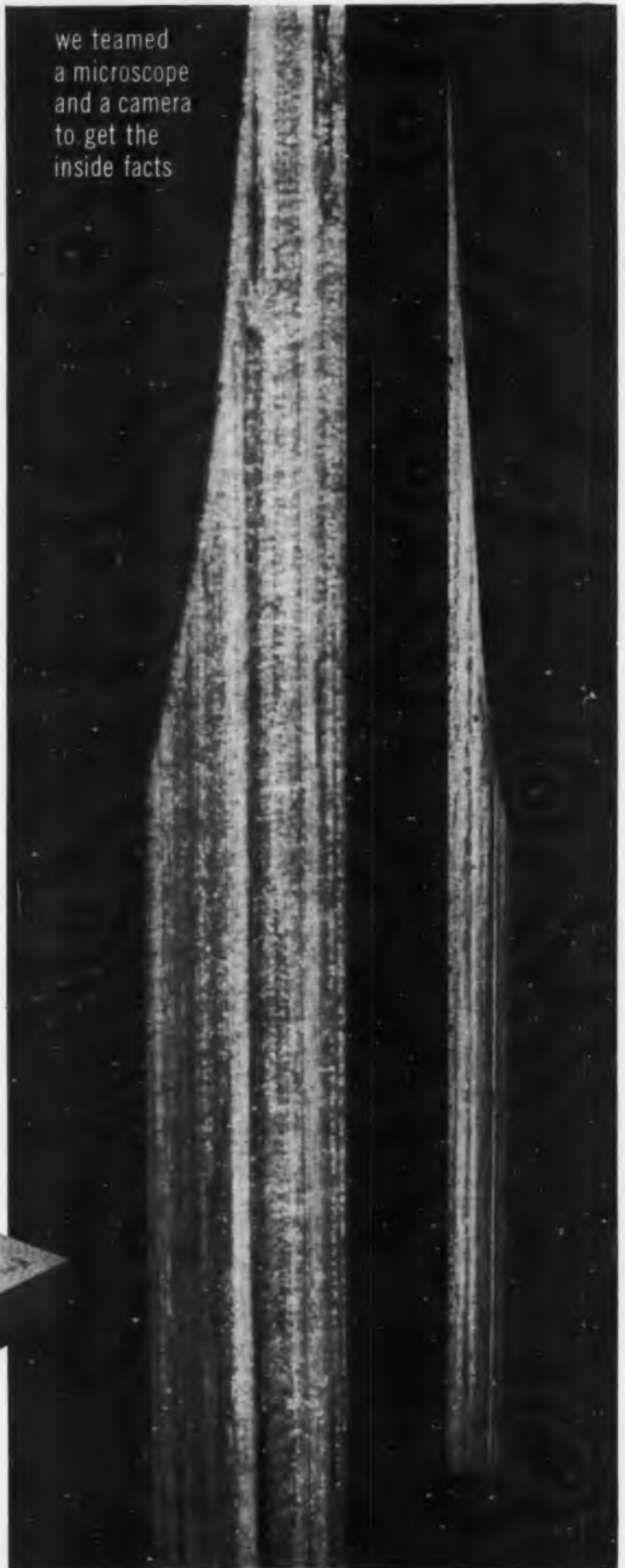
For our microphotograph, we selected a Maier Reed at random and split it lengthwise from butt to tip. The two halves are shown at left.

Roy Maier
SIGNATURE
REEDS

Available in 8 Strengths—
Packed in Silver Boxes of 25.
Pick up a Box at your Music
Dealer's soon!

Distributed only by **Selmer** Elkhart, Indiana

we teamed
a microscope
and a camera
to get the
inside facts



W
F
SEP

YOU CAN SOUND LIKE THE TOP JAZZ PERFORMERS!
We arrange modern Jazz choruses on all important standards, especially for your instrument. Our staff writes for America's leading Jazz Soloists.
Minimum prices
WRITE FOR FREE INFORMATION TODAY!

For All Instruments

- Cat. No.
- 501-LESSONS IN AD-LIB PLAYING. Correct choice of Ad-Lib notes, jazz syncopation, how to compose modern rhythm choruses.....\$1.00
 - 498-PLAYING BY CHORDS. Ad-Lib figures applied to popular chord progressions50
 - 902-PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys50
 - 04-MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords....50
 - 373-NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included)....\$1.25
 - 02-HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody.....\$1.00
 - 371-MODERN BLUES STYLES. New style blues examples for all treble clef instruments.....75
 - 913-100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales50
 - 907-HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute cords for conventional sheet music harmony75
 - 494-HOW TO USE WHOLE-TONE SCALES in modern jazz improvisation50
 - 802-HOW TO USE THE 12-TONE SYSTEM IN MODERN JAZZ.....50
 - 363-THE 12 TONE SYSTEM. Explanation and illustrations of the modern atonal music style50
- 306-STUART MUSICAL SLIDE-RULE. Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete75
- 365-AD-LIB JAZZ PHRASES. 1,728 modern two-measure jazz phrases to fit all chords.....\$1.00
 - 67-MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments).....50
- 518-THE AUTOMATIC MUSIC COMPOSER. A mathematical jig-saw device that can make up an unlimited number of original songs, melodies and chords complete. Practical and educational. You must see this to believe it!.....\$1.25
- 959-SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading50
 - 60-TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key50
 - 58-BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams50
 - 16-HOW TO PLAY MODERN JAZZ. Full analysis, theory and many examples\$1.50
 - 57-HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music....50
- 41-HOW TO TRANSPOSE MUSIC, including special exercises to practice transposing at sight\$1.50
- 01-CHORD CHART. 132 popular sheet music chords50
 - 47-IMPROVISATION PATTERNS. One measure jazz phrases to fit all chords\$1.00
- 829-83 FAMOUS SONGS every musician needs. Melody, words, chord symbols, Hammond Registrations\$1.50

MODERN PIANO PUBLICATIONS

- Cat. No.
- 376-MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions\$1.00
- 11-MODULATIONS, 2 and 4 measure bridges leading from end to all popular keys\$1.00
 - 49-DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations50
 - 494-BITONAL CHORD PROGRESSIONS. Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously50
- 00-THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart\$1.00
- 88-MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist50
 - 508-THE GEORGE SHEARING PIANO STYLE. Illustrations of his typical chord progressions, copied from his recordings50
- 354-MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling75
- 48-11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords50
 - 69-PIANO BASS PATTERNS.....75
 - 380-EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional, show-worn phrases, looking to the future (for piano)\$1.25
 - 366-HOW TO ACCOMPANY VOCALISTS on the piano. Six effective styles of piano accompaniments clearly illustrated50
 - 64-PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations50
 - 377-PROGRESSIVE JAZZ PIANO SOLOS. Perfect examples of the new contemporary styles\$1.25
 - 64-NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords.....50
 - 901-PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys50
 - 912-CHORDS BUILT BY FOURTH INTERVALS.....\$1.00
 - 68-PIANO ENDINGS.....50
 - 50-LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano.....\$1.25
 - 375-ULTRA MODERN HARMONIZATIONS\$1.00
- 948-NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits\$1.00
- 379-PROGRESSIVE JAZZ PIANO INTROS.....\$1.00
 - 904-ASCENDING PIANO RUNS. For the right hand. In all popular keys50
 - 10-MODERN PIANO RUNS.....\$1.00
 - 493-MAMBO PIANO BASS.....50
 - 353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions50
 - 980-MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds50
 - 364-LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them75
 - 915-DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords50
 - 09-MODERN PIANO INTRODUCTIONS, in all popular keys.....\$1.00
- 9327-MODERN JAZZ PIANO INTROS, BREAKS, ENDINGS, to fit the 24 best-known standard hits\$1.50
- 903-HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs.....50

For Piano Teachers

- 528-HOW TO TEACH POPULAR PIANO TO BEGINNERS. America's most successful teachers use this system. Perfect for adults. Formerly \$7.00—New edition\$1.50
- 369-PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "18 lesson—40 song course" teaches playing from lead sheets. For semi-advanced pianists and music teachers. Formerly \$5.95, now only\$1.50

- Cat. No.
- 948-NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits\$1.00
 - 379-PROGRESSIVE JAZZ PIANO INTROS.....\$1.00
 - 904-ASCENDING PIANO RUNS. For the right hand. In all popular keys50
 - 10-MODERN PIANO RUNS.....\$1.00
 - 493-MAMBO PIANO BASS.....50
 - 353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions50
 - 980-MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds50
 - 364-LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them75
 - 915-DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords50
 - 09-MODERN PIANO INTRODUCTIONS, in all popular keys.....\$1.00
- 9327-MODERN JAZZ PIANO INTROS, BREAKS, ENDINGS, to fit the 24 best-known standard hits\$1.50
- 903-HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs.....50

FOR GUITAR

- 500-WALKING BASS FOR GUITAR.....50
- 503-CHORD ROUTINES. The most used chord sequences as found in all popular music. The "Formula" of all chord progressions50
- 362-GUITAR RUNS. Modern technique for improvisation on all chords75
- 353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions50
- 42-GUITAR CHORDS, in diagram as well as musical notation\$1.25
- 982-GUITAR INTRODUCTIONS. Professional material50
- 344-11TH CHORDS FOR GUITAR and how to use them50
- 355-NOVEL GUITAR ACCOMPANIMENTS. New, different guitar rhythms for interesting small combo effects50
- 367-UNUSUAL CHORD POSITIONS FOR GUITAR.....75
- 358-GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects50
- 346-OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it75

FREE CATALOG OF 500 PUBLICATIONS

MINIMUM ORDER \$1.00

MONEY BACK GUARANTEE ON EVERYTHING

WALTER STUART music studio, inc. BOX 805-A UNION, NEW JERSEY

Enclosed you will find \$ _____ Send C.O.D. (minimum \$2.00) No C.O.D.s to Canada.

Please send (list by number) _____ Free Catalog

PLEASE PRINT

NAME _____
STREET _____
CITY _____ STATE _____

BOOKS OF SPECIAL INTEREST

- Cat. No.
- 910-1,500 CHORD PROGRESSIONS. Every possible chord progression used in popular music. A "must" for pianists, guitarists, organists, etc.\$1.50
 - 22-HARMONIZE AT SIGHT. 3 to 6 part harmony for every note (24 pages)\$1.00
 - 623-SELF-INSTRUCTION IN HARMONY. A complete home-study course.....\$1.00
 - 374-LESSONS IN SONG WRITING. Develop new ideas, proper form, correct harmony (25 pages).....\$1.00
 - 977-TRANSPOSE AT SIGHT. An automatic transposing manual, every possible transposition at your fingertips (27 pages)\$1.50
 - 784-190 MODERN JAZZ PASSAGES. For all instruments. Four-measure examples, including chord symbols.....\$1.50
 - 524-ENCYCLOPEDIA OF CHORDS.....\$1.50
 - 499-HOW TO CREATE YOUR OWN JAZZ CHORUSES. Walter Stuart's famous jig-saw system, all instruments (39 pages)\$1.50
 - 360-MODULATION SIMPLIFIED. Every possible modulation shown in chord symbols (25 pages)\$1.50
 - 490-HOW TO IMPROVISE. Complete course\$1.75
 - 492-PIANO FILLERS. 32 pages of Runs, Intros, Breaks, Endings.....\$1.50
 - 821-HOW TO DEVELOP A MODERN CHORD TECHNIQUE (Piano).....\$1.50
 - 522-INNOVATIONS IN MODERN HARMONY.....\$1.50
 - 525-LEARN TO WRITE PROGRESSIVE SOUNDS. For arrangers, pianists, organists.....\$1.50

FOR ORGAN

- 526-ORGAN INTRODUCTIONS. For popular songs. Hammond registration.....\$1.00
 - 08-EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations50
 - 30-HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists75
 - 33-COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds75
- 906-POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration50
- 59-CHORD SYSTEM OF POPULAR ORGAN PLAYING.....50

If you can't read music

- 76-HOW TO READ MUSIC. Complete self-instructor, treble and bass clef (23 pages)\$1.50
- 83-ALL KEYBOARD CHORDS IN PICTURE DIAGRAMS for musicians who can't read music (48 pages)\$1.75



**unlimited
response!**



Unlimited, even response in every register from every Symmetricul Reed . . . that's why top musicians throughout the world consistently rely on these precision made responsive reeds.



Symmetricul Reeds

Music is the mediator between the spiritual and the sensual life. Although the spirit be not master of that which it creates through music, yet it is blessed in this creation, which, like every creation of art, is mightier than the artist.—*Beethoven*.

MUSICIAN

international



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

Vol. LVIII — No. 3



SEPTEMBER, 1959

STANLEY BALLARD, Editor

Hope E. Stoddard
Associate Editor

Fred Asbensen
Advertising Manager

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.

OFFICERS OF THE FEDERATION

President, HERMAN D. KENIN
425 Park Avenue, New York 22, New York

Vice-President, WILLIAM J. HARRIS
418½ North St. Paul Street, Dallas 1, Texas

Secretary, STANLEY BALLARD
220 Mt. Pleasant Avenue, Newark 4, New Jersey

Treasurer, GEORGE V. CLANCY
220 Mt. Pleasant Avenue, Newark 4, New Jersey

EXECUTIVE COMMITTEE

LEE REPP, 2200 Carnegie Avenue, Cleveland 15, Ohio
E. E. "Joe" STOKES, 5000 Polk Avenue, Houston 23, Texas
ALFRED J. MANUTI, 261 West 52nd Street, New York 19, N. Y.
CHARLES H. KENNEDY, 230 Jones Street, San Francisco 2, California
WALTER M. MURDOCH, 17 Queen Street, East, Rooms 545-546, Toronto 1, Ontario, Canada

WESTERN OFFICE

ERNIE LEWIS, 8701 Wilshire Boulevard, Beverly Hills, California

CONTENTS

- 8 Twenty Per Cent Tax Stalemate Broken
- 9 The Playboy Festival—Dom Cerulli
- 10 Report on the International String Congress—Dr. Roy Harris
- 11 Greenleaf Makes News from Coast to Coast
- 12 Over Federation Field
- 14 Symphony and Opera
- 15 Calendar for October (Musical Events)
- 16 The Tuba Triumphs!—William Bell
- 18 Technique of Percussion—George Lawrence Stone
- 21 Music Education
- 24 First International String Congress at Greenleaf Lake Festival Achieves Objective
- 26 Minutes of the Special Meeting of the International Executive Board
- 30 Woodwind Wisdom—Vance S. Jennings
- 34 Where They Are Playing
- 36 Official Business
- 39 Minutes of the Meeting of the International Executive Board
- 46 Tune Trends

COVER

Greenleaf Lake Festival

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



ACCEPTED

IS THE WORD FOR HOLTON (AND COLLEGIATE TOO!)

Holton Enthusiasts by and large are men who (with apologies to Viceroy) *think for themselves*. They choose Holton and Collegiate not just on a basis of what others tell them, but because they know from first hand experience just which lines offer them the best performance, the best quality of construction and the best value for their own and their students' dollars. These conscientious music educators do not presume to tell you what's best for *your* band or orchestra. They simply say, "Give Holtons and Holton Collegiates a try." Chances are excellent *you too* will find these instruments just what you've been looking for!

FRANK HOLTON & CO.,
ELKHORN, WISCONSIN

BAND DIRECTORS:

You are cordially invited to accept a free subscription to Holton's magazine, *The Fanfare*, devoted to informative articles of interest to everyone in the field of music education. Send us your name, address and teaching position on a postcard today!



DR. WM. D. REVELL, the University of Michigan's distinguished Director of Bands, writes: "I have found the Collegiate Cornet to possess good intonation, tone and response. It is an instrument of excellent quality and one which I recommend highly for school use."



HOYT JOHNSON, Milwaukee band director, writes: "Collegiates meet the standards of performance we expect in our Class A Senior Band. Their tone, pitch and action are as fine as that of the most expensive horns on the market. The first time I played the Super Collegiate cornet I was amazed at the easy response, big sound and low price tag. They are ruggedly constructed and can take the punishment of football games, pep meetings and parades — and yet they have the fine voicing needed for the concert stage."

RONALD VEENSTRA, band director at Unity Christian High School, Hudsonville, Mich., explains: "I like the new Holton and Holton Collegiate cornets because of their fine rich tone quality, which one is able to attain with great ease of blowing. I am also very well pleased with their responsiveness and their wonderful silent valve action. I play a Holton myself and I recommend them highly to all my students."

THOMAS A. SIWICKI, band director, Paris (Ky.) City Schools, says: "I prefer Holton Collegiates because of their sound construction and live, vibrant tone. With the ever-present problem of wear and tear, good construction means a great deal — particularly when one operates on a small budget. The trigger and tuning devices have encouraged my students to an appreciation and an understanding of the intonation problems encountered in solo and ensemble playing. For my budget dollar (and for that of the parents as well) I find Holton craftsmanship, design and musical response to be tops!"



Artist Al Caiola

They call you first

for the *big* dates. Shows... clubs... records... you're top man for your ability to match any mood, the first run through.

Owning the best guitar you can buy is to your advantage. That's why you, like Al Caiola, play Gretsch.

Here's the greatest news since electrification... Stereophonic Bi-Aural sound *at playing level* with two amplifiers... another Gretsch engineering "first". Ask your dealer to get the revolutionary new "Project-O-Sonic" guitar for you to try. Other great new playing features, too. Write today for special folder CP, and catalog.

GRETSCH THE FRED. GRETSCH MFG. CO. • 60 BROADWAY, BROOKLYN 11, N.Y.



Dear Fellow Organist,

My professional engagements range from classical concerts with symphony orchestra accompaniment to jazz recordings.

This wide range of music demands the registration flexibility and versatility found only in the Hammond Organ. The Hammond Organ's dependability under all conditions permits me to concentrate solely on my performance.

Sincerely,
Ethel Smith

"First lady of the Hammond Organ," as she's known all over the world, Ethel Smith is Executive Director of her own music publishing firm, a composer, arranger, soloist, recording artist—and a great showman.

Famous Organists
and the Hammond Organ . . .

Ethel Smith praises its "registration flexibility"



The "registration flexibility and versatility" that Ethel Smith considers so important is made possible by Hammond's Harmonic Drawbars.

A Hammond exclusive, Harmonic Drawbars let you command thousands of different tones—the orchestral voices of brasses, woodwinds, strings, and percussion.

To discover the difference Harmonic Drawbars can make in your own playing, visit your Hammond dealer. Play the Hammond Organ, explore its tonal resources.

Then see if you don't agree with Ethel Smith!

HAMMOND ORGAN . . . *music's most glorious voice*

Write for free booklet!

Hammond Organ Company
4254 W. Diversey Avenue, Chicago 39, Illinois

Please send your free booklet about the Hammond Organ and its Harmonic Drawbars.

Name _____

Address _____

City _____

Zone County State
© 1959, HAMMOND ORGAN COMPANY

TWENTY PER CENT TAX STALEMATE BROKEN

Armed with new and compelling evidence of the continuing job-destroying effects of the Federal 20 per cent tax on entertainment, Rep. Aime J. Forand (D.I.I.) was prepared as this issue of the *International Musician* went to press, to take his committee-approved bill to halve the tax to the floor of the House for final approval.

Two International Trade Unions—A.G.V.A. and the Hotel and Restaurant Workers—and two national employer groups—the Restaurant and Hotel associations—had teamed with President Kenin's Tax Relief Committee to up-date for Mr. Forand and the 86th Congress the current economic blight that this tax has imposed on the entertainment industry.

Rep. Aime Forand champion of the Congressional fight on the 20 per cent tax.



Meanwhile, the Forand relief bill has been placed on the House calendar and it was the announced intention of its champion to call it to a vote under suspension of the House rules at the first opportunity. There appeared every reason to expect that this would be well prior to the recess of the First Session and that there would be a sufficient support to speed it on its way to the Senate.

First break in the long, but expected, stalemate in the 86th Congress came on August 3 when the Ways and Means Committee approved, without a single negative vote, Forand's H.R. 2164 bill to reduce the tax to 10 per cent.

Some of the developments in the quiet but intensive effort that preceded that favorable vote can now be told, but in the final analysis it was the dogged determination and persistence of Representative Forand that prevailed. Danger that the 20 per cent excise would be held in Committee and made a part of the proposed overall federal tax revision hearings to start in November during the recess was ever present. Ways and Means Committee was wrestling with pressing tax legislation involving billions of dollars and a reshuffling of governmental interest ceilings. From the earliest days of the 86th Congress it was apparent that priority action on the 20 per cent tax could be achieved only through a call up of committee members' bills.

Mr. Forand had attempted weeks earlier to attach in Committee a 20 per cent tax relief rider to the so-called Korean tax "extender" legislation whereby certain excises voted to finance Korean defense expenditures have been continued in effect by this and several preceding Congresses. But when bipartisan agreement was reached in Committee that the legislation extending these particular "war-time" taxes should not be encumbered by amendments, Mr. Forand agreed to withdraw his amendment. The "gentlemen's agreement" did not extend, apparently, to the Senate, for there the Korean tax bill was loaded with tax cutting amendments.

The decision of the Federation to go along with its sponsors in the Ways and Means Com-

mittee and not seek to amend the Korean bill in the Senate proved to be a wise one. When the Senate-amended bill came back to the House conference committee the House refused the amendments and commented pointedly on what many members felt was an attempt by the Senate to usurp the primary tax-writing prerogatives of the House. Mr. Forand, a member of the House conference group by virtue of his position as second ranking majority member of Ways and Means, refused to sign any conference report and let it be known that he felt there had been a breach of the "gentlemen's agreement." His stand served to direct additional attention to the 20 per cent tax problem.

At a late July meeting of the Ways and Means Committee preceding the August 3 session to consider committee members' bills, Mr. Forand found himself confronted with a suggested ruling that would have barred his call up of H.R. 2164. According to report, his was such a vigorous protest that his position won a majority show of hands and he served notice that his first act on August 3 would be to seek a Committee vote on H.R. 2164.

It was at this point of debate that the effective work of the Federation and its locals in educating members of the twenty-five-man Committee paid dividends. Not a single vote was cast against Forand's proposal when he announced he was prepared to accept an amendment to cut the tax in half. The Committee's action was in the face of adverse governmental agency reports on the bill, the Treasury, for instance, still insisting that a half reduction of the tax would cost the government in excess of \$20 millions per annum.

From the inception of the 86th Congress it had been evident that little progress could be made in educational work in the Senate unless and until the House acted to send, for the fourth time, a tax relief bill to the Senate. This condition was later emphasized when the House expressed its displeasure over the Senate's efforts to "initiate" tax legislation through amendments to the Korean tax extension bill. Nevertheless, in the knowledge that the need for education is greatest in the Senate, the Federation had continued its efforts there, mainly directed to the members of the Finance Committee, where progress has been made, especially with the new members of that all-important body.

As this is written, the recess date is in doubt. All House-passed revenue measures go automatically to the Senate Finance Committee. If time permits before the First Session recess comes, the Federation is prepared to seek consideration by the Byrd committee in the hope of bringing the legislation to the Senate floor this year. Realistically, this course is doubtful and in all probability Senate action must await the Second Session convening in January.

If it is possible to bring House-passed legislation out of the Finance Committee with a favorable report, there is little doubt that there are enough Senate votes to pass it. Should a favorable report in Finance Com-

(Continued on page thirty-eight)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

INTERNATIONAL MUSICIAN



PLAYBOY FESTIVAL

by Dom Cerulli



Ella Fitzgerald

Jimmy Giuffre

Nina Simone

J. J. Johnson

Sonny Rollins

● For three wildly swinging days, Chicago regained its reputation as the jazz center of the nation, as *Playboy Magazine* brought a wealth of jazz talent to the turntable stage in the Chicago Stadium.

At press time *Playboy* officials estimated that the five-concert, three-day affair would play to nearly 70,000 persons, and just about earn back the more than \$200,000 invested in the gigantic show.

The Stadium's normal 26,000 seating capacity was shaved to 19,000 by blocking one end of the oval for the erection of a colorful stage, complete with a massive turntable capable of rotating an eighteen-piece orchestra from the backstage area into full view of the audience. The stage alone, with a spinning *Playboy* Festival emblem and rear-projection facilities to flash the names of performers onto screens on either side, cost the magazine \$12,000 alone. Promotion and advertising of the affair reached the saturation point during the few days before the August 7, 8, 9 Festival weekend.

Backstage dressing rooms were constructed for musicians adjacent to the Stadium's sanitary facilities, insuring privacy and comfort for the performers.

The Festival was recorded in its entirety by the Armed Forces Radio Service for broadcast to our servicemen overseas. In addition, *N. B. C.'s Monitor* picked up live segments from time to time throughout the weekend. Press credentials were issued to more than five hundred newsmen, jazz writers, and broadcasters.

Each concert opened with a strolling group of Dixieland jazzmen, led by trombonist Georg Brunis. Comedian Mort Sahl was MC of the three evening and two afternoon concerts. Henry Brandon assembled a fifteen-piece band of crack Chicago musicians to accompany vocalists and to play certain music.

The opening night concert, first of three evening sell-outs, was a benefit for the Urban League. Musical highlights included the performance of the Count Basie Band, with

singer Joe Williams; and the Dave Brubeck Quartet, sparked by remarkably inventive Paul Desmond, alto saxophone soloist. Dizzy Gillespie and his Quintet played and clowned through an entertaining and often exciting set; vocalist Dakota Staton sang a series of her popular recorded favorites; Miles Davis and his Quintet played a set notable for Davis' superb trumpeting; and the Kai Winding Septet, including four trombones, entertained with its now-familiar history of the trombone in jazz, as well as playing popular selections identified with the leader.

Saturday afternoon's concert, like the one previous, began a half-hour late, but was well worth the wait. Sahl delighted the 5,000-odd fans in the audience, and the magnificent Duke Ellington Band opened the show with a set featuring Cat Anderson, trumpet; Paul Gonsalves, tenor sax; Clark Terry, trumpet; Lil Greenwood, vocals; and Ellington's two drummers, Jimmy Johnson and Sam Woodyard.

Most warmly received, until bedlam set in when Ellington's Band returned to accompany singer Jimmy Rushing, was the crackling Oscar Peterson Trio, featuring the leader, drummer Ed Thigpen, and bassist Ray Brown. The trio's three selections, climaxed by Peterson's stomping stride piano on "The Golden Striker," were much too short for the enthusiastic audience.

Also on the program were: The Signatures, a vocal-instrumental quintet whose "Lonesome Road" was a standout; the boisterous Dukes of Dixieland; the reflective Jimmy Giuffre Three; and singer Frank D'Rone, who filled in for singer Bobby Darin, who was unable to make the engagement from his current assignment on the West Coast.

The Saturday evening performance began a scant two hours after the tumultuous close of the afternoon program. Duke Ellington's excellent band answered the crowd's demands for "more," and played until nearly 6:30 P. M. Somehow, the personnel in the Stadium, largest indoor amphitheater in the world,

managed to clean out the debris of the afternoon show, and the Brunis Dixielanders hit promptly at 7:00 P. M.

The Saturday night crowd was the largest of the three evening concerts, with standees jammed into every available cranny of the massive building, and hundreds turned away at the door. Brandon's Band opened with a set featuring Chicago musicians John Howell, trumpet; Sandy Mosse, tenor sax; and Cy Touff, trombone.

Musically, the evening progressed from one peak to another with each presentation. Multi-instrumentalist Don Elliott appeared as featured soloist with the Eddie Higgins Trio; Earl Bostic varied his group's usual rock and roll presentation to offer a set of swinging, often bluesy, tunes; Jack Teagarden's fine group played Dixieland favorites; pianist Ahmad Jamal went through his record hits; and the show was closed by Count Basie and his Band, which brought the huge house to standing applause several times during the course of its set. The Dave Lambert-John Hendricks-Annie Ross vocal group, and blues singer Joe Williams also drew huge response during the Basie program.

Playboy pulled what may be the largest prank in musical history by presenting Duke Hazlett, a young man who looks and sings so much like Frank Sinatra that he is frightening. Hazlett was ushered down the main aisle during the performance with a huge police escort and picked out by four spotlights. He sang "The Lady Is a Tramp" to huge audience applause, and it wasn't until MC Mort Sahl explained the gag that the audience realized it had been had.

The Stan Kenton Band appeared on both segments of Sunday's program. The matinee
(Continued on page thirty-eight)

Stan Kenton





Report on the...

...INTERNATIONAL STRING CONGRESS

by Dr. Roy Harris

● The First International String Congress has come and gone, leaving behind nostalgic memories of much fine music beautifully performed, new friendships, new vistas, new ex-

Above: Roy Harris leads the Greenleaf Lake Festival Orchestra on the terrace overlooking the lake.

Below: President Kenin presents John Calabrese with a very valuable violin made by the Fawick String Company of Cleveland, Ohio.



pectations, and most especially a plenitude of fresh confidence in the minds and hearts of gifted youth and the millions of Americans who heard and saw them in concerts, over radio and on television.

As I look back over the last twelve busy months, during which the String Congress developed, one phenomenon stands out clearly and strongly: inevitability! At no point in time since the first discussion with President Herman Kenin has there been the slightest doubt that the String Congress would happen. From the very beginning this important project was an act of faith which generated its own resources. When the time came, each need was fulfilled: the plan, the morale, the support, the place, the money, the faculty, the students. Like the tributaries of a mighty river they gathered together, fresh and clear and purposeful.

Of course, "nothing will come of nothing"; and certainly this very significant *something* came from somewhere, somehow, sometime. The "somewhere" is the U. S. A.: the unlimited resources of our 180 million people living in a vast, beautiful, and rich terrain. The "somehow" can be succinctly stated: the determination and will of our people. But to break it down into the countless decisions and acts of sacrifice which separately and together created this solid eight weeks in the history of our culture would take a very fascinating

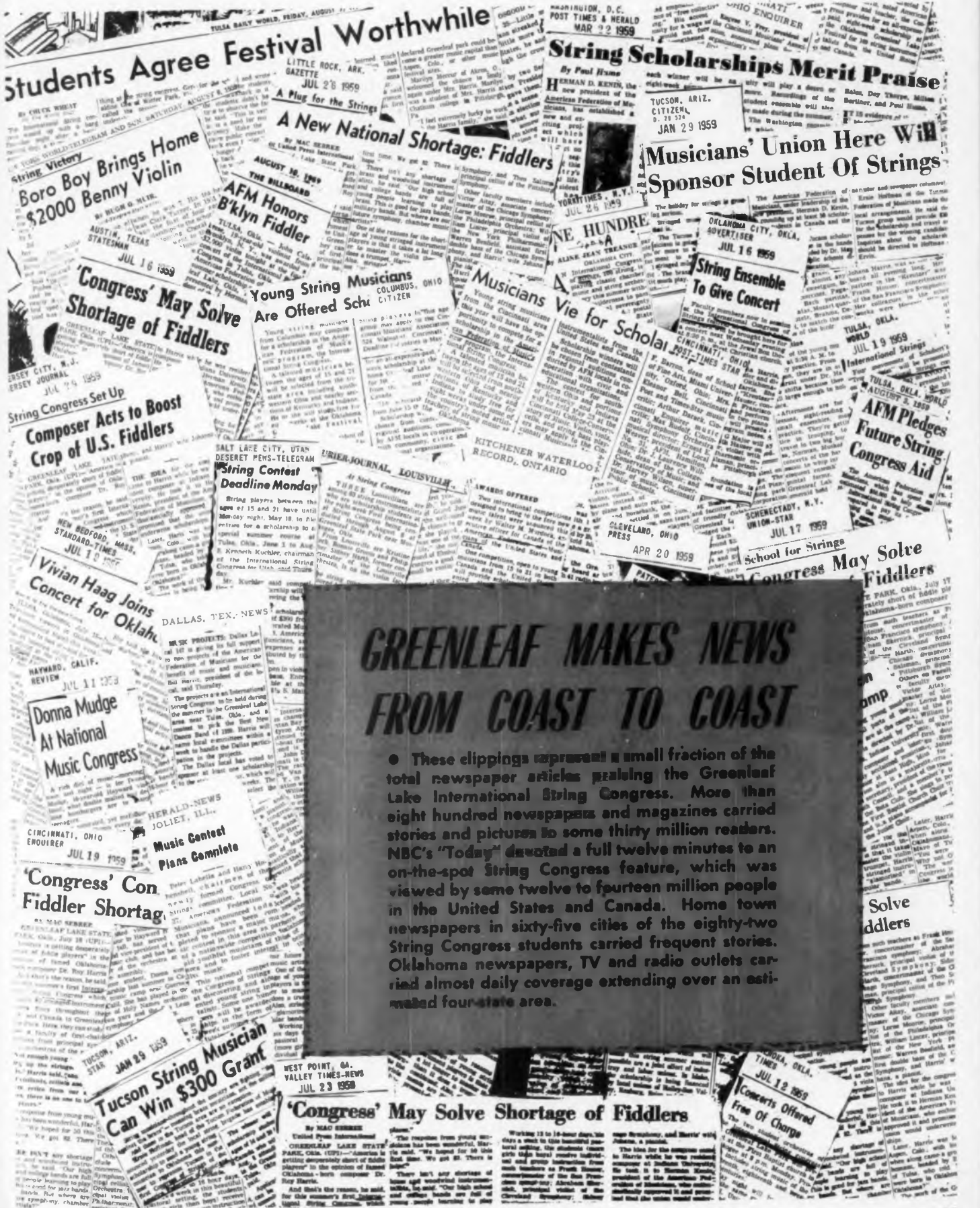
and large, intricate book on ways and means, motives, desires, expectations, successes, failures, consummations, and frustrations—all the fantastically complicated factors which aid and hinder each other in our long and relentless trek toward the destiny of our civilization.

After living with eighty-two young Americans (average age 17.7) for eight weeks, I am doubly convinced that the democratic way is the right way; but it is also the slowest and hardest way. Young minds were clarified, young bodies were toughened, both in muscles and in nerve energy; but most important was the evidence of a strengthening and tightening of the moral fibre of those young musicians. The chips were down at every rehearsal. Music is a precision language. The wandering mind, the chicken-hearted, the anemic are not for music. The Drugstore Romeo hasn't a chance of survival with such talent and such training for such a program. When I took one look at those husky youngsters—forty-one girls and forty-one boys—big, well-built, clear-eyed, resolute, and fearless—I knew we had made it—that is, if they could play as well as they looked: and they could!

The first day of swimming, several of them swam across the lake and back—the lake goes down well over one hundred feet—clear and

(Continued on page thirty-eight)

INTERNATIONAL MUSICIAN



Students Agree Festival Worthwhile

String Victory
Boro Boy Brings Home \$2000 Benny Violin
By Victor G. Niles
AUSTIN, TEXAS
JUL 16 1959

A New National Shortage: Fiddlers
By Mac Greber
LAKELAKE STATE PARK
AUGUST 10, 1959

'Congress' May Solve Shortage of Fiddlers
GREENLEAF LAKE STATE PARK
JUL 16 1959

AFM Honors B'klyn Fiddler
TULSA, OKLA.
JUL 16 1959

String Congress Set Up
Composer Acts to Boost Crop of U.S. Fiddlers
GREENLEAF LAKE STATE PARK
JUL 16 1959

Young String Musicians Are Offered Scholarship
COLUMBUS, OHIO
CITIZEN

Vivian Haag Joins Concert for Oklah.
HAYWARD, CALIF.
JUL 11 1959

String Contest Deadline Monday
SALT LAKE CITY, UTAH
DESERET PENS-TELEGRAM

Donna Mudge At National Music Congress
CINCINNATI, OHIO
ENQUIRER
JUL 19 1959

Music Contest Plans Complete
JOLIET, ILL.
HERALD-NEWS
JUL 19 1959

'Congress' Con Fiddler Shortage
GREENLEAF LAKE STATE PARK
JUL 18 1959

String Congress Plans Complete
JOLIET, ILL.
HERALD-NEWS
JUL 19 1959

Tucson String Musician Can Win \$300 Grant
TUCSON, ARIZ.
STAR
JAN 29 1959

'Congress' May Solve Shortage of Fiddlers
GREENLEAF LAKE STATE PARK
JUL 18 1959

String Congress Set Up
GREENLEAF LAKE STATE PARK
JUL 16 1959

'Congress' May Solve Shortage of Fiddlers
GREENLEAF LAKE STATE PARK
JUL 18 1959

String Scholarships Merit Praise
By Paul Hesse
HERMAN D. KEVIN, the new president of the American Federation of Musicians, has established a new award which will honor the best string player in the country.

Musicians' Union Here Will Sponsor Student Of Strings
The American Federation of Musicians, under the leadership of Herman D. Kevin, has announced the sponsorship of a student of strings in Tulsa, Okla.

String Ensemble To Give Concert
Priority members now in waiting for the string ensemble will be given the opportunity to perform at the Greenleaf Lake State Park.

Musicians Vie for Scholarship
Scholarship winners will be chosen from contestants entered in the Greenleaf Lake State Park string contest.

String Congress Set Up
GREENLEAF LAKE STATE PARK
JUL 16 1959

String Contest Deadline Monday
SALT LAKE CITY, UTAH
DESERET PENS-TELEGRAM

String Congress Set Up
GREENLEAF LAKE STATE PARK
JUL 16 1959

String Congress Set Up
GREENLEAF LAKE STATE PARK
JUL 16 1959

String Congress Set Up
GREENLEAF LAKE STATE PARK
JUL 16 1959

GREENLEAF MAKES NEWS FROM COAST TO COAST

• These clippings represent a small fraction of the total newspaper articles praising the Greenleaf Lake International String Congress. More than eight hundred newspapers and magazines carried stories and pictures to some thirty million readers. NBC's "Today" devoted a full twelve minutes to an on-the-spot String Congress feature, which was viewed by some twelve to fourteen million people in the United States and Canada. Home town newspapers in sixty-five cities of the eighty-two String Congress students carried frequent stories. Oklahoma newspapers, TV and radio outlets carried almost daily coverage extending over an estimated four-state area.

Solve Fiddlers

GREENLEAF LAKE STATE PARK, Okla., July 17 (UPI)—A shortage of fiddlers is being solved by the Greenleaf Lake International String Congress, which is now in session here.

GREENLEAF LAKE STATE PARK, Okla., July 17 (UPI)—A shortage of fiddlers is being solved by the Greenleaf Lake International String Congress, which is now in session here.

GREENLEAF LAKE STATE PARK, Okla., July 17 (UPI)—A shortage of fiddlers is being solved by the Greenleaf Lake International String Congress, which is now in session here.

GREENLEAF LAKE STATE PARK, Okla., July 17 (UPI)—A shortage of fiddlers is being solved by the Greenleaf Lake International String Congress, which is now in session here.

PANCORDION STARS ON TV



**ABC-TV
COAST TO COAST**
2 FABULOUS DIRECTONE ARTISTS
CHAMPAGNE MUSIC MAESTRO
LAWRENCE WELK
FAMOUS ACCORDION VIRTUOSO
MYRON FLOREN



Find out why the nation's top accordionists inevitably choose DIRECTONE* for top performance!

35% MORE CARRYING POWER!

FREE LITERATURE WRITE TODAY!

PANcordion

Dept. B-959

111 Fourth Avenue, New York 3, N. Y.

It is in learning music that many youthful hearts learn to love.—Ricard.

over FEDERATION field

President Kenin installed the officers of Local 402, Yonkers, New York—the first time an International President had presided at such an event since the early twenties. On this occasion also William C. Rice, retiring treasurer of the local, who had served for eighteen years, was feted at a testimonial dinner.

In brief remarks, President Kenin noted that he planned to visit locals of the A. F. of M. throughout the United States.

Other guests included Al Manuti, a member of the International Executive Board and President of Local 802, New York.

Sal De Masi was chairman and William C. Kleine, toastmaster. Albert Tondra, a member of Local 402, had written the official march for the local and it was played that evening for the first time.

Allan Amenta, a member of Local 499 and of Local 285, is preparing a book on local musicians. It will contain as much information as possible to help the layman better understand local musicians and their music. You can help Brother Amenta from your own playing experience. He would like to know: (1) What questions the public most often asks you about dance music, musicians, hiring a band; (2) what are your pet

peeves concerning the public and proprietors of clubs, restaurants, and other such places; (3) any good (true) anecdotes that would point up the musician-public relationship. Comments and suggestions are welcomed. Write: Allan Amenta, Donald Avenue, Quaker Hill, Connecticut.

Allan Lamm, a member of Local 70, Omaha, Nebraska, is the writer of the song, "Someone You Know," which has been adopted by the National Multiple Sclerosis Society as its Official 1959 Hope Chest Song. The idea came from another member of the local, Richard McCord, who is also Executive Director of the Omaha Chapter. The lyrics are by Joe Martin of Radio Station WOW. The song has been published and recorded and all of Lamm's and Martin's royalties are being donated to the Multiple Sclerosis Society for research purposes.

Fifty top radio stations during June played the record as hit of the month.

Klaus Pringsheim, a member of Local 47, a conductor in Los Angeles from 1946 to 1950, and since then music director and professor of composition of Musashino Academy of Music, Tokyo, has been markedly honored by the



President Kenin installs officers of Local 402, Yonkers, New York. Left to right: William C. Kleine, master of ceremonies; Cherie De Von, co-chairman of the dinner; William C. Rice, retiring Treasurer of Local 402; Al Donatone, President of the local; President Kenin, and Sal de Masi, dinner committee chairman.

Biggsby

FOOT VOLUME AND TONE CONTROL

FOR THE PAST ELEVEN YEARS THE CHOICE OF PROFESSIONAL PLAYERS



All cast aluminum, highly polished, with rubber mat to prevent foot slipping. Rubber feet to prevent control sliding even on hardwood floors. Biggsby Foot Controls have no gears and are operated entirely by cord on ball-bearing rollers. Noise level is the lowest possible.

Volume control is up and down and tone control is by rotary motion from left to right or from right to left as desired. There are no stops on tone control and a smooth easy action creates the "doo-ah" effect easier and quicker than by hand control.

Price \$60.00

SHIPPED BASS LEFT UNLESS OTHERWISE SPECIFIED

PAUL A. BIGGSBY

8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA

SEND FOR FREE FOLDER

SOLD ONLY DIRECTLY TO THE PLAYER

Swing-Away Handle

For Biggsby True Vibrato COMPLETE CHANGE OVER KIT

\$7.50 EXCHANGE

WITH NEW STAINLESS STEEL HANDLE MAKE YOUR OLDER MODEL VIBRATO

JUST LIKE NEW

Sold only directly to player by

PAUL A. BIGGSBY

8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA

O'BRIEN CRYSTAL MOUTHPIECES

Clarinet—OCB—59
9 Lays

Double Chamber
Alto and Tenor
Saxophone 3 Lays

See your Dealer
or write direct.

Refacing @ \$4.00 each.
World's only maker of
CRYSTALS.

45 years in business.

HARRY E. O'BRIEN & SON
P. O. Box 20024
Indianapolis 20, Indiana

Music is the medicine of the breaking heart.—A. Hunt.

INTERNATIONAL MUSICIAN



The Gib Hochstrasser-Louis Ventrolle Orchestra of Local 537, Boise, Idaho, playing a MPTF (of the Recording Industries) concert in the Band Shell at Boise. This is the band that put on the performance at the Palomar Theatre in Seattle during the A. F. of M. Convention. President Kenin was in the audience and came backstage afterwards to congratulate the men, and he also "called for a hand" for them on the Convention floor the morning after the concert. Both leaders of the band arranged for it. It serves Local 537 well, in public relations jobs in the area.

Japanese government. He has been awarded, in the name of the Emperor of Japan, the Order of the Sacred Treasure "in recognition of distinguished services of many years to music and musical education in Japan."

Life Member Castro Carazo, of Local 174, New Orleans, Louisiana, has been named an Honorary Attorney General on the staff of

the State of Louisiana Department of Justice.

Local 40, Baltimore, held its annual picnic August 23, at Conrad's Ruth Villa. Organized dance units performed for half-hour periods throughout the afternoon.

Local anniversary celebrations are in the news. Local 528, Cortland, New York, will have a din-

ner party to mark its fiftieth anniversary. This will be held as near the October 8 birthday date as possible. The entertainment is to be handled by member Pat Scaranano who will act as toastmaster. Local 101, Dayton, is celebrating its sixtieth birthday (October 15) in conjunction with a Sousa Memorial Concert presented by the Dayton Municipal Band under the direction of Don Bassett. Mayor R. William Patterson will give the

main address, congratulating the local for its part in civic affairs during the years.

Local 60, Pittsburgh, held two teenage carnivals in conjunction with the city's Bicentennial Celebration. The project was made possible through the cooperation of the Bicentennial Committee and Radio Station WWSW.

—Ad Libitum.



PASQUALE CARDILLO B♭ facing
Boston Symphony

ALFRED GALLOORN B♭** facing
Concert Soloist

ROSAVIO MAZZEO B♭** facing
Woodwind Dept., New England Conservatory; Boston Symphony

BILL REINHARDT B♭ facing
Jazz Ltd., Chicago

EDMUND WALL B♭ facing
Goldman Band; New York City Ballet

CLOYDE WILLIAMS B♭ facing
Minneapolis Symphony

Only two of the six fine clarinetists shown above agree as to choice of facing—yet all agree that a Selmer mouthpiece is best for their instrument and playing style. We think there are two major reasons why Selmer mouthpieces are so popular. They give you better sound, and a better sound control. You can actually hear the difference in clarity and power, feel the difference in flexibility. Try one yourself—you'll see what we mean.

THERE IS A
Selmer (PARIS)
CLARINET
MOUTHPIECE
TO FIT
EVERY NEED
—EVERY
PLAYING
STYLE

Available in
13 Facings
For Eb, Bb,
A110, and
Bass clarinet



On Sale at Better Music Stores Everywhere

H. & A. **Selmer** INC.
ELKHART, INDIANA

Now . . .
STAN KENTON
and the Kenton Sound
. . . in COMBOS!

A new scoring for small combos presenting a 3-part harmony background for solos, a real jazz feeling and the best in contemporary sound—yes, this is something really special in publications for you!

All these top Kenton tunes:

- ARTISTRY IN BOOGIE
- JUMP FOR JOE
- COLLABORATION
- MINOR RIFF
- DOWN IN CHIHUAHUA
- RHYTHM, INC.
- METRONOME RIFF
- INTERLUDE
- CUBAN CARNIVAL
- DYNAFLOW
- UNISON RIFF

"STAN KENTON
ARTISTRY In COMBOS"

...Bb ...Eb ...C Books.....each 1.25

Big Seller!

POP ★ COMBOS No. 5

- The HIT PARADE Combo Book
- BATTLE OF NEW ORLEANS
- (You've Got) PERSONALITY
- RING-A-LING-A-LARIO
- DREAM LOVER • ONLY YOU
- VELVET WATERS • TIGER
- LONELY GUITAR

...Bb ...Eb ...C Books.....each 1.00

Now! Different! Wonderful!

POPULAR WALTZ ENSEMBLES

A new concept in easy, popular student ensembles, ideal for studio use in forming bands of homogeneous instruments as well as for family fun.

Solos, duets, trios of all-time favorites.

Includes: Tennessee Waltz, Tammy, When the Organ Played at Twilight, The Chipmunk Song, In a Little Spanish Town, Melody of Love, etc.

Published for:

- ...Bb Instruments.....1.00
- ...Eb Instruments.....1.00
- ...Accordion Ensemble.....1.00
- ...Guitar Ensemble.....1.00

GUITAR TEACHERS!

Just published—an important first for beginning guitarists! Excellent teaching item—tells how tones are produced, musical language, playing by ear, chord structure, accompaniments, etc.

MY FIRST THEORY BOOK
 by Leon Block1.00

HIGH SCHOOL BAND DIRECTOR?

Write today for specimen Bb Cornet band books for the football season and band needs!

...At your dealer or direct...
HANSEN PUBLICATIONS, INC.

1842 West Ave., Miami Beach 39, Fla.

Enclosed find \$_____ for items indicated above.

Name.....

Address.....

City & State.....



TOURS

The New Orleans Philharmonic Symphony's first tour of the middle west will be made in February, 1960 . . . In the same month the Cleveland Orchestra under George Szell will return to New York's Carnegie Hall for the series of three concerts. On April 24, 1960, the orchestra will embark on its first Pacific Coast tour. The four-week journey will take in the principal cities of the West and Far West . . . The New York Philharmonic, on its current European tour, is presenting eighteen performances within the Soviet Union. All told, the orchestra is playing fifty concerts in twenty-nine cities in seventeen countries in a ten-week period from August 5 through October 10.

NEW

Russell Gerhart is the new Musical Director of the Huntsville (Alabama) Civic Orchestra. He will also head the violin department at Athens College, Athens, Alabama . . . Alan Abel, for the past six years percussionist with the Oklahoma City Symphony, joins the percussion section of the Philadelphia Orchestra this month . . . Also joining the Philadelphia Orchestra are a brother team: Yuan Tung, in the cello section, and Ling Tung, in the violin section. They are natives of Shanghai, China, and their mother was a noted pianist in China and director of a conservatory there. Yuan Tung previously was assistant first desk cello in the New Orleans Philharmonic. Louis Rosenblatt, for the past four years a member of the English horn section of the New Orleans Philharmonic, will also become a member of the Philadelphia Orchestra . . . Sidney Harth is the new concertmaster and Frank Miller the new principal violoncellist of the Chicago Symphony.

GUEST CONDUCTORS

Chicago: Igor Markevitch, Sir John Barbirolli, Sir Thomas Beecham, Hans Rosbaud, Walter Hendl . . . *Boston:* William Steinberg, Eugene Ormandy, Thomas Schippers . . . *Houston:* Izler Solomon, Sir John Barbirolli, Georges Sebastian, Andre Kostelanetz, Walter Susskind, Ezra Rachlin . . . *New York Philharmonic:* Dimitri Mitropoulos, Bruno Walter, Fritz Reiner, Paul Hindemith, Thomas Schippers, Leopold Stokowski, Eleazar de Carvalho, Andre Kostelanetz. . . *Dayton Philharmonic:* Meredith Willson . . . *Atlanta:* Sir John Barbirolli . . . *Philadelphia:* Leopold Stokowski, Pierre Monteux, William Smith (Assistant Conductor), Eugen Jochum, Georg Solti, Charles Munch . . . *Minneapolis:* Eugen Jochum, Howard Mitchell, Thomas Schippers.

PREMIERES

Leopold Stokowski conducted the American premiere of Khatchaturian's *Ode to Joy* July 10 on the opening night of the Empire State Music Festival in Bear Mountain-Harriman State Park, New York. Hugh Ross directed the Russian choir of forty-eight voices . . . The American premiere of a new work by England's Benjamin Britten took place July 12 at the Aspen Music Festival. It was his *Nocturnes* for Tenor and Small Orchestra. Izler Solomon conducted . . . At the Vancouver International Festival of the Arts on July 23, Ernst Friedlander gave the world premiere of a sonata by Darius Milhaud . . . The Charleston (West Virginia) Symphony has commissioned a work (to be performed in April) by the young Texas composer, Theron Kirk.

ANNIVERSARIES

The one hundredth anniversary of Gustav Mahler's birth on July 7, 1860, will be observed by the Chicago Symphony this coming season with performances of *The Song of the Earth* and the composer's First and Ninth symphonies, and by the New York Philharmonic with performances of *The Song of the Earth*, Symphonies 1, 2, 4, 5, 9, 10, Nocturne from Symphony No. 7, the *Kindertotenlieder* and Songs with Orchestra . . . The Chicago Symphony will observe the one hundred and fiftieth anniversary of Mendelssohn's birth by a performance of *A Midsummer Night's Dream* on November 26 and 27. Margaret

(Continued on the next page)

PIANO TUNING PAYS

Learn this Independent Profession
 AT HOME

- ★ Tuning
- ★ Regulating
- ★ Repairing

Piano tuning is a well paying, uncrowded profession. The number of able tuner-technicians is at a serious low.

Here is your opportunity to combine your talents with your many contacts to enhance your professional and financial standing.



THE BRYANT ACTION MODEL

An actual size model of a piano action to make learning easy. Write for free booklet today!

Niles Bryant School, Dept. B3
 3731 Stockton Blvd.
 Sacramento 20, California
 Please send me your free booklet
 "Piano Tuning Pays"

Name.....
 Street.....
 City.....
 State.....



KLIP-LITE

Superior full coverage music light. Cast alloy—3 models. Clips on any standard music stand. If dealer can't supply you—write . . .

WIESE MFG. CO.
 804 Spaulding
 Davenport, Iowa

MUSICIANS' HANDBOOK

● A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes. Over 5,000 Titles. 100 Classifications, 300 Shows, 64 Pages.

SEND FOR YOUR COPY TODAY **\$1.25**

A RAY DE VITA

36 Cornelia Street, Brooklyn 21, New York
 Or See Your Local Music Dealer







Heckel Bassoon Reeds

(Imported from Germany)
 Ready to play. Just right for professionals and students.
 3 for \$5.00 (Also Contra Bassoon Reeds \$2.50, 3 for \$7.00) Sent C.O.D.

WILLIAM O. GRUNER
 Former member of the Philadelphia Orchestra
 81 S. Keystone Ave. Upper Darby 1, Pa.

INTERNATIONAL MUSICIAN

OCTOBER

SUN	MON	TUES	WED	THURS	FRI	SAT
				1 Gilbert and Sullivan's "The Mikado" is presented by the New York City Opera Company.	2 Eugene Ormandy opens the Philadelphia Orchestra season. The Monterey (Calif.) Jazz festival opens.	3
4 Bizet's "Carmen" is presented by the New York City Opera Company.	5	6 Eugene Ormandy opens the New York season of the Philadelphia Orchestra at Carnegie Hall.	7	8 Henry Sopkin opens Atlanta (Ga.) Symphony season with Isaac Stern as soloist.	9 	10 The New York Philharmonic ends its ten-week European tour in London, England.
11 Geoffrey Hobbday opens Charleston Symphony (W. Va.) season with concert dedicated to United Nations.	12 	13 Howard Mitchell opens National Symphony (Washington, D. C.) season with Yehudi Menuhin as soloist.	14 Richard Keen conducts Orchestra of America (N. Y. C.) in debut concert. Peter Herman Adler opens Baltimore Symphony season.	15 Fritz Reiner opens Chicago Symphony season. Leonard Bernstein opens New York Philharmonic season.	16 Hermann Herz opens the Duluth Symphony season with concert dedicated to the United Nations.	17 
18 Puccini's "Turandot" is presented by the New York City Opera Company.	19 Leopold Stokowski opens Houston Symphony season.	20 The American Opera Society (N. Y. C.) opens its season with Denzetti's "Marie di Rohan," Nicola Rescigno conducting.	21 Paul Katz opens Dayton Philharmonic season.	22 The San Francisco Opera ends its six-week season in that city.	23 Antal Dorati opens Minneapolis Symphony season. San Francisco Opera begins its season in Southern California.	24 Ernst Gerbert opens Inglewood Symphony season in Los Angeles.
25 Fabian Sevitzy opens University of Miami Symphony season, Rudolf Firkušny, soloist.	26 The Metropolitan Opera opens its season in New York with the newly mounted production of Verdi's "Il Trovatore."	27 The Chicago Symphony presents Stravinsky's "Mavra" in its first Tuesday concert.	28 	29 Theodore Bloomfield opens Rochester Philharmonic season. The Richmond (Va.) Symphony presents a concert in Charlottesville.	30 Sidney Harth, concertmaster, and Frank Miller, first colist of the Chicago Orchestra, are soloists in the Brahms Concerto.	31

(Continued from the opposite page)

Hillis will prepare a women's chorus from the Chicago Symphony for this presentation. . . The Philadelphia Orchestra will honor its sixtieth year in November, and Eugene Ormandy, its Musical Director, will observe his sixtieth birthday during the same month.

FEATURES

Harold Blumenfeld's "Miniature Overture" will be premiered by the St. Louis Symphony under the baton of Edouard van Remoortel on October 30. . . The Houston Symphony, under the baton of Leopold Stokowski, will present a four-concert Brahms cycle. . . The Atlanta Symphony (Henry Sopkin, Conductor) will have a "First Chair" concert, at which the principal players of the Symphony will demonstrate their many talents as soloist. . . Premieres by the Philadelphia Orchestra this coming season will be Symphony No. 2 by Karol Szymanowski; Roger Sessions' *Divertimento for Orchestra*; Darius Milhaud's Symphony No. 8 and Leroy Robertson's *Passacaglia*. . . The programs of the Chicago Symphony will introduce music by three composers new to the orchestra's repertoire: the French composer, Olivier Messiaen; the American, Ned Rorem; and the Chinese-American, Chou-Wen-Chung. . . Bohuslav Martinu's Piano Concerto in B-flat will have its American premiere March 4, 1960, when it will be performed by the Boston Symphony, with Margrit Weber soloist. This column previously gave the date erroneously, as March 4, 1959.

SPONSOR

The Old Dominion Foundation has voted a grant of \$6,050 to the two-year-old Richmond (Virginia) Symphony to pay half the expenses of four out-of-town regular concerts and one out-of-town youth concert during the 1959-60 season. This grant was given with the understanding that the remaining half of the orchestra's expenses will be met by the communities in which it is to appear. Already the College of William and

Mary, Longwood College, Sweet Briar College and Charlottesville have invited the Richmond Symphony to give concerts. The Foundation in its letter announcing the grant wrote that it was "made in recognition of the growth and strength of the Richmond Symphony, and in expectation of its continuing and increasing contributions to the cultural life of the State." Edgar Schenkman is the orchestra's Music Director and Conductor.

METROPOLITAN MOTIFS The newly mounted production of Verdi's *Il Trovatore* will open the Metropolitan season. . . Verdi's *Simon Boccanegra* will be seen in a new production for which funds have been donated by the Metropolitan Opera Guild. . . Beethoven's *Fidelio* will be conducted by Karl Boehm and staged by Herbert Graf. . . Mozart's *Le Nozze di Figaro* will be directed by Erich Leinsdorf. . . Otto Klemperer will make his first Metropolitan Opera appearance as conductor of the new *Tristan und Isolde*. . . Johann Strauss' *The Gipsy Baron*, in a new English version by Maurice Valency, will be in the repertory for the first time since the 1905-6 season.

CURTAIN CALLS Stravinsky's one-act opera, *Mavra*, will be given by the Chicago Symphony October 22 and 23. . . The September 11-October 22 season of the San Francisco Opera, under the direction of Kurt Herbert Adler, will feature the first United States performance of *Frau Ohne Schatten* by Richard Strauss. It will be conducted by Leopold Ludwig. . . Rudolf Kruger has been reappointed for the fifth consecutive season Musical Director and General Manager of the Fort Worth Opera Association, in that Texas city. . . On August 26 and 28 the Duluth Symphony Association presented two performances of Verdi's *Rigoletto*, with a cast of principals from the New York City Center and Metropolitan Opera companies. Hermann Herz directed the performances.



William Bell, solo tuba of the New York Philharmonic-Symphony, chose this instrument at the age of eight, in his home town, in Fairfield, Iowa, and learned to play it under the tutelage of G. W. Unkrich, the local bandmaster. At fifteen he was chosen to tour with a Chautauque band. Later he joined Sousa's Band and was his solo tuba for three years. He played with the Cincinnati Symphony from 1924 to 1937, with the NBC Symphony under Toscanini from 1937 to 1943, and from 1943 has been with the New York Philharmonic. He teaches at the Manhattan School of Music, the Teachers College at Columbia, and at New York University. Among his pupils are Joseph Novotny (Metropolitan Opera Orchestra), Don Butterfield (Radio City Music Hall), Harvey Phillips (New York City Center Ballet), Louis Waldeck (solo tuba, New Orleans Philharmonic-Symphony), Robert Pownall (Flower Drum Song Orchestra), Philip Cadway (former ABC staff member), Jay McAllister (Goldman Band), Samuel Green (Goldman Band and Cincinnati Symphony), William Lawin (Goldman Band and National Symphony, Washington, D. C.), Abe Terchin (solo tuba, Philadelphia Orchestra), William Rose (Houston Symphony), Peter Brown (San Antonio Symphony), Louis Pirke (Baltimore Symphony), and Roger Bobe (Eastman-Rochester Symphony).

● The tuba is an instrument of special problems, but problems which tuba players themselves have mastered one by one. For instance, there is the technical problem. Although the tuba has all the potentialities of the trumpet, still, because of its long tube—thirty-five feet, if it were stretched out—it requires more breath than a trumpet to sustain the tone. The breath just won't hold out in long phrases, and the tuba player has to find ways of overcoming this lack. He is past-master at invisible breathing. He must become used to keeping his lungs filled constantly.

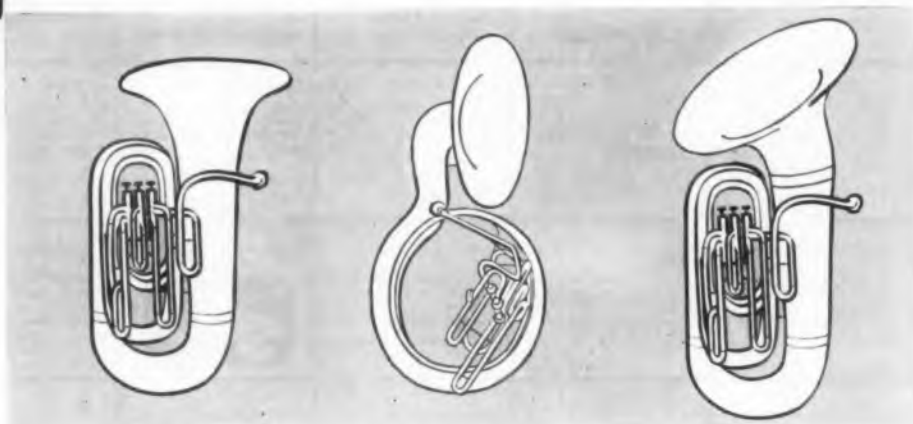
Then the mere act of fingering this larger instrument puts the tuba player at some disadvantage, in so far as attainment of velocity is concerned. The tuba's embouchure, however, is like the trumpet's and other brass instruments. I use trumpet methods in my teaching, including the Arban. Double and triple tonguing should be standard equipment for all brass players. The old *oom-pah* conception of tuba playing is out.

The prestige of the tuba as a solo instrument has greatly improved in the past three or four decades. George Kleinsinger and Paul Tripp have very cleverly portrayed the graduation of "Tubby the Tuba" from an *oom-pah* player to a full-fledged soloist. The late Vaughn Williams wrote a Concerto for Tuba which had its world premiere just a few years ago. Within the past two years Paul Hindemith's Sonata for Tuba has been published. There is every reason to believe that other famous composers will write for the tuba in a solo capacity.

This brings to mind a dilemma faced by the tubaist. There is no standardization as far as choice of instrument is concerned in symphonic playing. Whereas orchestral players of the trumpet, French horn and trombone universally use the same type of instrument, such is not the case with the tuba.

Another of the handicaps a symphony tuba player suffers under is the fact of different kinds of tubas being used in Europe and in America. European composers will score for "tuba" and conductors over here in America

(Continued on page thirty-two)



"ORCHESTRA" TUBA

SOUSAPHONE

RECORDING TUBA

THE TUBA TRIUMPHS!

by William Bell



there is just
one William Bell
but (fortunately)
there are
enough Kings
to go around...

When people who know music say 'tuba', one name pops into the conversation automatically.

William Bell. Seldom has a man achieved such artistry on an instrument that he is everywhere recognized as its finest and most creative performer. The tuba that William Bell plays is now, and has always been, a King.

The reasons are many. They start with the skilled hands that carefully shape each King in our factory. Whether piccolo or tuba, trumpet or trombone, saxophone or cornet... whatever the instrument, these hands know no compromise with quality. And this quality, painstakingly achieved, means that a King will sound better longer. Kings have an heirloom quality that great artists such as William Bell appreciate.

You can count on King!



*Why don't you
try a King and see
for yourself?*



KING • CLEVELAND • AMERICAN-STANDARD BAND INSTRUMENTS

... standard of excellence for 65 years

THE H. N. WHITE CO. • 5225 Superior Ave. • Cleveland 3, Ohio

WB-6-58

Ludwig



Ray McKinley is the name behind the New Glenn Miller Orchestra. An accomplished musician, he's carrying on a tradition and style he helped form, in the days when the organization was "Glenn Miller's Army Air Force Band—featuring Ray McKinley." Born in Fort Worth, Ray was a soloist at 6, a professional at 12, and a headliner not much later with the Dorsey Brothers, Jimmy Dorsey, Will Bradley, and a band of his own. And there's another name you'll find, wherever you find Ray's: LUDWIG, THE MOST FAMOUS NAME ON DRUMS.

Ludwig Drum Co., 1726 N. Damen Ave., Chicago 47, Ill.

Your best buy in drumheads

Amrawco

IN THE BLUE AND YELLOW BOX

MOST COMPLETE LINE OF
**TYMPANI
BONGO
TIMBALE
& CONGA HEADS** 100

Also the finest
Banjo Heads

YOUR DEALER HAS THEM

AMERICAN RAWHIDE MFG. CO., CHICAGO 22, ILL.



The English Drums everyone's talking about

See your dealer or write:

HALL DRUM CO., 315 Decatur St., New Orleans, 16, La.

PACIFIC MUSIC SUPPLY CO., 1143 S. Santee St., Los Angeles 15, Calif.

In Canada Only: CANADA MUSIC SUPPLY, LTD., 714 St. James St. West, Montreal

TECHNIQUE

OF PERCUSSION



by George Lawrence Stone

RAGGED REBOUNDS

A California instructor writes, "I have had great success in demonstrating to my students, via your "carbon paper check-up," the contrast between the beats of the open, two-beat roll and those of the modern buzz roll. Also, there are many times in which reference to this check-up has revealed minor variations in other figures more easily *seen* than *heard* by a student and, consequently, more quickly remedied. However, I find on the carbon that the fill-in beats of the buzz vary considerably in power, showing a ragged continuation not expected in a smooth sounding roll that has been described as resembling 'the gentle patter of raindrops on a tin roof.'"

Along with his letter, my correspondent submits the carbon reproduction of his buzz roll:



bearing out his contention about the ragged continuity.

Before answering, and for the edification of those who may not be acquainted with the check-up method mentioned, let me quote from this column of February, 1950, in which its application was described:

"The carbon paper method of reproducing drumbeats has long been a part of the teaching equipment at the Stone School. It is a simple device for giving a pupil a *visualization*—a *picture* of a rudiment or figure that he has played and, often, how he has played it. Thus the visual sense is employed to aid in developing an auditory sense not yet sufficiently trained to function alone.

"The carbon paper check-up is quite simple to operate. Just lay a sheet of white paper on a desk or table-top, place a sheet of carbon paper (such as used by typists in making duplicates of letters) inked side down upon this, put a pair of drumsticks into your pupil's hands, and he is ready to go.

"Direct him to execute a rudiment or roll on the carbon; lift the carbon off, and there it is—his drumming signature on the paper before him!"

Now for the Answer

It is impossible to execute a two-beat or its counterpart in buzz at normal playing tempos, with beats of perfect rhythmic continuity and of unvaried power. This is despite what the unaided ear tells the listener: that he is hearing a "perfect" roll. There is no such thing as a perfect roll. The reason for imperfection is simple. The initial roll-blow of either stick is *struck* by hand action. The following blow (or blows) is produced by *rebound*. As in bouncing a rubber ball to

(Continued on page twenty)

INTERNATIONAL MUSICIAN



*For 8" x 10" autographed print
of this picture, send 10¢ in coin
to Gretsch, Dept. SP to cover
handling and mailing.*

Sonny Payne plays Gretsch Drums

You can too. Try an outfit like Sonny's or specify your own set at your dealer's. Write Gretsch, 60 Broadway, Brooklyn 11, N. Y. for thirty-two page Diamond Jubilee drum catalog. Dept. IM99.

Sonny's outfit, finished in "Starlight Sparkle" contains: 24"x14" bass drum; 13"x9" and 16"x16" tomloms; 14"x5½" snare, plus exclusive Gretsch Disappearing Drum Spurs, #4805 All-Height cymbal holders and other accessories shown here.

IMPORTANT FOR DRUMMERS! COORDINATED INDEPENDENCE

MAX ROACH SAYS:

"Jim teaches the drummer to play All figures with the left hand and bass drum while the right hand keeps rhythm on the cymbal."

DON LAMOND SAYS:

"CHAPIN'S method gives the left hand control and fitness equal to the right. Playing different rhythms at the same time becomes easy."

"Advanced Techniques for the Modern Drummer"

A complete method of progressive exercises to develop independent control of hands and foot against the cymbal rhythm. Postpaid in U. S.\$2.50

Send check or money order.

JAMES F. CHAPIN 50 Morningside Drive • New York 25, N. Y.

By **GEORGE LAWRENCE STONE**

STICK CONTROL

For the practicing drummer\$3.00

MALLET CONTROL

For the practicing vib player\$3.00

MILITARY DRUM BEATS

For Schools and Drum Corps.....\$1.00

DODGE DRUM SCHOOL

Elementary and Advanced
Instructor\$2.50

DODGE DRUM CHART

400 Measures Analyzed and
Fingered75

Postpaid - Cash with Order

GEORGE B. STONE & SON, INC.
47-61 Manover St., Boston 13, Massachusetts

BOWS by Heinz Dölling

ACCLAIMED BY YEHUDI MENUHIN,
DAVID OISTRAKH, MICHAEL WAIMAN,
AND OTHERS. — SOLD DIRECT.

FOR INFORMATION WRITE

K W JONES

SOLE U. S. AGENT

2835 CARTER ROAD TREVOSE, PA.

Have you tried...

HARAWCO

drum heads?



They are the finest

National Rawhide Mfg. Co.
3108 N. ROCKWELL CHICAGO 18, ILL.

Insist on genuine calf-skin drum heads, made
only from premium domestic calf-skins. There
are no substitutes!

PIANO TUNING

LEARN AT HOME. COMPLETE COURSE IN
TUNING AND REPAIRING, written by DR.
WILLIAM BRAID WHITE, World's Leading
Piano Technician and Teacher.

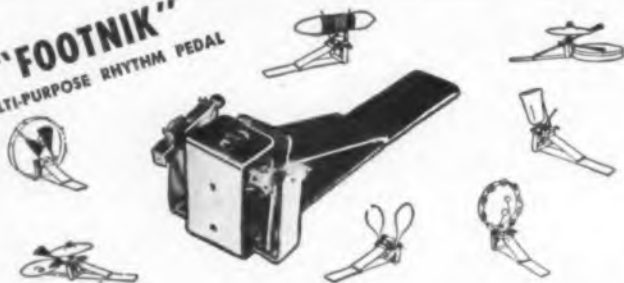
For Details Write: **KARL BARTENBACH**
1001 East Wells Street, Lafayette, Indiana

● HAVE BASS CLEF, WILL TREBLE ●

"Music Designed With Dancers in Mind."
TENOR BAND Arrangements - Society and
Mickey style. If you play for "Musicians
Only," save stamp, but if you want
"Crowd Pleasers" for the stub-holders,
send for free list.

EDDIE'S ARRANGING SERVICE, Dept. Y
62 Somerset St. Springfield 6, Mass.

"FOOTNIK" MULTI-PURPOSE RHYTHM PEDAL



This wonderfully versatile new pedal makes it possible to play maracas, bongos, cowbells, snare drums, cymbals, and many other rhythm instruments with that tapping foot of yours! Your hands are free to play your own instrument.

The "Footnik" was invented by a musician for musicians, and fills a long felt need for a versatile, compact foot operated instrument that can produce authentic rhythmic accompaniments. Dozens of different accessories such as drum brushes, scratchers, tambourines, etc., are available and any of these can be attached to the "Footnik" Multi-purpose Rhythm Pedal in just a few minutes.

Every band leader who wants to get the fullest sound from his group, every drummer who wants to have a really complete drum outfit, every musician who wants to add to his commercial musical value, will need this remarkable instrument.

**SUNNYSIDE CO., 8A HARWICK ROAD
WESTBURY, N.Y.**

Please send free information on the
amazing new "Footnik" pedal

Name.....

Address.....

City.....State.....

Instrument You Play.....

TECHNIQUE OF PERCUSSION

(Continued from page eighteen)

the floor, the initial impact produces a blow of given power but the rebounds which follow strike with correspondingly less power, one by one, until the ball finally comes to rest.

The same principle follows in the rebounding of drumsticks. Indeed, if with either sticks or ball we could make rebounds as strong in power as an initial impact, the sticks would rebound to perfection, the ball would bounce forever and—*Look, Ma! We've discovered the secret of perpetual motion!*

A roll, either two-beat or buzz, may sound smooth because the beats follow one another too rapidly for the ear to detect irregularity, but irregularity is there, as so clearly depicted by carbon paper reproduction.

There is a similar irregularity in art, if you want to look for it. See and admire a painting by some old master painter. Look at it from a distance and you get *perspective*—the true picture the artist intended you to see. But now, if you approach that picture and examine the canvas at a distance of but a few feet, you will see more irregularities than picture. You will see what to untrained eyes resembles nothing more than a messy mixture of many-hued brush marks apparently giving no place.

Alla Breve

This question comes from a New York Stater: Is the *alla breve* signature to be counted in two or in four?

♩ = in II or in III ?

This is a borderline signature, which may be summed and beaten either as a two-beat or a four-beat measure, according to the way it is used.

Properly, if we don't dig too far back into the archives, the *alla breve* signature denotes quick, duple time, with the half-note as the beat—2/2 instead of 4/4. In this phase it calls for the same sound and rhythmic swing as its counterpart in 2/4.

To illustrate this, a figure notated in the 2/2 rhythm of *alla breve* appears in the following, matched to a similar figure in 2/4:

(♩ = 120)

Written as ♩ or ½

(count is the same)

Written as 2/4

Here, in either figure, the signature and tempo mark indicates the same *two beats* to the measure. In the case of a marching tune, for instance, these two beats will serve to mark the steps of marching soldiers at the U. S. Government cadence of 120 steps to the minute. It will be seen that the only difference in the figures above is in their manner of notation: and this could well be simply a matter of a composer's preference.

Now we jump from the marching tune to modern popular dance music. This is different—so much different! Most of it is scored in the four-beat rhythm of present-day jazz. Current composers and arrangers almost invariably score their brain-children in what the purists still stoutly maintain to be the two-beat signature of *alla breve*. An example of this appears below, showing the definite four-beat rhythm (marked in this instance by the bass drum), scored under the *alla breve* signature:

It makes little if any difference to the sideman engaged in earning his living by playing so many hours for so many dollars which signature he reads. He knows that a four-beat rhythmic "feel" definitely calls for a four-beat count, regardless of fine points of signature.

Another thought for you, N. Y. Stater: don't look now, but there is also such a thing as modern music played in two-beat rhythm. Quite a lot of it. Here you really count and think *two!*



A PLAN FOR GROUP INSTRUCTION ON BRASS INSTRUMENTS

by Dan Tetzlaff

Many of our readers are interested in teaching. Several have requested a discussion dealing with beginners. The following procedures were developed from both private and class experiences.

The First Lesson

The essence of this plan is to keep the student away from the instrument for three weeks. At the first lesson the student receives but two things:

1. The mouthpiece, only, to the (school owned) instrument.
2. A practice chart—thirty minutes per day minimum requested.

For purposes of efficiency and simplicity, only four instruments are represented in this beginning class: cornet and trumpet, trombone and baritone. The starting of players on and transferring of players to French horn and tuba is left to an intermediate class situation.

At the first instrumental lesson the teacher gives his undivided attention to the important aspect of brass instrument playing called *embouchure*. The teacher has at hand fourth grade students who are tested and proven as ready, willing and able to start. They are eager and excited, but also informed and disciplined.

By studying the student's lips and teeth, arms and fingers, and analyzing his study habits, personality habits, and his test scores, the teacher can make some pretty accurate predictions as to which ones will become good brass players. However, the ability of the student to produce high pitches is not easily foreseen. So who will be the most successful with the small mouthpieces and who should play the larger ones may take some switching around at the first or second lesson.



and other top pros, including
 RAY ANTHONY, Ray Anthony Band
 LOUIS ARMSTRONG, Louis Armstrong Combo
 SHORTY BAKER, Duke Ellington Orchestra
 HARRY EDISON, Harry Edison Combo
 LES ELGART, Les Elgart Band
 DON GOLDIE, Jack Teagarden Combo
 JOHN HOWELL, WGN (Chicago) Orchestra
 RICHARD MALTBY, Richard Maltby Orchestra
 PHIL NAPOLEON, Phil Napoleon Combo
 LOUIS PRIMA, Louis Prima Combo
 GEORGE ROCK, Spike Jones Orchestra
 SHORTY SHEROCK, Nelson Riddle Orchestra
 CHARLIE SPIVAK, Charlie Spivak Orchestra
 CLARK TERRY, Duke Ellington Orchestra.

The teacher should start by demonstrating a lip buzz. It can be mentioned that the lips act like vibrating reeds, or vocal cords. Care must always be taken to talk in terms and conceptions that are simple, brief, and easily understood by a child of age nine to twelve. Try these:

1. Hold the teeth apart—the same width as the tip of your tongue—to let the air through.
2. Hook just a little of the red flesh over the edges of the teeth, to hold the flesh steady.
3. Place the upper lip a little over the bottom one, or the bottom one a little under the upper, so that they are just a little overlapped. Then they will buzz easily.
4. Hold the corners of the mouth firm and inward against the teeth. You can make a "V" with two fingers, and then hold them against the corners to help the mouth muscles learn what they are to do later all alone.
5. Blow gently through a little tiny air hole. It may even feel almost as if it is closed.

About 50% of the class will be immediately successful, 25% will get it within ten minutes, the rest should find it by the next lesson. The few who do not perhaps should try some other instrument.

Next, the teacher should go around the class and place the mouthpiece on the students' lips. Where? Where teacher has seen it resting the most frequently as he has studied the playing of the finest professionals. In general this will be *not low on the upper lip*. Place the upper rim moderately high. Keep the rim off the red flesh and on the white. Remember that in finding "the spot" the tendency will be for the mouthpiece to slip down. It seldom slips up. The weight of the arms and the instrument work against this. The teacher will try to prevent from the beginning the weakness of the "too low setting." It is true that the mouthpiece will eventually drift to "a natural and comfortable place," but this spot should be guided more by a teacher's know-how than by a child's guess. In a majority of cases the setting becomes almost permanently established where it first goes on. Later corrections and adjustments prove only about 50% successful. Guidance (rather than luck) in finding a mouthpiece setting that will carry through a long playing career without need of major correction to allow progress is the vital point involved.

Buzzing the lips alone is a non-forced response for the child who is shown how. And placing the mouthpiece over this formation of

(Continued on the following page)

the
Selmer
 sound
 is the sound
 of the top pros



BUCK CLAYTON
Buck Clayton Combo



RED NICHOLS (cornet)
"5 Pennies" Band



BOBBY HACKETT
Bobby Hackett Combo



LISTEN!

THE FINEST musical instrument amplification

Your choice of eleven models:

- Twin Amp
- Bassman Amp
- Bandmaster Amp
- Pro Amp
- Super Amp
- Tremolux Amp
- Vibrolux Amp
- Deluxe Amp
- Harvard Amp
- Princeton Amp
- Champ Amp

COMPARISON WILL PROVE FENDER'S SUPERIORITY!

Fender
SALES, INC.

SOLD BY LEADING MUSIC DEALERS EVERYWHERE!

Santa Ana, California



FIRST INTERNATIONAL STRING CONGRESS.....at Greenleaf La

● The First International String Congress at Greenleaf State Park has just completed a most successful season, and the students—forty-eight violinists, eighteen cellists, eleven violists and five bass viol players—have returned to their fifty-six home towns (in twenty-seven states) with increased proficiency as tangible evidence and their memories as intangible evidence of their eight weeks of music making there.

As the days pass tangibles and intangibles will supplement each other for vivid re-experiencing of that June 15-August 8 period. Every time a violinist plays a phrase of a Mozart or Brahms quartet he will be caught again in the eager discoveries, the creative accomplishments of ensemble playing in the rehearsal hall. Every time a violist searches out a melody, he will hear again instructor William Lincer or Abraham Skernick demonstrating it in the studio lesson period. Every time a student so much as tunes his strings he will hear as overtones birds chirping from branches at Greenleaf and leaves stirring as they stirred when he practiced out in the open near the pine woods. And it will be some time before any of these string players will be able to play Bach's Suite from the *Art of Fugue* without thinking of the concerts before appreciative audiences in Tulsa, Norman and Muskogee, and of the utter quiet of the hills and lake as they returned later in the evening to the cabin-strewn State Park. The instruments, the music played and the associations thus made possible will be inextricably associated for these eighty-three students of the First International Congress of Strings.

There are others, too, who will be reliving the sights and sounds of Greenleaf. The faculty members will not soon be forgetting their many hours of contact with the eager, absorbed students, nor their own music making in Tulsa University's Skelly Stadium where the audience rose from 1,500 to 4,000 the first three concerts, at the University of Oklahoma campus at

(Continued on page forty-two)



● I am happily impressed with the tremendous results being accomplished here in the first year of the International String Congress. The idea of the Congress was born of a definite need—a need for protecting the great human resources in our musical culture in the United States and Canada. Here at Greenleaf Lake these human resources are being developed in the form of outstanding young string instrumentalists. Through the combined efforts of labor, management and government we are fulfilling a need for the youth of our world.

Herman D. Kuins

Left: Luncheon period at the Greenleaf Lake Dining Hall.

Below: Rehearsal at the First Baptist Church in Muskegee where the first concert was given.



Above: Officials of the International String Congress discuss high points of scholarship program at Greenleaf Lake with President Kenin. Left to right: John Hannah, member of Oklahoma Planning and Resources Board; Dr. Roy Harris, Director of the String Congress; President Kenin; and Paul Cumiskey, President of Local 94, Tulsa.

Below: String bass students talk with President Kenin at String Congress. Left to right: Jean Herschorn, Montreal, Quebec; Gary Berlind, Brooklyn, New York; Ringwalt Warner, Elmwood Park, Illinois; Bob Suga, Chicago; Lorraine Skala, River Forest, Illinois. At bottom of page: Several faculty members meet for a chat on the terrace overlooking Greenleaf Lake. Left to right: Frank Houser, Johana Harris, Theodore Salzman, Victor Aitay, Abraham Skarnick and William Lincer.

Greenleaf Lake Festival Achieves Objective



MINUTES OF THE SPECIAL MEETING

of the INTERNATIONAL EXECUTIVE BOARD

American Federation of Musicians

WASHINGTON, D. C., MAY 26 AND MAY 27, 1959

Statler Hotel
Washington, D. C.
May 26, 1959

President Kenin calls the meeting to order at 9:00 P. M.

Present: Harris, Ballard, Clancy, Repp, Stokes, Manuti, Kennedy and Murdoch. Also present, Phil Fischer, International Studio Representative, and Henry Kaiser, Counsel.

Henry Kaiser discusses with the Board certain matters pertaining to the TV film agreements and proposals by the TV networks pertaining to videotape.

The Board discusses Cases 61 through 67, 1958-59, in the matter of the charges preferred by Max Herman of Local 47, Los Angeles, California, against Warren Barker, Vincent DeRosa, Virgil Evans, Lloyd Ulyate, Marshall Cram, Sinclair Lott and Gareth Nuttycombe, also of Local 47, for alleged violations of Article 12, Section 35, and Article 12, Section 36, and Article 13, Section 1 of the By-laws of the Federation; and Article 9, Section 4, of the Constitution of Local 47, and Article 3, Section 27 and Article 6, Section 9, of the By-laws of that local.

After thorough discussion, it is on motion made, seconded and carried, decided that the following is the unanimous decision of the Board:

The report and recommendations of the duly appointed referee, Benjamin Aaron, in the above cases was announced on December 15, 1958. Shortly thereafter, the local union, on whose behalf the charges were filed, though expressing disagreement with the referee's report and recommendations, officially decided to comply, and has complied, therewith. Our own review of the record and of Referee Aaron's report and recommendations persuades us that most of his conclusions are accurate. In view of the local's compliance, we feel that no beneficial purpose would be served by discussing the relatively few differences between the referee and this Executive Board. We conclude that the case be treated as moot and the charges dismissed.

On motion made, seconded and carried, it is decided that the hotel allowance to delegates at the forthcoming Convention in Seattle, Washington, be established at \$8.00 per day.

The session adjourns at 11:15 P. M.

Statler Hotel
Washington, D. C.
May 27, 1959

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

In compliance with the previous actions taken by the International

Executive Board, the following Recommendations are presented for final consideration by the Board.

On motion, made, seconded and carried, it is decided that these recommendations be submitted to the Convention:

RECOMMENDATION No. 1

Article 13 of the By-laws is hereby amended by adding the following new section 5A:

Section 5A: A member of the Federation who engages musicians, either as a leader or in any other capacity, must engage members of the Federation only, unless otherwise provided.

RECOMMENDATION No. 2

Article 13 is hereby amended by adding the following new Section 37:

Section 37: In the event that a claim for wages is filed against a leader and the International Executive Board finds that the leader has improperly withheld wages, such Board may, in addition to rendering an award for the amount of the wages withheld, include in the award to the individual whose wages were withheld, an additional sum not exceeding the amount of said withheld wages as liquidated damages.

RECOMMENDATION No. 3

WHEREAS, The Federation maintains a branch office for the President in the area of Los Angeles, California,

BE IT RESOLVED, That Article 1, Section 1Q be amended to read as follows:

Section 1Q: The President's office shall be maintained in New York City, N. Y., and in the area of Los Angeles, California, and all expenses of the President caused by travel between his offices in New York and Los Angeles shall be paid by the Federation, and

BE IT FURTHER RESOLVED, That the West Coast representative be designated as "Assistant to the President."

RECOMMENDATION No. 4

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

RECOMMENDATION No. 5

Article 13, Section 35, of the By-laws, is hereby amended by adding the following paragraph 3:

A member who fails to make application to his local within sixty (60) days of his discharge shall lose such rights as he may have had when he entered the service, i. e. the right to return within sixty (60) days of his discharge and regain

his original membership status. In such event, said member shall be required to make application in his home local, in accordance with all the laws pertinent thereto.

RECOMMENDATION No. 6

There shall be added to Article 9 of the By-laws, the following new Section 9:

Section 9: Where the Board has rendered its initial award in an arbitration proceeding, whether or not upon the default of any party, any party to the proceeding may request a reopening of that initial award upon the ground of error or to submit new evidence. An application for a reopening must be submitted in writing to the International Secretary not later than 90 days after the date of the Board's award, and shall set forth the evidence relied upon. The Board, in its discretion, may grant or deny the application after reviewing the evidence submitted.

RECOMMENDATION No. 7

Article 4, Section 1, of the By-laws, is hereby amended as follows:

Section 1A: Every musician employed, at any time, in making a sound picture shall pay a tax of 2%, based upon the minimum scale governing the work.

RECOMMENDATION No. 8

Article 4 of the By-laws is hereby amended by adding the following:

Section 1B: Every musician employed, at any time, in making a videotape shall pay a tax of 2%, based upon the scale governing the work. This tax shall not apply on

Used by leading hotels, and cocktail lounges...

#

YOU'RE BEING ENTERTAINED BY...

YOUR IMPRINT HERE

Request your Favorite Song!

Please Play...

SELECTION

NAME _____

ADDRESS _____

CITY _____

Impress your audience...

Please your employer...

Use personalized song request cards

Printed in striking red and black. Folds to 4 1/4" x 3"

ORDER NOW!

Enclose Check or Money Order

1,000	\$20	4,000	\$68
2,000	38	5,000	80
3,000	54	10,000	125

POSTAGE PREPAID

- Build a valuable mailing list for You and Your employer.
- Give your audience a chance to request their favorite songs! (You'll be amazed at the response.)

SONG REQUEST CARDS, 36 Florgate Road Farmingdale, Long Island, New York

the first showing on network TV which for this purpose shall be considered in the same category as a live performance.

RECOMMENDATION No. 9

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

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

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

It is, on motion made and passed, decided that the proposed amendments to Article 7 and Article 34, which had been previously considered by the Board, be laid over for further consideration at a future meeting.

A recess is called at 10:30 A. M., at which time the Board called upon U. S. Senator Wayne Morse, of Oregon, for the purpose of discussing the harmful effects of discriminatory importation of foreign sound tracks.

The session reconvenes at 12:00 noon. Henry Kaiser appears before the Board and the following changes in the By-laws are discussed.

A

RESOLVED, That the Secretary, in printing the 1959 edition of the Constitution and By-laws, be empowered to correct all typographical and grammatical errors currently appearing therein, provided that no such correction shall effect any substantive change.

B

WHEREAS, The sub-sections of Article 1, Section 6, of the By-laws are self-contradictory, and

WHEREAS, The section is a superfluous one which has not been used for many years.

BE IT RESOLVED, That Article 1, Section 6, of the By-laws, be repealed.

C

WHEREAS, Sub-section "A" of Article 13, Section 25, is in violation of the Taft-Hartley Law.

BE IT RESOLVED, That Article 13, Section 25, of the By-laws, be repealed.

D

WHEREAS, The American Federation of Musicians of the United States and Canada has always been devoted to and practised the principles of due process and trade union justice, and

WHEREAS, Certain words and phrases in the By-laws give the appearance of permitting the discipline of members without adequate notice and full hearing, and

WHEREAS, Those words and phrases, though never so interpreted or applied, have been the subject of unnecessary criticism, now, therefore.

BE IT RESOLVED, That the following revisions be made:

1. Article I, Section 3— Eliminate "erased."
2. Article III, Section 14— Eliminate "erased" in both places.
3. Article XI, Section 4— Eliminate "and erasures."
4. Article XII, Section 41— Eliminate "erase."
5. Article XIII, Section 2— Substitute "he shall be expelled" for "such action shall constitute his expulsion in such locals wherein he held membership."
6. Article XIII, Section 3-B— Substitute for present language the following: "If a member fails to comply with such order within ten days from date thereof he shall be expelled from each and every local in which he may at the time be enrolled."
7. Article XIII, Section 19— Eliminate "erased."
8. Article XV, Section 10— Substitute "shall be expelled" for "shall stand expelled."
9. Article XXIII, Section 3— Eliminate all language beginning with "he shall be considered as having resigned" and substitute therefor "he shall be expelled."
10. Article XXXI, Sections 1, 2, 3— Substitute "he may be expelled" for "such act shall constitute such members' resignation from membership in the Federation."
11. Article XXXI, Section 4— Substitute for present language the following: "Any member or members of any local who cause or apply for the issuance of an injunction or restraining order in any matter within the jurisdiction of the Federation before exhausting all local and Federation remedies shall be expelled."
12. Article XXXI, Section 6— Substitute "shall subject such member to expulsion" for "shall constitute such member's resignation from membership in such local or locals wherein he held membership."

E

RESOLVED, That Article 28 be amended as follows:

1. Add to Section 5 the following: As soon as practicable after appointing the Law Committee, the President shall appoint from that committee, a sub-committee of five (5) to be known as the Appeals Committee.
2. Add a new Section 6 (renumbering all subsequent sections) to read as follows:

a. Where an appeal is taken to the Convention from a decision of the International Executive Board it shall be heard by the Appeals Committee which shall render a report to the Convention. The motion presented to the Convention will be the adoption of the Committee's report. The usual rules governing debate on such motions will apply, except that the parties to the appeal may speak on the motion even if they are not delegates.

b. A member of the Appeals Committee may not sit on any case in which he has any interest or which arose in a local of which he is a member. The President may substitute members to the Appeals Committee for those disqualified.

THE SWITCH IS TO *Sano*

THE NEW SANO STEREOPHONIC ACCORDION WITH MATCHING HIGH FIDELITY STEREOPHONIC AMPLIFIER IS A FAVORITE WITH TOP MUSICIANS WHO DEMAND THE BEST. IN SANO THEY GET THE BEST.

EUGENE ETTORE
One of America's foremost composers and arrangers for the accordion.

For information see your dealer or write:

SANO CORP.

1281 Springfield Ave.
Irvington, N. J.

New York representative
YORKVILLE MUSIC CEN.
357 East 72nd St.
New York 21, N. Y.

Chicago representative
MONTI'S MUSIC CEN.
2001 St. Charles Road
Maywood, Ill.

San Francisco rep.
COLOMBO & SONS
126 Columbus Ave.
San Francisco 11, Cal.



The Musicwriter does not work by itself . . . but it responds to your touch, rapidly and beautifully, for any copy job. Operation is learned in a few hours. Your inquiry is invited.

THE **Musicwriter**
PRECISION INSTRUMENT FOR MUSIC NOTATION



2915 East Colfax Ave.
Denver 6, Colo., U.S.A.

Music Print Corporation

Wm. S. HAYNES CO.

12 Piedmont Street

Boston 16, Mass.

**FLUTES —
PICCOLOS
REPAIRS — All Makes**

N.Y. Branch: **Wm. S. HAYNES CO.**

157 West 57th Street, New York 19, N.Y.

FLUTES — PICCOLOS — REPAIRS — All Makes

LOOK AS GOOD AS YOU SOUND WITH

Golden Trophy JACKETS by...

SAXONY

SHAWL COLLAR

Beautiful spotlight colors Red Grey Royal Powder Blue Gold Peacock Blue White Green Charcoal Maroon Top quality fabrics Fully lined \$16.90 Also available with matching shawl



TARTAN PLAID

Handsomely styled, authentic and modern tartans for the "New Elegant Look." Basic colors: Red, Grey, Blue, Yellow, Green, Charcoal. New, slim-line lapels. Fully lined. \$17.90



STRIPED BLAZER

2, 3, or 4 button. Patch or flap pockets. Finest Dacron, Rayon or Orion blends. Also available in plaids or solids. \$22.90



TUX PANTS . . . \$9.50 * CUMMERBUND & TIE SET . . . \$3.50

FULL STOCK. WRITE, WIRE, OR PHONE FOR SAME DAY SERVICE

SAXONY CLOTHES, 198 CANAL ST. NEW YORK 13, N. Y. • Worth 4-6039

Have you heard or tried the **BONVICINI ELECTRIC ACCORDION?**



Recommended and used by Rex Koury A B C Musical Director in Hollywood, California

Complete tuning and repair service department on all makes of accordions. Also World's Finest Bellows Accordions - Chromatic Specialists.

- 120 accordion basses in the most natural position for the player.
- 41 treble keys (exactly like a bellows accordion).
- 4 and 5 sets of the finest Swedish blue steel reeds.
- 11 treble register changes, 7 bass changes.

Not amplified nor electronic—Sounds richer than a bellows accordion.

No huge speakers, complicated dials, or tubes. Easily portable—about 44 lbs.—in two carrying cases.

Instant response with the foot pedal. A perfect "Professional" or "Hobby" instrument!

Hear it played with orchestra by Rex Koury on "Gunsmoke," music written and conducted by Rex Koury.

BONVICINI ACCORDIONS
748 Dahlia, Denver 20, Colo.

Please rush catalogs on the "Sensation of the accordion world" to

Name.....
Address.....
City..... State.....

Pianists ♦ Accordionists ♦ Guitarists ♦ Arrangers

A new and practical approach to chord progression charts. Each 9 1/2" x 12 1/2" sheet contains a wide selection of progressions for 2- and 4-bar intros and endings, all in the same key, ready for immediate on-the-job use. Three completely different sets of progressions available in your choice of keys, 25c each or 5 for \$1. Special introductory offer: Any full set of twelve keys (wonderful for study!) only \$2, all three sets complete \$5. (Orders under \$1 add 10c handling charge; Ohio residents add 3% sales tax.) Send check or money order to:

CLEFCRAFT 600 Dorsey Court, Dayton 59, Ohio

Keep up with the Top Tunes — See TUNE TRENDS on page 46.

c. The President may direct the Appeals Committee to come to the Convention city for the purpose of hearing appeals before the Convention officially begins.

It is on motion made and passed, decided that the above changes in the By-laws be presented to the forthcoming Convention for adoption.

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

The session reconvenes at 2:00 P. M.

Vice-President Harris reports to the International Executive Board the proposed costs for music at the forthcoming A. F. of M. Convention amounting to \$2,377.10.

On motion made and passed, it is decided that the contemplated expenses be approved in the amount of \$2,377.10.

Henry Kaiser discusses with the Board matters pertaining to the law suits now pending in the California courts.

Other matters of interest to the Federation are discussed.

Hal Leyshon appears before the Board and discussion is held regarding the progress to date in the fight against the 20% cabaret tax.

Further discussion is held regarding the importation of foreign sound tracks.

On motion made and passed, it is decided that Hal Leyshon be authorized to place a full page advertisement in the Los Angeles Examiner thanking Senator Wayne Morse for the fight he is waging against the importation of foreign sound tracks.

The Board considers the following cases submitted:

Case No. 1286, 1958-59 Docket: Charges of Local 161, Washington, D. C., against Local 710, Washington, D. C., for alleged unfair dealing.

The Board is of the opinion that the parties should appear in person before the Board during the forthcoming A. F. of M. Convention in Seattle, Washington.

Case No. 1340, 1958-59 Docket: Appeal of member Alvin George White of Local 710, Washington, D. C., from an action of Local 710 in imposing a fine of \$100.00 upon him and suspending him from membership for a period of one year.

On motion made and passed, it is decided to deny the appeal, but that the fine and the suspension be held in abeyance pending White's future department as a member of the Federation.

Case No. 1128, 1958-59 Docket: Appeal of member Vasillos Priakos of Local 655, Miami, Fla., from an action of that Local in suspending him from membership for failure to pay judgment in the sum of \$4,680.16 due members of Local 655.

On motion made and passed, it is decided that the appeal be denied, but that Priakos shall be permitted to again become a member of Local 655, Miami, Fla., conditional upon his paying all indebtedness to the local as such, plus 25% of his gross earnings until such time as his full obligation to members of Local 655 in this case is met. In

no case will payments of less than \$50.00 per month be accepted.

Case No. 1220, 1958-59 Docket: Charges preferred by member Henry Zaccardi, Assistant to the President, against member Mario Braggiotti of Local 802, New York, N. Y., for alleged violation of Article 24, Section 6A. of the A. F. of M. By-laws.

On motion made and passed, it is decided that the defendant be found guilty and fined \$1,000.00.

Case No. 1218, 1958-59 Docket: Charges preferred by member Eddie Ramos of Local 325, San Diego, Calif., against Local 672, Juneau, Alaska, and Anita G. Kodzoff, Secretary, for alleged violation of Article 6, Section 2, of the A. F. of M. By-laws; and claim against Local 672 and Anita G. Kodzoff, Secretary, for a sum commensurate with the damages sustained.

The Board is of the opinion that Delegate Mann of Local 325, San Diego, Calif., and the delegate from Local 672, Juneau, Alaska, should appear before the International Executive Board at the forthcoming Convention in Seattle, Washington.

Case No. 1373, 1958-59 Docket: Appeal of member William (Mickey) Collins of Local 274, Philadelphia, Pa., from an action of that local in imposing fines totaling \$718.00 upon him, plus \$117.16 cost of Trial Board.

On motion made and passed, it is decided that the appeal be denied but that the total fine shall not exceed \$718.00.

A recess is called at 7:00 P. M.

The session reconvenes at 8:30 P. M., at which time, the Board considers the following additional cases:

Case No. 1179, 1958-59 Docket: Claim of member Paul (Pablo) Alicea, leader, of Local 802, New York, N. Y., against The World Artists Management Agency, Beverly Hills, Calif., Bookers' License No. 4681, and El Zarape Club, Los Angeles, Calif., and Freddie Ross and Ernie Garcia, owners, for \$6,600.00 alleged salary due The La Playa Sextet through cancellation of engagement.

On motion made and passed, it is decided to allow the claim against all the defendants.

Case No. 1180, 1958-59 Docket: Claim of Joe S. Garcia, Monterey Park, Calif., against member Paul (Pablo) Alicea (leader of the La Playa Sextet), of Local 802, New York, N. Y., and The World Artists Management Agency, Beverly Hills, Calif., Bookers' License No. 4681, for \$227.90 alleged expenses sustained through failure to appear at Zenda Ballroom.

On motion made and passed, it is decided to allow the claim against World Artists Management Agency only.

Case No. 1231, 1958-59 Docket: Claim of Paul Livert, New York, N. Y., Personal Managers' License No. 2866, against member Dayton Selby of Local 802, New York, N. Y., for \$1,500.00 alleged commissions due, and charges preferred by member Dayton Selby against Paul Livert for alleged unfair dealings.

It is on motion made and passed, decided to postpone decision, and

INTERNATIONAL MUSICIAN

the Secretary is instructed to communicate with the plaintiff requesting him to submit an itemized statement to substantiate his claim.

Case No. 889, 1958-59 Docket: Claim of member James C. Harris of Local 99, Portland, Oregon, against The New Islander Club, Astoria, Oregon, and William L. Hudson and/or George A. Fagin, employers, for \$1,200.00 alleged salary due him through breach of contract.

On motion made and passed, it is decided to allow the claim against all defendants.

Case No. 486, 1958-59 Docket: Claim of The Estate of member Leonard Love of Local 802, New York, N. Y., against member Dean Hudson of Local 619, Wilmington, Del., for \$5,433.76 alleged monies due covering salary, musical arrangements, and advances.

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

Case No. 1155, 1958-59 Docket: Claim of Associated Booking Corp., New York, N. Y., against member Dave Remington of Local 10, Chicago, Ill., for \$1,750.00 alleged commissions due on his engagement at the Wagon Wheel Lodge, Rockton, Ill., through week of December 13, 1958, plus accruing commissions; and Remington's request for release from management contract, with said agency.

On motion made and passed, it is decided that the claim be denied and the request for release from the management contract be granted.

Case No. 1397, 1958-59 Docket: Claim of member Kirby Stone of Local 802, New York, N. Y., against the Associated Entertainment Services of Canada, Edmonton, Alberta, Bookers' License No. 3635, for \$4,500.00 alleged salary due through breach of contract.

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

Case No. 1211, 1958-59 Docket: Claim of member Harry Casey of Local 77, Philadelphia, Pa., against The Ian J. Reid Agency, Toronto, Ont., Canada, Bookers' License No. 2215, and the Edison Hotel, Toronto, Ont., Canada, and Max Rotenberg, owner, for \$2,666.00 alleged salary due him and "The Sharps and a Flat" through breach of contract.

On motion made and passed it is decided to allow the claim against the Edison Hotel and Max Rotenberg, only, and to deny the claim against the others.

Case No. 1289, 1958-59 Docket: Claims of member Debra Hayes (Ruth Ludwigson) and Tony Gillard (Anthony Ciliberti), of Local 77, Philadelphia, Pa., against Gallagher's Restaurant, Miami, Fla., and Joe Lipsky, proprietor, for \$1,458.33 alleged salary due their orchestra covering services rendered; plus \$14,000.00 salary owed for balance of contract, and counter-claim of Gallagher's against member Hayes for \$1,250.00 alleged to be due.

On motion made and passed, it is decided to allow the claim less all monies earned during the claim period and that the counter-claim be denied.

Case No. 1345, 1958-59 Docket: Claim of Eloise Harmon, Logan, W. Va., against members Ruth Brown of Local 702, Norfolk, Va.,

and Paul Williams of Local 5, Detroit, Mich., for \$2,725.90 alleged expenses sustained through breach of contract.

On motion made and passed, it is decided to allow the claim in the amount of \$455.00 plus the refund of the deposit if same has not already been done.

Case No. 1413, 1958-59 Docket: Claim of The Gloria Restaurant, Columbus, Ohio, against member Herb Kirby Stone of Local 802, New York, N. Y., for \$4,478.56 alleged expenses sustained through failure to appear for engagement.

On motion made and passed, it is decided to allow the claim in the amount of \$625.00.

A discussion is held regarding amending Section 2, of Article 3, of the Federation By-laws.

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

WHEREAS, The 1917 Convention of the A. F. of M. took action limiting Locals' Initiation Fees to a maximum of Fifty Dollars (\$50.00), and

WHEREAS, In the intervening 42 years, no change in such maximums has been made in spite of the tremendous downward trend in the economic value of the dollar,

BE IT RESOLVED, That Section 2, of Article 3, of the A. F. of M. By-laws, be amended by changing that section to read as follows:

No local shall maintain an initiation fee exceeding \$100.00 and the International Executive Board shall determine whether or not members paying such a fee shall be entitled to all benevolent and property rights of the local which they join.

The Board considers the amending of Article 3, of the By-laws.

On motion made and passed, it is decided that the following amendment to the By-laws be submitted to the forthcoming A. F. of M. Convention:

WHEREAS, The continuing deficits in our Treasury for the past several years have been and still are a source of grave concern to your International Executive Board, who have long sought ways of obtaining larger income for the Federation, together with reductions in operating expenses, and mindful of the ever higher economic spiral of operating costs in all endeavors, but more especially in our own which are prominently evident by even a cursory examination of the Treasurer's Report, and

WHEREAS, A survey recently completed reveals that an average of over 22,000 new members affiliate with the locals of the A. F. of M. annually, and

WHEREAS, Considerable revenue could accrue to the A. F. of M. Treasury without any expense to locals if the affiliating members were required to pay a modest fee to the A. F. of M. in addition to that paid to locals for the privilege of membership, the International Executive Board recommends the adoption of the following:

1. Each and every new member shall, in addition to paying the proper Local Initiation Fee, pay an extra amount which shall be known as the Prime International Initiation Fee, to any local with which the member affiliates. Such additional amount shall be based on the following schedule:

Where the Local Initiation Fee is from \$5.00 through \$10.00 the Prime International Initiation Fee shall be \$3.00.

Where the Local Initiation Fee is from \$11.00 through \$20.00, the Prime International Initiation Fee shall be \$6.00.

Where the Local Initiation Fee is from \$21.00 through \$39.00, the Prime International Initiation Fee shall be \$9.00.

Where the Local Initiation Fee is from \$40.00 through \$50.00, the Prime International Initiation Fee shall be \$15.00.

Where the Local Initiation Fee is from \$51.00 through \$100.00, the

Prime International Initiation Fee shall be \$20.00.

2. The local shall, not later than the tenth (10th) day of the month following the member's affiliation, forward such Prime International Initiation Fee to the Treasurer of the A. F. of M., together with a proper form of notification which shall be furnished by the A. F. of M. to all locals for such purpose. Funds so collected shall be placed in the General Fund of the A. F. of M.

3. The Prime International Initiation Fees to be initially imposed shall be based on the Local Initiation Fees existing on the date this Resolution is adopted. Such Local Initiation Fees shall not later be decreased without first receiving specific permission from the International Executive Board. If a local decreases or increases its Initiation Fees, then the Prime International Initiation Fee shall be based on the decreased or increased amount as per the schedule in paragraph (1) hereof.

4. If a local permits installment payments on its Initiation Fees, the amounts due on the Prime International Initiation Fee shall be included in the down payment made by the new member, and the local shall report and remit same in conformity with the requirements outlined in paragraph (2) hereof.

5. All of the above shall be separate, apart and in addition to any provisions of Article 3, Sections 6, 7, 8, 9, 10, 11, 12 and 13.

6. This Resolution shall become effective July 1, 1959.

President Kenin reports having rejected an offer from the management of "Living Music Magazine" whereby they sought permission to dub recordings made by our members on inserts published in the magazine.

On motion made and passed, it is decided to concur in the action of the President.

The meeting adjourned at 11:50 P. M.

ORCHESTRA JACKETS *made in our own factory*



COLORS: red, lime, gold powder and turquoise blues, grey, white, pink, etc. \$18.75



BLAZERS: Good looking and lightweight. Silks and stripes. All colors. \$21.75



TARTANS: reds, greens, maroons, grays and blues, etc. All plaids matched. \$18.75



BLAZERS: Solid colors and tartans 3 button G R E A T styling. All colors. \$18.75

FINE, ALL YEAR 'ROUND DACRONS AND NYLONS. SOLIDS AND QUALITY TARTAN PLAIDS. FULL LINED, LONG WEARING, CREASE-RESISTANT AND COLORFAST. SIZES TO 52, REGULARS, LONGS, SHORTS, ETC., IN STOCK

SEND FOR FREE SAMPLE MATERIALS — SATISFACTION GUARANTEED

TOWNCRAFT CLOTHES

752 Broadway (Cor. 8th St.), New York 3, N. Y.
ESTABLISHED 1931 GRamercy 7-7652



RICHIE MOORE
OF THE FRANK MOORE FOUR

ACCORDIONISTS!

Introducing the new twin coupled Stereo Accordiamp ... the SOUND you have been waiting for.

Here are some of the outstanding features, which make the Stereo Accordiamp the greatest SOUND you have ever heard.

The New Ampeg Transistorized Vibrato; Two Channels; Two Speakers; Two sets of Controls; Two wattage sizes, 20 watts and 35 watts.

EVERYTHING FEATURED IS DOUBLE, EXCEPT THE PRICE.



the
Ampeg
CO.

54-06 ROOSEVELT AVENUE
WOODSIDE 77
LONG ISLAND, N. Y.
Phone: TWining 9-3630

Music has charms to soothe the savage breast, to soften rocks, and bend the knotted oak.

—Congreve.



WOODWIND WISDOM

by Vance S. Jennings

STARTING THE CLARINET STUDENT

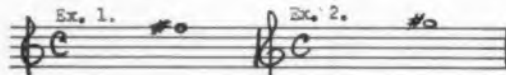
Next month with the beginning of school many students will take up the study of a musical instrument. A teacher owes it to his pupils to get them off to a good start.

There are several basic approaches to the clarinet, and many ways that individual teachers use to get over to the student certain basic ideas. What works best for one teacher will not always work for another. Each teacher must find by experiment which way is best for him. At the same time it is well to study some accepted approaches.

Presenting the Instrument

Two schools of thought exist on how to approach the instrument. One utilizes only the mouthpiece and the barrel joint, and thus seeks to lessen the difficulty encountered by the student in holding the entire instrument while learning to blow it. By holding just the mouthpiece and the barrel joint, the student can concentrate on forming his embouchure and blowing the instrument. Then, after this is accomplished and the student knows how to blow the mouthpiece, he can be given the entire instrument.

In using this method one must know how much embouchure pressure is necessary to duplicate the pressure required for obtaining the right pitch when using the entire instrument. Using just the mouthpiece and the barrel joint, the proper embouchure pressure should produce approximately a concert F-sharp on the top line of the treble staff (Ex. 1) or a G-sharp as written for the B-flat clarinet (Ex. 2):



The other method of presentation makes use of the entire instrument. This is considered logical since, it is reasoned, sooner or later the student must handle the entire instrument anyway. Some of the thought has changed here, however. At one time the first tone assayed was always the "open G" of the clarinet, since it required no fingers. All of our early method books used this note as a starter. Since then it has been realized how difficult in this case it was for the student to grip the instrument. Now the first line "E" is used. This allows the student to hold onto something with his left hand until he gets used to holding the instrument. It is also important in helping the student realize from the beginning that the left hand is important in holding and steadying the instrument. Of course the mature player realizes that the embouchure is also important in steadying the instrument.

Formation of the Embouchure

Take the mouthpiece and the barrel, or the instrument, whichever the case is, and follow through with the formation of the embouchure.

1. Using only the amount of lip which is naturally in front of the lower teeth, and with the mouth slightly open, place the reed por-

THE
Armstrong

ALTO FLUTE

... the
exciting
new sound
that every
professional
can afford!



Orie Amadeo, Robert Di Dominica, Andy Fitzgerald, Alan Ross, Anthony Saffer, Joe Saldo, Walter Wegner... these are just a few of the top ranking professional players who are establishing new concepts in woodwind doubling with the Armstrong alto flute. For beauty and richness of tone, for accuracy of intonation and overall mechanical excellence there has never been an alto like it within hundreds of dollars of the Armstrong price! Ask to try this truly exciting new Armstrong creation — at your favorite dealer's!

Incredibly
\$389.50 ©
Suggested list price!

Armstrong
ELKHART,
INDIANA

builders of the complete range of open pipe voicers — the name to remember in flutes, piccolos, alto flutes, E- soprano flutes.

tion of the mouthpiece against the lower lip so as to allow the upper teeth to come into place about one-fourth inch from the tip of the mouthpiece. It is important here that the clarinet be held rather close to the body, in its normal downward position.

2. Stretch the lower lip slightly until it is smooth and firm under the reed.

3. Allow the rest of the lips to close around the mouthpiece in the manner of a drawstring.

4. Keep the clarinet close to the body, that is, within thirty degrees, and the head erect.

It is helpful if at first the teacher assists the student to hold the instrument, thus insuring correct embouchure and good posture. It should be impressed on the student from the beginning that good posture is important.

Obtaining the First Note

After the embouchure is formed, the student is ready for the first note. He should at this point be shown how to take a breath without disturbing the essential parts of the embouchure. This is done by taking the air in through the corners of the mouth. This usually takes some practice. Have him try it several times.

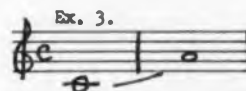
After the student has taken his breath, have him blow the instrument. It may take several attempts before he actually obtains a sound. Often he gets only a squeak. By constantly checking on his embouchure and the amount of air pressure used, the teacher can coax from him the proper pitch. Now that he has obtained this, have him try it several times until he has gained enough confidence and knowledge to be able to produce this tone consistently. Should the student have extreme difficulty in obtaining the tone, the teacher should check his reed. It may not be the right strength for him. The teacher must either help him select a reed of the right strength or alter the one he has until it is the correct strength. The reed should be strong enough to give a good tone but not so hard that the pupil has great difficulty in obtaining the sound. A medium soft reed will do in the average case. Correct reed strength is to be determined largely by the lay of the mouthpiece. Once the student is able to produce the sound almost every time he tries, he is ready for a good method book.

Some teachers like to write out the first lesson or so on manuscript paper, but it is also quite feasible to use method books. How-

ever, the method book should progress slowly enough to provide ample practice material. Be sure that the pupil understands each new note as he comes to it and is able to execute it properly before leaving it.

The teacher will have to watch his pupil as well as listen to him. Be sure that his fingers learn to do the job by covering the holes properly. Many teachers place a great deal of stress on hand position. Certainly it is important. Although individual players' hands are not all formed alike, it is safe to say that generally the fingers should slant gently upwards. This places the left hand fingers in a better position to reach the right hand trill keys. Certainly the pupil is not ready at this point to play these last mentioned notes, but the proper hand position should be encouraged from an early date.

The amount of tonal content to be included in the first lesson will vary with the individual pupil. An average amount will probably include the following:



that is, the "C" below the staff diatonically up to the "A" on the second space and the time values of whole notes and whole rests in 4/4 time.

NUTCRACKER BALLET

COMPLETE, ORIGINAL ORCHESTRAL MATERIAL

NOW AVAILABLE — ALSO — MATERIAL FOR

GISELLE — LES SYLPHIDES — COPPELLA, ETC. FROM

MAPLESON'S MUSIC LIBRARY

129 West 29th Street, New York 1, N. Y. — LO 5-1797

BESIDES the rental of Classical Music, MAPLESON'S now makes available its PHOTO-REPRODUCTION DEPARTMENT to the public—LET A MUSIC HOUSE HANDLE YOUR MUSIC REPRODUCTIONS from your hand written tracings or printed music.—Price list on request—Free Special Delivery on MAIL ORDERS.



RESPONSE

Tonal brilliance comes
easy as a breeze,
with durable, low-action
strings by Epiphone.

Watch for the new line of quality Epiphone products.

EPIPHONE, inc.

KALAMAZOO, MICHIGAN

THE TUBA TRIUMPHS

(Continued from page sixteen)

will expect the symphony's tuba player to learn the part easily. But as a matter of fact "tuba" in Europe means, mainly, an F tuba—an instrument in between bass and tenor tuba—while over here it means the lower pitched double C and double B-flat tuba. The aforementioned Vaughn Williams Concerto was written for an F tuba whereas Hindemith's Sonata was obviously written for the lower pitched CC or BB-flat.

Composers get mixed up in their nomenclature in other ways. Ravel in writing his *Pictures at an Exhibition* labelled his tuba part, "bass tuba," when in actuality it was written for the French tuba which is really a tenor tuba (known here as baritone horn or euphonium). The fact that Ravel called it "bass tuba," however, has made many American conductors expect feats of virtuosity from the real bass tuba players in their orchestras.

Why have American orchestras the lower, larger tuba? Many conductors want the bigger sound these give. But they also want the F tuba's flexibility. The best way of solving this problem is to be able to use more than one instrument. This may include the double B-flat, double C, E-flat, F, and the B-flat baritone or tenor tuba. Personally I have used all of these instruments at various times. I don't care how great the virtuosity of any player, it is ridiculous to consider playing the entire symphonic repertoire on one instrument. For instance, it would be just as incongruous to play the Wagnerian *Ring* on an F tuba as it would the Berlioz *Romeo and Juliet* on a double B-flat. Incidentally I should like to suggest that composers seeking knowledge of the tuba's possibilities consult Walter Piston's book on orchestration.

The problem of making proper adjustments in scoring and nomenclature assumes greater urgency with the increase in demand for tuba players. If the 1,142 symphony orchestras reportedly existing in the United States today are symphonic in instrumentation as well as in name, there should be 1,142 tuba players currently seated alongside the trombone choir in these organizations. What happens is that many community symphony orchestras borrow the tuba players on concert nights from the town band. For whether or not a symphony has a regular tuba member, one thing is certain: the band *must* have one. The proportion of tubas to other instrumentalists in our bands is usually one tuba player (or Sousaphonist) to every twelve bandmen. In concert bands tubas, of course, provide the fundamental low tones, as the string basses do in symphony orchestras.

One of the problems faced by band conductors is whether to use Sousaphones or tubas (upright bells or recording bells). The instruments are basically the same and as far as sound is concerned there is little to choose between them. The Sousaphone is a better utility instrument for school bands, especially, because it is easier on the player while marching. However, tradition demands that the tubaist in a symphony orchestra use an upright straight-belled instrument. Personally I feel it is a matter of preference on the part of the band conductor whether he wants straight-belled tubas, recording tubas or Sousaphones, or a mixture of the three models.

The preponderance of the Sousaphone variety in bands is evident in the fact that of the fifty-eight photographs of municipal bands filed at the editorial office of the *International Musician* magazine, thirty-two have bass sections made up entirely of Sousaphones; eight have bass sections in a ratio of two Sousaphones to one tuba; thirteen have the two kinds evenly balanced, and only five have tubas outnumbering the Sousaphones.

Tubas in dance bands—Sauter Finnegan, Ernie Rudy, Guy Lombardo, Sammy Kaye, Gil Evans, Johnny Richard, Miles Davis, Claude Thornhill, Stan Kenton, to name a few who use them—again revert to the compact "orchestra" type of tuba. Here the instruments are used both in solo capacity and as basic members of the brass—a sort of fifth trombone. The players sometimes are expected to improvise, as do all the other members of a jazz band. Improvisation is something that

must be learned through experience. This potentiality of the tuba as compared with the trumpet is effectively displayed on a jazz record by Don Butterfield with Clark Terry and his Quintet (Riverside Contemporary Series).

With tuba players needed in symphony orchestras, in concert bands and in dance bands, it is something of a problem to get pupils in large enough numbers attracted to the instrument. I hold the best incentive is performances by well-known and competent tuba players at school assemblies. Once the boys and girls actually hear a tuba played and can inspect it closely, they are won over. I've done a lot of such demonstrations and expect to do more.

It's the least tuba players can do—to stimulate study of their instrument, just now when composers are scoring for it more and more, just now when its full capabilities are being realized, just now when orchestras are increasing in numbers and potentialities.



"make mine **MAGNATONE** . . ."

Says great guitarist **TONY RIZZI**

.....
 * Tony Rizzi has an outstanding jazz background made up of stints with such great bands as Boyd Raeburn, Victor Young, Tommy Dorsey, Harry James, Les Brown and has recorded with many modern jazz groups—Dave Pell octet, Marty Paitch and Andre Previn to name a few. Tony is now with NBC. Tony Rizzi is a man who knows good music—good sound.

Jazz greats everywhere are hearing, trying and buying Magnatone. Tony Rizzi's personal selection was the outstanding Model 280-A Amp.

His reasons? . . . "The 280-A gives me an extra supply of power for any job I'm called on to do—and without a trace of hum or distortion!"

"And—that extra bright—extra mellow switch gives an additional tonal range that no other amp can match!" "No question in my mind—it's Magnatone for me . . . they're the greatest!"



By the manufacturers of world-famous Magnatone organ sound systems.

For free catalog write:
MAGNA ELECTRONICS, INC.

Dept. AMP-1M1R
 Torrance, California

©1959 Magna Electronics, Inc.

Patent Pending

THESE WOMEN!

By d'Alessio



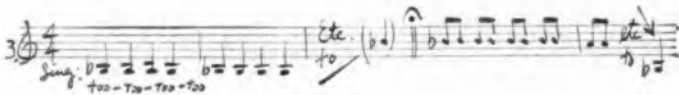
"Makes no difference if your back WAS turned to the floor show, ma'am, you'll have to pay the amusement tax anyway!"

MUSIC EDUCATION

(Continued from page twenty-two)

opportunity to hear what he is to practice, and of course so will his singing the scale and hearing it on the piano. Thus every day, and at each lesson, ear and breath and lips are coordinated (starting always with the ear).

As soon as the students can approximate the scale in long tones, they are ready to add tonguing as the next step toward playing a piece together and in rhythm. Tonguing is approached through speech. Tonguing was similarly taught during pre-instrument class, and thus now is only a review fundamental. The class sings together, following the piano:



The class must be reminded again to "play ventriloquist," to reveal no movement of the lips, jaw or face. Only the tip of the tongue is used. It goes up and down only about one-fourth of an inch, inside the mouth where no one can see it.

Assignment: "Review each day everything we did today in class. Also, let us see how many of you can play 'America' on the mouthpiece alone next time. You can also try any other piece you wish from your flutophone book, if you play it through first on the flutophone." (Again, another guidance for ear-training first is given.)

Lesson Three

The first part of the third lesson is spent in review of the long tones, the scale, the tonguing, the playing of "America," and the playing of any other previously learned simple melody—all on the mouthpiece alone. The teacher at all times plays along with the students, either on mouthpiece, instrument, or piano in order to give

the class an accurate pitch guide to follow by ear. At the same time the teacher must listen carefully for students playing above or below pitch, and stop the class for obvious wide errors. The reminder to "listen more" and "be more careful" will bring immediate results. It is sometimes hard to remember that the habit of listening carefully (especially in our present ear-bombarded era) comes naturally to only a very few young people. The others must be constantly reminded and taught. If, however, the class has been tested and selected, perhaps but a single member is erring, more through carelessness or inattention than anything else. Continued lack of results with the mouthpiece alone indicate the student is a better candidate for some other instrument.

In the second half of the lesson the student receives his first book. It is not a method book, or a book of notes. We call it "the brain book." It is really "The Note Speller," by Fred Weber. In a few minutes the teacher can explain what the book contains, how the student is to use it, and why. On the first page is a fingering chart. This presents no problem for a pre-instrument graduate. Then there are one page lessons of things to be done with a pencil. Writing is learning that holds long and fast, and these lessons challenge the student to think and act and remember for himself.

Any remaining time can be spent by the teacher demonstrating one of the brass instruments. I like to play a melody with a nice tone, and then play the same thing over with the mouthpiece alone, so that the students see and hear the correlation. Then I play any of the trumpet's open tones on the mouthpiece alone and slowly slide the mouthpiece in and out of the receiver to show the class, and enjoy their surprise at learning how the instrument responds to the same pitch. I then ask them, "What makes the note? Is it the instrument?" They say, "No. It is the brains, the ears, the lips, and the breath." How I like to hear those answers!!!

Assignment: "Do the first four lessons in 'the brain book,' and be careful, be accurate, for we shall play from the book. Yes, next week we shall bring the instruments. If your answers are wrong, our band will sound like a flock of dying ducks in a hail storm." The students study the fingering chart and then write in the names of the notes and the fingerings of the notes printed on the pages. The trumpet and trombone books sound together at the octave, and thus are another aid to the group's ear training.

Lesson Four

This is the day we play the instruments together. By examining the work book, the teacher can see at a glance the degree of each student's interest and understanding. A few minutes can be taken to correct a few written errors before the class plays from the book. The first two lines on page five are not a part of any scale or melody pattern; so they make an excellent drill for finding and playing the intervals using the ear alone. I alternate the bass clef players with the treble clef players in a drill like this: sing, "This is _____, fingered _____" (which they read from the book, while I sound the note on the piano). They then immediately reproduce this pitch on the mouthpiece. We play random lines from pages five to eight, leaving out notes that go beyond the range of our first octave scale.

After a short demonstration of how to hold the instruments and where the slide positions are, the instruments are distributed to the appropriate players. From watching the teacher and studying the book, most of the students will have a pretty good idea of what to do. A few minutes of adjusting hand positions and the group will be ready.

The same unrelated tones as played on the mouthpiece alone at the first of the lesson are now played again, the same way, but this time using the instrument. A few cases of under-blowing or over-blowing will be corrected after a few minutes' trial. The routine of "sing, play mouthpiece, play instrument" will produce an almost immediate group unison, absolutely without error. I urge any disbeliever to try it for himself and experience his own amazement and satisfaction. In the remaining few minutes I pass out a melody book such as "Melody for All" by Arnold Nikl, or "All Melody" by Henry W. Davis.

Assignment: "Copy out the scale of B-flat for trombone and baritone. Trumpets and cornets copy out the scale of C. Write the names of the notes above, and the fingerings below. Memorize this, for we will have a test on it next week. We will start with "Jingle Bells," "Lightly Row," "Merrily We Roll Along," and "Twinkle, Twinkle." You can also do others in the book if you wish.

In the **Gibson**
galaxy of stars!

JIMMY RANEY
jazz artist
and brilliant guitarist
always ranks among
the top winners
in popularity
polls . . . says he's
never found an instrument
equal to his Gibson.
Lead man with his own
combo, he can be heard
on radio, TV, and
"rave notice" Jazz label
recordings.

Gibson INC.

KALAMAZOO, MICHIGAN



Where they
are playing



Connie Webber



Wilbur Stump

Above: Pianist-singer **CONNIE WEBBER** entertains in the Surf Room of the Manger Annapolis Hotel in Washington, D. C. . . . **WILBUR STUMP** is rounding out his third year at Manuel's Steak House in San Francisco, Calif.

Lear . . . Larry Leverenz is being held indefinitely at the Milestone Restaurant in Englewood Cliffs, N. J. . . . The Wally Green Orchestra is at Schneiderman's Bungalow Colony in Mt. Freedom, N. J. Green is composer of the song, "Another Day Nearer to You" . . . Grace Justus (organ, piano and solovox) is in her fifteenth consecutive season at the Chez Paree Club, Atlantic City, N. J. . . . The Unique Joyriders (Don Russell on sax, Joe Mallace on guitar, Rocky Angelo on bass, Tony Dell on piano and trombone, and Johnny Saint on drums, with all vocalizing) are performing at Fort Pitt in Atlantic City . . . The Bamboo Room of McCann's Windsor Hotel in Belmar, N. J., offers the Russ Locandro Orchestra . . . Eddie Dee and his Versatiles are signed for a lengthy engagement at the Chatter Box in Seaside Heights, N. J.

Joe Soprani, who has completed four years with the USAF Band, appeared at Pastorius Park in Philadelphia, Pa., on August 26 with Peter Puljer's Orchestra . . . Organist Stan Conrad is featured at Gerbert's Hotel, Irwin, Pa. . . . The Dick Case Trio, together for three years, is working at Cove Haven, a summer resort at Lake Wallenpaupak in the Pocono Mountains. Case leads the group on drums. Morry Kelsey plays the organ, and Bobby Baker the accordion.

NEW YORK CITY

Harpist Frances Corsi recently completed an unprecedented thirty-eight weeks' engagement at the Voyager Room of the Henry Hudson Hotel . . . The Charles DeForest Duo (Charles DeForest, piano and vocals, and Danny Tucci, bass) is featured nightly

EAST

Playland Amusement Park, Rye, N. Y., has initiated free jazz concerts open to all Playland visitors. The concerts take place every Thursday night. The featured group is the "Finger Lake Five." Members are Russ Bowman, piano; Jack Duffy, cornet; Bill Beyea, clarinet; Jack Kelly, trombone; Jim Beck, drums; and Les Bardack, bass . . . The Reggie Ashby Trio is residing at the Monterey Club in Brooklyn, N. Y. . . . Bill Tedesco's Trio (Bill Tedesco on sax, clarinet and bongos, supported by Carol Greco on organ, and Darel Jones on drums) is engaged at the Maplehurst Golf Club, Lakewood, N. Y. . . . Frank De Rosa and the De-Men are employed at the El Rancho in Rochester, N. Y. . . . The Goldtones (Sama Bonafede on guitar, Gene Canale on piano, Phil Pratico on trumpet and Sal Battaglia on drums) provide the musical setting at the Peg Leg Bates Country Club at Kerhonkson in the Catskills. Babe Matthews of New York City is appearing as vocalist with the group.

Eddie Hazell (guitar and vocals) opened at Billy Williams' Rendezvous in Garfield, N. J., on August 17 . . . Joe Lepore, a former member of Lawrence Welk's Orchestra, has been at the Savoy Plaza in Orange, N. J., six nights a week with his own group for over a year. With Lepore, who plays tenor sax and clarinet, are drummer Tommy Cowan, pianist Bob White and vocalist Jo An

GUITAR TEACHERS

See the
MEL BAY METHOD
for the
MODERN GUITAR
COMPLETE IN SEVEN GRADES



Used successfully by
the World's Leading Guitar Studios

MEL BAY PUBLICATIONS

133 WEST JEFFERSON

KIRKWOOD 22, MISSOURI

Squier
THE GREATEST NAME IN STRINGS

Designed for and used by Professionals

V. C. SQUIER CO. • BATTLE CREEK, MICHIGAN



at the Tender Trap . . . George Wetling is the drummer with Pee Wee Irwin's Band at Nick's.

MIDWEST

The Dixie Dynamos are currently playing Saturday nights at the Hitching Post in Dayton, Ohio. The members include Jim Scofield, tuba; Jack Froning, drums; Gail Potter, trumpet; Jerry Lonsway, trombone; Ed Szeman, clarinet; Jerry Kuntz, banjo; and Brian Goode, piano . . . The Don Foss Quartet is at Johnny's Hideaway in Akron, Ohio. With the leader on trumpet, the group includes Cliff Miracle on drums, Lloyd Cooper on bass and trombone, and Gordon Shaffer on piano and accordion . . . Pianist-organist Gladys Keyes is featuring both instruments at Topps Supper Club in Canton, Ohio.

Jerry Woody is pianoing at Billy Guidone's Palm Room in Indianapolis, Ind.

The Teddy Wilson Trio is set for Freddie's Cafe in Minneapolis, Minn., for two weeks beginning September 7. On September 21 the group moves to the Embers in Fort Wayne, Ind.

Al Buerger's Combo (Al Buerger on accordion, Thomas McAully on drums, Edward Brunau on sax, and Norbert Neis on bass) functions every weekend at the Bel-Air Country Club at Green Lake, Wis. Buerger is a member of the Board of Directors of Local 309, Fond du Lac, Wis. . . . Leo Sunny and his partner, Stan Keller, have signed to appear for the umpteenth time at the Northland Hotel in Green Bay, Wis., for seven weeks starting September 14. Right now they're at the Essex and Sussex Hotel in Spring Lake, N. J.

The Art Fletcher Trio is rounding out its four-week engagement at the Dutch Mill Night Club in Minot, N. D. . . . The Frank Schalk Band is in its fourth year of playing six nights a week at the Covered Wagon Club there . . . The Larry Ward Quartet (Larry Ward

on trombone, trumpet and bass, aided by Kay Canfield on cocktail drums and vocals, Frank Green on piano, and Ray Lawrence on tenor sax and flute) is booked indefinitely at the Esquire Club, Rapid City, S. D.

SOUTH

The Bobby Lester Quartet, together for two years, is engaged at Mario's Surf Room in Ocean City, Md., through Labor Day.

Charlie Carroll (piano stylings and songs) is entertaining at the Continental Lounge of the Miami-Colonial Hotel in Miami, Fla. . . . Tommy Trigg, known for his unusual talent of playing organ and trumpet simultaneously, is based at McBrides Floating Cloud Bar and Lounge in Miami. Formerly Trigg had large bands on the Mississippi River boats and was also connected with the Statler Hotel for many years.

WEST

Local 308, Santa Barbara, Calif., has increased its membership turnout by winding up its general meetings with refreshments and a jam session. Set to render selections in keeping with World War I posters are Mel Tallon, banjo; Beatrice Rix, piano; President Harry Chanson and Jimmy Campiglia, violins; Hub Keefer, clarinet; Vice-President Clyde Welch, drums; and Gino Bono, trumpet . . . The Del Mar Hotel, Santa Monica, Calif., presents the music of Russ Morgan in its Main Ballroom every Thursday, Friday, Saturday and Sunday evenings . . . Erroll Garner will play Hollywood's Crescendo on a two performances a night basis for eleven days beginning September 10 . . . Monique, French pianist-accordionist and song stylist, is in her sixth month at Jim Murphy's Jockey Club in Inglewood, Calif. . . . Sigurd Ostrom's Trio is the attraction at Little Switzerland in El Verano, Calif., the scene of weekly continental music festivities.

AL TRECCIA is appearing at the Brass Rail in downtown Chicago . . . TED OWENS is keyboarding at the Tartan Room, Orange, Calif. . . . Guitarist BILLY WILSON is featured nightly at the Wagon Wheels in Newark, N. J. . . . VINCENT BANDELIN is performing for his third season as organist for the San Diego Padres baseball club at Westgate Park, San Diego, Calif.

Al Treccia

Ted Owens

Billy Wilson

Vincent Bandelin



Woodwind
THE GREATEST NAME IN MOUTHPIECES
172 Different Facings!

WOODWIND'S FAMOUS REFACING SERVICE

Woodwind's experts, specialists in mouthpiece design and manufacture, can make your outdated unusable mouthpieces . . . usable and modern!

Precision machinery and instruments, accurate to one tenth of 1/1000th of an inch, make every refacing job a perfect one.

Your mouthpiece needn't be a Woodwind. Regardless of make or age, it can be good as new . . . in some cases, our experts achieve results that almost equal a Woodwind mouthpiece, dependent of course, upon the original quality.

FOR REFACINGS . . . Send mouthpieces together with check or money order for full amount and complete facing instructions (lay and tip opening or standard facing desired).

REFACING RUBBER OR PLASTIC MOUTHPIECES \$4.00
REFACING GLASS OR METAL MOUTHPIECES \$5.00
add 25c per mouthpiece for return postage.

FOR REFACING . . . Send mouthpieces together with check or money order for full amount and complete facing instructions (lay and tip opening or standard facing desired).

FREE!
"REED INSTRUMENT MOUTHPIECE GUIDE"

- Tips on mouthpiece care and selection.
- 172 WOODWIND MOUTHPIECES fully described.
- Handy transposition chart.
- Full discussion of mouthpiece functions.

Ask your dealer or WRITE TODAY!

WOODWIND ORIGINATORS SINCE 1919

Woodwind Co.

DEPT. B-959, 111 FOURTH AVENUE
NEW YORK 3, N. Y.

In the *Gibson* galaxy of stars!

HOWARD ROBERTS

guitarist with the Bobby Troup trio of Hollywood, helped his group to Down Beat poll-winning fame with his brilliant playing. Popular for records and TV dates, he plays a Gibson—and only Gibson—with its fast, easy response and tonal brilliance.

Gibson INC.

KALAMAZOO, MICHIGAN

NOTICE

The following Resolution was adopted at the 62nd Annual Convention of the American Federation of Musicians held at Seattle, Washington, June, 1959:

"BE IT RESOLVED, That the words 'and units' be stricken from Article 15, Section 3, Line 8, and that traveling units playing 'bop' and/or 'jazz concerts' be hereby assessed the customary 10% traveling surcharge when such engagements come under Article 15, Section 2A."

EFFECTIVE SEPTEMBER 15, 1959, ALL TRAVELING AND OUT-OF-TOWN UNITS PLAYING "BOP" OR "JAZZ" CONCERTS INCLUDING ROCK AND ROLL SHOWS SHALL BE SUBJECT TO THE 10% TRAVELING SURCHARGE.

Geoff Cleaves

Treasurer, A. F. of M.

CHANGES OF OFFICERS

Local 50, St. Joseph, Mo.—Secretary, K. Jack Wakefield, 402½ Felix St.

Local 121, Fostoria, Ohio—Secretary, Ernie F. Duffield, 101 Perry St. Phone: HErmock 5-5437.

Local 126, Lynn, Mass.—President, Robert W. Townsend, 22 Great Woods Terrace, East Lynn, Mass. Phone: LYnn 3-5912. Secretary, Chester E. Wheeler, 13 Braman St., Danvers, Mass. Phone: SPring 4-4187.

Local 141, Kokomo, Ind.—Secretary, Bruce Kingery, 1100 Morningside Drive, P. O. Box 51, Kokomo, Ind.

Local 153, San Jose, Calif.—President, Orrin J. Blattner, 14584 Wescott Drive, Saratoga, Calif.

Local 163, Gloversville, N. Y.—President, Milton Brookins, 17 South Hollywood Ave. Phone: 5-1256.

Local 171, Springfield, Mass.—Secretary, Ernest R. Duclos, Rms. 301 and 302, 353 Dwight St. Phone: REpublic 6-5187.

Local 230, Mason City, Iowa—President, G. F. Reynolds, 314 North 11th St., Clear Lake, Iowa.

Local 347, Imperial Valley, Calif.—Secretary, J. B. Owen, 404 North "J" St., Imperial, Calif.

Local 389, Orlando, Fla.—Secretary, William A. Vater, Jr., P. O. Box 6812, Orlando, Fla. Phone: GA 3-0875.

Local 397, Coulee City, Wash.—Acting Secretary, Lester Carpenter, 506 Loop Drive, Moses Lake, Wash.

Local 508, Chico, Calif.—President, Esther Westerdahl, 716 Orient St.

Local 574, Boone, Iowa—President, Francis Vickrey, 203 Division St. Phone: 2204-W.

Local 576, Piqua, Ohio—President, Paul Helfinger, R. R. 3. Phone: PR 3-2619.

CHANGES IN ADDRESSES OF OFFICERS

Local 30, St. Paul, Minn.—President, Dick Kadrie, 23 East Fifth St., St. Paul 1, Minn. Secretary, Edward Ringius, 23 East Fifth St., St. Paul 1, Minn.

Local 46, Oshkosh, Wis.—Secretary, Milton H. Galow, 683 Central Ave., Oshkosh, Wis.

Local 83, Lowell, Mass.—President, Warren A. Hookway, Box 2, Billerica, Mass. Phone: MOntrorse 3-3948.

Local 100, Kewanee, Ill.—Secretary, Julian Heene, 935 Cambridge St. Phone: 4-9821.

Local 153, San Jose, Calif.—Secretary, Ted Patnoe, 310 West San Fernando St., San Jose 10, Calif.

Local 171, Springfield, Mass.—Secretary, Ernest R. Duclos, Room 302, 353 Dwight St., Springfield, Mass. Phone: REpublic 6-5187.

Local 237, Dover, N. J.—Secretary, Hugh Zuccheri, 39 Ann St.

Local 254, Sioux City, Iowa—President, Rockley W. Beck, Sixth and Pierce Streets.

Local 263, Bakersfield, Calif.—President, Manuel (Bunky) Valdez, 2624 Cedar St. Phone: FAirview 4-7101.

Local 308, Santa Barbara, Calif.—President, Harry Chanson, 13½ D-East Canan Perdido. Phone 2-0501. Secretary, Robert L. Foxen, 13½ D-East Canan Perdido. Phone: 2-0501.

Local 317, Ridgway, Pa.—Secretary, Frank S. Frederico, 217 Irwin Ave.

Local 349, Manchester, N. H.—Secretary, Edward F. Cote, 294 Pearl St.

Local 403, Willimantic, Conn.—Secretary, James T. Day, 42 Valley St.

Local 484, Chester, Pa.—President, Len Mayfair, 620 Concord Ave. Phone: TRemont 6-0317.

Local 552, Kalispell, Mont.—President, Tracey Johnston, Rt. 7.

Local 579, Jackson, Miss.—President, Wm. C. Van Devender, 369 Naples Road. Secretary, Wyatt Sharp, P. O. Box 4708. Phone: FL 3-3321.

Local 581, Ventura, Calif.—President, V. R. Hudson, 70 Kenneth, Camarillo, Calif. Phone: HUnter 2-4157.

Local 646, Burlington, Iowa—Secretary, C. E. Smith, Burlington Hotel.

Local 693, Huron, S. D.—Secretary, Mike Gibbs, P. O. Box 544, Huron, S. D.

Local 750, Lebanon, Pa.—Secretary, George W. Swanger, Jr., Room 4, 134 Cumberland St.

Local 798, Taylorville, Ill.—President, Willard Woodward, 1301 West Main Cross. Phone: VA 4-6281.

INTERNATIONAL UPPER PENINSULA CONFERENCE OF MUSICIANS

International Upper Peninsular Conference of Musicians will meet in Marinette, Wisconsin, on Sunday, September 20, 1959. The Headquarters will be at the Silver Dome in Marinette, Wisconsin.

Fraternally yours,

H. D. HICKMOTT,
Sec'y-Treas., Pro Tem.

WISCONSIN STATE CONFERENCE

The regular fall Conference of the Wisconsin State Musicians' Association will be held in Milwaukee, Wisconsin, on Saturday and Sunday, October 10 and 11, 1959.

Registration and Sun Dodger session will be at the Local 8 Club Rooms at 2200 North 45th Street.

The Conference and noon banquet will take place at the Schroeder Hotel. After the Conference, the delegates are to return to the Club Rooms of Local 8.

Delegates are to make their own room reservations with the hotel of their choice.

Special invitation is extended to those locals who are not, as yet, affiliated.

Fraternally yours,

ROY E. SMITH, Secretary,
Wisconsin State Musicians' Association.

TO ALL CONNECTICUT LOCALS

Greetings! In conformity with the agreement of Musicians, all State locals constituting the Connecticut Conference are hereby notified that the next meeting will be held at the El Dorado Restaurant, 152 West Street (on Route 6), Danbury, Connecticut, on Sunday, September 27, 1959, at 11:00 A.M.

Fraternally yours,

FRANCIS FAIN, President,
Local 285, New London.
JOSEPH W. COOKE,
Secretary-Treasurer,
Local 432, Bristol.

WANTED TO LOCATE

Niesz, Richard Paul, former member Local 174, New Orleans, La.
Pierce, William (Bill), former member Local 70, Omaha, Neb.

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

NOTICE

TO LOCAL SECRETARIES

You are urged to send the orders for your local's 1960 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

INTERNATIONAL PRESS
39 Division Street
Newark, N. J.

WANTED TO LOCATE

Notice has been received from Mr. and Mrs. D. W. Pate, Sr., regarding their son who has been missing since August 19, 1949. They write, "We want folks to know that we have not yet found our son but are still looking for



Dudley William Pate, Jr.

him, and we are offering \$2,000 as a reward for any definite information concerning him, dead or alive. His name is Dudley William Pate, Jr. He is thirty-eight years old, black hair, grey eyes, ruddy complexion, weight 180 lbs., height 5 ft. 7 inches, left index finger about ¼ inch short. Occupation salesman. Plays piano, saxophone and drums, is a good typist, has pilot's license. May be a victim of amnesia. Address: Mr. and Mrs. D. W. Pate, Sr., P. O. Box 2024, Pensacola, Florida; telephone, HE 2-6923.

DEATH ROLL

Akron, Ohio, Local 24—Edward C. Marquardt.

Albany, N. Y., Local 14—Leonard Alverson.

Alton, Illinois, Local 282—Harry A. Moore.

Battle Creek, Mich., Local 594—Mrs. Raymond (Annette) Gould, Sr.

Benld, Illinois, Local 88 — Walter Roach, Jr.

Carbondale, Pa., Local 130—Dominick (Mickey) Schella.

Chicago, Illinois, Local 10 — Eddie Long, F. J. Buchal, William Kriz, Antonio Ferna. James Efertz, Mike Mirolgia.

Cincinnati, Ohio, Local 1 — Weldon Wilber.

Denver, Colorado, Local 20—Nellie K. Becker, William Glanville, A. P. Richter, Marguerite Lovacek.

Detroit, Mich., Local 5—Leon A. Bennett.

East St. Louis, Ill., Local 717 — Charles E. Holloway, Charles Austin, William Pitha.

Kansas City, Mo., Local 34—Daily Joiner, A. D. Morris, Max Winkler, Kenneth White.

Miami, Fla., Local 655 — George O'Neill, Earl W. Brodie, Alex Truckner.

Milwaukee, Wis., Local 8—Gertrude Louie, Al Voelker, Clayton Hunter, Rudolph Unger, Gust Fuchs.

Minneapolis, Minn., Local 73—Lee C. Fish, Fred A. Keller, Walter W. West.

Mobile, Ala., Local 407—Homer H. Hendrick.

Montreal, Canada, Local 406—James (Jimmy) Edison.

New York, N. Y., Local 802—Haakon Bergh, John A. Hubby, Maryla Jonas, William R. Keller, Sr., Edward J. Kru-

INTERNATIONAL MUSICIAN

ger, Samuel Lapin, Nicola Parrillo, Alex Pregonis, Antonio Rizzuto, Frank Russo, Max Saslow, Leon Wiesen, Mary Van Meter (Marilee Miller), Charles C. Anderson, Henry Borjes, Alfred Crayden, Carlisle V. Tornow, Samuel DiCarlo, J. Garfield Carter, Samuel F. Brown, Charles Taylor, Harry R. Bardin, Charles R. Morris.

Omaha, Neb., Local 70—Wilbur Warren, Ernest A. Reese.

Peoria, Ill., Local 26—Lewis E. Lane, Charles J. Paul.

Pittsburgh, Pa., Local 60—D. Clarence Davies, Isadore Slavkin, Nicholas Panzo.

St. Paul, Minn., Local 30—Walter West.

San Diego, Calif., Local 325—Carson B. Rodman.

San Francisco, Calif., Local 6—Ed Harris, George Hulbert, Raymond A. Bemis, Lester Stevens, Vernon Geyer, Richard (Dick) Anthony.

San Juan, P. R., Local 468—Adrian Benjamin.

Sarnia, Ont., Canada, Local 628—Leslie M. Abbott.

St. Louis, Mo., Local 2—Albert Schott.

Steubenville, Ohio, Local 223—Rocco Berarducci.

Toronto, Ont., Canada, Local 149—J. Wilson Jardine.

Tulsa, Okla., Local 94—P. H. Kelley, Walter L. Cain.

Washington, D. C., Local 161—William M. Lansinger.

PLACED ON NATIONAL DEFAULTERS LIST

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

Ciro's, and Herman C. Hover, Hollywood, Calif. (Restored), \$550.00.

Foothills Restaurant, and Harry Pletcher, LaMesa, Calif., \$519.91.

Capri Club, Virginia's Supper Club, Los Angeles, Calif., and Richard (Dick) Thorne, Sherman Oaks, Calif. (Restored), \$170.00.

The Staff N.C.O. Club (El Toro Marine Base), and Sgt. John K. Dyer, Santa Ana, Calif., \$350.00.

The Three Gables, and Melvin L. Rich, employer, Stamford, Conn., \$365.

Frank Watson, Pensacola, Fla. (Restored), \$300.00.

Broadview Entertainment, Inc., Broadway Key Club, and Jacques D. Carter, Atlanta, Ga., \$1,750.00.

The Black Orchid, and Pat Fonticchio, Employer, Chicago, Ill., \$320.00. Montique, Nathaniel (Magnificent), Chicago, Ill., \$284.06.

Imperial Food Service Management, Inc., Imperial Lounge, and Mr. and Mrs. Henry D. Witt, Chicago, Ill., \$29.00.

Al's Chateau, and Al Cromwell, Cumberland, Md. (Restored), \$306.00.

Don's Cafe, and Don Marione, Lowell, Mass., \$452.56.

Oxford Club, and Paul Quinn, Oxford, Mass., \$200.00.

Gundlach's Hofbrauhaus, and Carl Gundlach, Plainville, Mass., \$280.00.

World of Tomorrow Shows, and Bert Metzger, St. Louis, Mo. (Also under Cincinnati, Ohio), \$438.00.

Melody Inn, Long Branch, N. J., and John Penta, Long Branch, N. J., \$300.00.

The Scene Makers, Inc., and Jack Lonshein, Astoria, L. I., N. Y., \$3,000.

The Town and Country Club, and Ben Maksik, Brooklyn, N. Y., \$586.67.

Sands Beach Club, and Mrs. Carol Meyers, Lido Beach, L. I., N. Y., \$8,250.66.

Music Unlimited, and Abraham Hamza, Rochester, N. Y., \$400.00.

World of Tomorrow Shows, and Bert Metzger, Cincinnati, Ohio (Also under St. Louis, Mo.), \$438.00.

Farm Dell Nite Club, Inc., and C. J. McLin, Dayton, Ohio, \$150.00.

Bill Pinkerton, Dayton, Ohio, \$1,000.

Cup Club Corporation, and Connie Riggs, Tulsa, Okla., \$3,239.88.

Leroy Edward Mayberry, Beaver, Pa. (Also under Misc.), \$100.75.

The Melody Lounge, and Bob Hinson, Chester, Pa., \$243.00.

Delaware Valley Productions, Inc., Irving Fine, James Friedman, Joseph Mashman, Louis Mashman, Jerry Williams, Harry Mogur, Philadelphia, Pa., \$378.78.

Bill Carillo, Providence, R. I., \$596.50.

Norm Riley, Madison, Tenn. (Restored), (Also under Moncton, N. B. Canada), \$5,476.00.

Lee Emerson, and Emerson Talent Agency, Nashville, Tenn. (Restored), \$599.61.

Eli Weinberg, Bluefield, W. Va. (Restored), \$3,150.00.

The Club Caverns, Washington, D. C., and Mrs. Emma Williams, Washington, D. C., \$1,000.00.

Hedin House, Planet Room, and Paul Stanley, Washington, D. C. (Restored), \$1,700.00.

Jazz Limited, Inc., and Spotlite Club, Washington, D. C. (Restored), \$300.00.

Stuart Productions, Ltd., and Stuart Mackay, Toronto, Ont., Can., \$1,113.50.

Norm Riley, Moncton, N. B., Can. (Also under Madison, Tenn.), (Restored), \$5,476.00.

Leroy Edward Mayberry, Miscellaneous (Also under Beaver, Pa.), \$100.75.

REMOVED FROM NATIONAL DEFAULTERS LIST

ARIZONA

Phoenix: Riverside Amusement Park, and Bob Fite.

Tucson: Desert Inn Supper Club, The, and George Jacobs and Wally Jacobs.

CALIFORNIA

Chula Vista: Sparky's Drive Inn Manhattan Room

Los Angeles: Dick Haymes (See New York and Miscellaneous)

FLORIDA

Miami Beach: Dore's Restaurant, and Joseph W. Bianco.

ILLINOIS

Moline: Antler's Inn

Rock Island: Greyhound Club, and Tom Davelis

INDIANA

Gary: Hicks, Dobbie

KENTUCKY

Owensboro: Turf Club, The, and Gerald Higdon

MASSACHUSETTS

Lowell: Carney, John F., Amusement Co.

Oak Bluffs: Martha's Vineyard Country Club

MICHIGAN

Muskegon Heights: Griffin, James

MISSISSIPPI

Hattiesburg: Colonial Club, Lee Crosby and Ralph Lowery

MISSOURI

St. Louis: Congress Hotel, and Town and Country Room

NEVADA

Las Vegas: Dunn, Artie

(Continued on page forty-five)



FOR SERIOUS TAPE RECORDING ON FINE TAPE RECORDERS

ORR Industries recommends

irish
ferro-sheen tape

note to **WOLLENSAK** owners

To insure optimum recording quality with your machine, ORR Industries recommends **irish** Long Play tape #602. Send for technical bulletin.

ORR INDUSTRIES INC.

Opelika, Alabama



JACMIN

AWARD WINNING
formal wear



Riviera
Formal jackets as distinctive as your group's theme song. All luxury fabrics: shantung, silk blends, and metallics. Grey, Red, Gold, Powder Blue, Royal, White.

Holiday . . . styled with self-matching lapels, no cuffs.

Dayniter
Formal effect with tux trousers, casual with slacks.

Two-Nighter
. . . Same style as "Dayniter" without black trim. All colors.

Order now or send for swatches

JACMIN MFG. CO., 200 CANAL ST., N. Y. C. • WORTH 4-6039

For triple tonguing, try using the syllables *duh-duh-guh* instead of the usual *tah-tah-kah*.—James Burke

INTERNATIONAL STRING CONGRESS

(Continued from page ten)

cold. This is young America. Of course they paired off for dancing, and walks, and sunning, and boating, and meals, and practicing together; and changed their minds as often as they needed to. But there were no discriminations—no unfair advantages attempted.

The spirit of these young people was a revelation. They formed their own student government, elected their own officers and council, passed judgment on themselves, and recommended a course of action for administrative problems. Moreover, they drew up an elaborate set of suggested specifications for how the International String Congress could be improved next year. They were asked to choose the one of them most worthy to receive high honor, and did so with solemn, honest candor. They chose a young boy from Brooklyn, John Calabrese, who was given a prize of a \$1,000 violin, provided by Local 284, Waukegan, Illinois, through the courtesy of the Fawick String Company and in honor of its most famous member, Jack Benny.

This story must be told. The youngest student, who played extremely well, was unhappy at playing in a fourth-stand position of second violins. Of course, second violins were as important as first violins in our kind of program-making, but she pined for a first violin section position. A more mature student who held second stand of the first violins willingly exchanged positions with her younger colleague. Her reasoning was: "I've always wondered what it would be like to play in the second violin section, and you need good players on every stand." Quite a few students arrived with an exaggerated sense of their own abilities and importance, or both! But they were soon cut down to size by the daily demonstration of "Who's Who," when it comes to consistently drawing a fine and accurate bow. And through the daily trial and error of adjustments and survival by the democratic method, the following achievements were registered for U. S. A. in the summer of 1959.

Throughout the summer, faculty and students gave fourteen public performances in Oklahoma. The audiences, numbering as

many as four thousand per concert, were warmly enthusiastic in their response; the press, radio, and television stations gave the Congress high praise and frequent notices, and flocks of interested visitors, both professional musicians and laymen, came to Greenleaf Lake Park to see the students and faculty at work in lessons, rehearsals, and recording sessions. A great variety of chamber works and music for string orchestra was studied and performed throughout the summer, covering literature of five centuries of string and chamber music.

In summing up this report on the First International String Congress, the old platitude comes again to mind: "Nothing succeeds like success." But success, in this instance, could only mean a rich harvest: a regeneration of the seeds of fine talent—a confirmation of many acts of faith accumulating over the years—eloquent testimony that our people's greatest heritage is our gifted youth.

Twenty Per Cent Tax

(Continued from page eight)

mittee be denied, or the House-passed bill be pigeon-holed there, the Federation and its cooperating agencies would be forced to attempt to bring the matter to the floor by way of a Senate amendment to any germane House-passed revenue bill. Under these adverse circumstances, we would need every added vote possible to obtain.

Therefore, the Tax Relief Committee is planning to conduct through its locals a continuing "back home" educational campaign during the recess with Senate members if the legislation is not acted on by the Upper House before the First Session recesses.

Records in the office of President Kenin, who is also Chairman of the Tax Relief Committee, and in the files of Hal Leyshon, Executive Director of the Committee's campaign, reflect for 1959 the most prompt and effective grass roots support by locals since the Federation launched its fight against the job-destroying 20 per cent tax. In February the fifteen industry, trade union and educators' groups interested in relief from this tax met in Washington at the call of President Kenin and selected Mr. Leyshon as coordinator of the joint effort.

PLAYBOY FESTIVAL

(Continued from page nine)

program featured Kenton, singer Nina Simone, the Sonny Rollins Trio, singer David Allen, the Four Freshmen, singer June Christy, and a Dixieland combo called The Austin High Gang (bringing pleasant memories to Chicago jazz fans) and featuring trumpeter Jimmy McPartland, tenor saxist Bud Freeman, clarinetist Pee Wee Russell, pianist Art Hodes, and drummer George Wetling.

At night, Kenton's Band returned; along with the J. J. Johnson Quintet, singer Ella Fitzgerald, singer Chris Connor, tenor saxist Coleman Hawkins, Red Nichols and his Five Pennies, and the Louis Armstrong All-Stars.

Playboy's Festival turned out to be a smashing success, and certainly the largest jazz bash ever staged. For most of the performers, the evening audiences they played to were the largest in their careers. Well before the end of festivities (which included the concerts and innumerable parties well into the morning each day), Playboy's officials smilingly announced that the Festival would be an annual event, that next year's presentation would be bigger and better, and would perhaps be jetted from city to city on a regular Festival route.

Randall's Island

Randall's Island Jazz Festival, prelude by a proclamation by Mayor Robert Wagner, ushering in "New York Jazz Festival Week." August 17 through 23, will have become history by the time this issue reaches its readers. Even on the prospectuses, it looks astonishingly like a sure-fire recipe for success. Have a look at the musicians: on Friday, August 21, Dizzy Gillespie Orchestra, Horace Silver Quintet, Dave Brubeck Quartet, Max Roach Quintet, Johnny Richards Orchestra, Jimmy Smith Trio, Sarah Vaughan, and Bill Henderson; on Saturday, August 22, Duke Ellington Orchestra, Chico Hamilton Quintet, Thelonius Monk Quartet and Orchestra, Dinah Washington, Art Blakey Quintet, Ramsey Lewis Trio, Chris Connor, and Al Cohn-Zoot Sims; and on Sunday, August 23, Ahmad Jamal Trio, Modern Jazz Quartet, Stan Kenton Orchestra, Miles Davis Sextet and Dakota Staton.

NEWARK SYMPHONIC BAND

The Newark (New Jersey) Symphonic Band was organized in 1900 as the Italian National Band. The band was first conducted by A. Salemme, and its members were musicians who had migrated to the United States and who had been engaged in playing concerts and fiestas in Italy. This tradition was carried on for many years. Recently the band was reorganized and is presently conducted by Salvatore Minichini under whose guidance it has just concluded one of its finest summer seasons.



Newark (New Jersey) Symphonic Band, Conductor, Salvatore Minichini.

Your Violin Will Tell You!

Just make this experiment—change the old strings on your instrument for a set of Pirazzi WONDERTONE and then notice the difference in the responsiveness—the clarity—and increased volume of your tone.

WONDERTONE The String of Strings

Always better than good enough™

TEACH FASTER with MUSIC FLASH CARDS

*Approved by the Chicago Board of Education. JUMBO CHORDS — 7 x 11¼ inches. Teaches to name, write, and sight read notes of the major, minor, 7th, dim., and aug. chords and their inversions (207 Chords)\$2.00

FOR ADVANCED—students' size\$1.00

*FOR TEACHERS—fundamentals of music on 6 x 9 inch cards. Sixty illustrations, 117 questions and answers, divided into 9 lessons, plus 3-foot keyboard (42 keys) ..\$1.50

*FOR BEGINNERS—students' size\$1.00

NOTES and KEYBOARD—using treble and bass clefs, teaches the names of 50 notes with their respective keys on a 3-foot keyboard (64 keys). Cards 3 x 5 inches. ..\$1.00

Order from your dealer or write:

DEK-A-MUSIC COMPANY

1102 S. 31st Ave., Dept. 1M, Bellwood, Illinois

THE MOUTHPIECE THAT BROKE THE EMBOUCHURE BARRIER

AL Cass TRUMPET RIM

FRENCH HORN MELLO PHONE ALTO HORN TROMBONE BARI-TON, ETC.

TROMBONE RIM

SOUSAPHONE TUBA

18 each STANDARD and DOUBLING MOUTHPIECES to follow soon...

AL Cass

12 SHORT ST. MILFORD MASS.

ENDORSED & APPROVED BY THE BEST IN SYMPHONY & JAZZ... ACCEPTED ENTHUSIASTICALLY BY MUSIC EDUCATORS...

LEARN PIANO \$32.95 TUNING AT HOME FOR ONLY

Now revolutionary course includes all necessary tools, recorded examples and easy to follow step-by-step instructions.

For Free Details Write: **TUNECRAFT**
P. O. Box 5074 St. Paul, Minnesota

PROTECT YOUR FUTURE. BUY YOUR EXTRA SAVINGS BONDS NOW.

MINUTES OF THE MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

June 11 - 19, 1959

Olympic Hotel
Seattle, Wash.
June 11, 1959

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

Present: Kenin, Harris, Ballard, Clancy, Repp, Stokes, Manuti, Kennedy and Murdoch. Also present: Leo Cluesmann, Secretary Emeritus.

The following officers of Local 76, Seattle, Washington, were also present: Schardt, Souders, McDonnell, Lehman, Newman, Watkins, Dillon, and Chet Ramage, Chairman of the Local Convention Committee.

President Schardt expresses the pleasure of the Seattle Local in being host to the A. F. of M. Convention and extends cordial greetings to the delegates through the International Executive Board.

President Kenin responds by advising the Local 76 officers that we are extremely glad to be here and that the cordiality and hospitality shown by the local officers to date have been outstanding.

It is recommended that Ida Dillon be declared sergeant-at-arms of the Convention.

On motion made and passed, it is decided that the recommendation be adopted.

The officers of Local 76 are excused.

Discussion is held regarding the appeal of Justin Gordon, Leonard Hartman, Ted Nash, Uan Rasey and Larry Sullivan to the Convention in connection with Case No. 301, 1958-59 Docket.

The matter is laid over.

Discussion is held regarding the effect of the ninth clause of Article 25 of the Booking Agent's License.

It is the unanimous opinion of the Board that if the A. F. of M. Booking License of an agent is terminated, even though voluntarily, the agent shall cease to collect commissions beginning on the termination date, even though an orchestra booked by said agent can continue on an engagement subsequent to the termination date of the booker's license.

The Board considers the request of member Don Baker of Local 655, Miami, Fla., that the International Executive Board review the matter in which he was instructed by the Secretary's office to remit \$133.33 to the Federation in payment of one-third share of \$400.00 remitted to him, covering payment of sideman Aloysius A. Breeze of Local 5, Detroit, Mich.

The Don Baker Trio was awarded claim against the Beachwater Club, Biloxi, Miss., and Devoy Colbert, owner, in the amount of \$1,454.00. The Secretary's office made collection from the employer of \$400.00 to apply against his indebtedness. In remitting this money to Baker, he was advised to pay the proper share to each musician. He failed to do this, and arbitrarily paid one

sideman \$200.00, but nothing to Breeze, resulting in Breeze desiring to put a claim vs. Baker.

On motion made and passed, it is decided that the action of the Secretary's office be sustained in the matter.

A request is received from member Albert F. Beaupre of Local 144, Holyoke, Mass., that the Federation purchase automobile emblems with the Federation insignia thereon for distribution to the delegates.

It is on motion made and passed, decided that such a purchase is not financially advisable.

The Board considers the applications of Peter Martone and Paul Peter Martone for permission to reinstate in Local 16, Newark, N. J.

These two members had been suspended from membership in Local 16 for non-payment of dues. During their suspension they played an engagement in the jurisdiction of Local 526, Jersey City, N. J., and, as a result, Local 526 put a picket in front of the establishment. The employer assaulted the picket and this employer is charged with assault and battery and is out on bail of \$100.00 pending disposition of his case.

The Martone brothers were given temporary reinstatement on May 19, 1959, upon deposit of \$50.00 each to apply against any possible National Initiation Fee which may be imposed upon them by the International Executive Board re their request for reinstatement. This money is on deposit with the Federation.

On motion made and passed, it is decided that Peter Martone and Paul Peter Martone are granted permission for reinstatement in Local 16, Newark, N. J., and designates, in addition to proper local fees, National Initiation Fees of \$250.00 each, \$150.00 of each fee to be held in abeyance pending their future department as members of the Federation.

The Board considers the request of Jane Goodpaster Tombach for membership in Local 10, Chicago, Ill.

She was erased from Local 1 in July, 1951, for non-payment of dues and three years later went to work as a regular pianist at WCPO, a station on the Unfair List of Local 1. She worked there until about July, 1953, playing two shows daily. She is presently living in Chicago, Ill.

On November 10, 1958, the International Executive Board decided not to entertain her application at that time. She has now again requested reinstatement.

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

The Board considers the request of Local 469, Watertown, Wis., that the rules be set aside and an exception be made in the case of granting President Clem H. Schoechert,



Slippery as an eel and fast as greased lightning... that's Holton Oil! Gives you swifter action, better protection, it spreads faster and more evenly. Discover for yourself why Holton Oils are first choice of musicians the world over. Pick up a bottle today!

FOR SLIDES
VALVES
KEYS



ARRANGING CAN BE THE MOST



Profitable Branch of your Musical Skill

TV now greatly broadens the horizon for top-notch arrangers, just as radio did... and the big fees go to those capable of orchestrating for any number of instruments. University Extension Conservatory's convenient HOME STUDY Harmony and Arranging Course is simple yet thorough in every way... with all the tricks of modern arranging drawn from the experience of leading men the country over. ENROLL TODAY. Study at home in your spare time. It's the quick, inexpensive way to get on the road to high pay. Send right now for free Catalog and illustrated sample lessons. No obligation.

University Extension CONSERVATORY

DEPT. 199, 2000 SOUTH MICHIGAN CHICAGO 16, ILLINOIS

- | | | |
|--|---|--|
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Dance Band Arranging | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Violin | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Clarinet | <input type="checkbox"/> Sax |
| <input type="checkbox"/> Pub. School Mus. (Beginner's) | <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Cornet-Trumpet |
| <input type="checkbox"/> Pub. School Mus. (Supervisor's) | <input type="checkbox"/> Adv. Composition | <input type="checkbox"/> Prof. Corner-Int. |
| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Dble. Counterpoint | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> Adv. Composition | <input type="checkbox"/> Marching Band Arranging | |

Name..... Age.....
Street.....
City..... State.....
Music Experience.....

Specify the Genuine

AMPERITE "KONTAK MIKE" for a BEAUTIFUL BIG TONE

proven by thousands of musicians to be

MOST VERSATILE
MOST "NATURAL" in effect
EASIEST TO ATTACH
LOWEST IN COST

Ideal for all Stringed or Fretted Instruments — also Pianos, Accordions, Harmonicas, etc. The acute sensitivity and extended dynamic range of the "Kontak Mike" reproduces with high fidelity the full resonance of musical tones. It is the only "Kontak Mike" that does not introduce peaks or distortion.



Easily attached: No tools—no changes in instruments or strings. Used with most amplifiers including most electric guitar amplifiers.

LOW IN PRICE!

Model SKH, hi-imp _____ List \$12.00
Model KKH _____ List \$18.00
(with hand volume control)

Ask your Musical Instrument or P.A. Dealer; or for further information write to:

AMPERITE CO., Inc.
561 Broadway • New York 12, N. Y.
Telephone: CAnal 6-1446

In Canada: Atlas Radio Corp., Ltd.
50 Wingold Ave., Toronto 10, Ont.



of that local, a booking agent's license.

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

Discussion is held regarding a communication received from Secretary Greene, of Local 5, Detroit, Mich., regarding the interpretation of the laws in a case involving a booking agency.

It is decided that action be postponed.

Case No. 1448, 1958-59 Docket: Claim of Luciano's Lounge, Lodi, N. J., against member Joe Long (LaBracio) of Local 151, Elizabeth, N. J., and/or Circle Artists Corp., New York, N. Y., Booker's License No. 4495, for \$1,270.00 alleged to be due through breach of contract.

On motion made and passed, it is decided that the claim be denied and that the Secretary be instructed to prefer charges against the leader, Joe Long (LaBracio) of Local 151, Elizabeth, N. J., for failure of his orchestra to appear on the engagement.

Case No. 1522, 1958-59 Docket: Charges preferred by Local 16, Newark, N. J., against member Sebastian (Billy) Mure of Local 802, New York, N. Y., for alleged violation of Article 23, 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 member Sebastian (Billy) Mure be found guilty and that he be fined \$50.00.

The Special Finance Committee, consisting of Chairman Chanson, members Davis, Arthur, Ringius and Sidell are admitted.

President Kenin states that a considerable number of officers of locals have expressed to him their desire to have annual Conventions. The International Executive Board is in accord with this thinking. President Kenin outlines problems in connection with the holding of an annual Convention and a general discussion is held regarding the advisability of a National Initiation Fee being imposed.

Treasurer Clancy explains in detail the financial requirements of a Convention.

Comment is offered by the Committee relative to the imposition of a National Initiation Fee.

The members of the committee are excused.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:00 P. M.

Olympic Hotel
Seattle, Wash.
June 12, 1959

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

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

Also present is Leo Cluesmann, Secretary Emeritus.

It is decided to propose the following recommendations to the Convention:

Article 13, Section 18 is amended as follows:

"A member who holds membership in more than one local is bound by the laws of the local in whose jurisdiction he resides, except he enters the jurisdiction of another local wherein he also holds

membership to play engagements with the members of such local as a sideman either in the local's jurisdiction or such as emanated from same."

Article 3, Section 18 is amended as follows:

"A local may confer full membership on a member of another local even though he resides in such other local's jurisdiction. However, it cannot confer membership upon members of traveling bands except in strict conformity with the laws of the Federation regulating the conditions under which traveling bands may join a local. Neither can a local confer membership upon members of another local or locals who play other engagements including miscellaneous out-of-town engagements, in its jurisdiction, nor can membership be conferred upon an out-of-town member or members imported by a local leader whether or not such importation has been approved by the local."

Amend Article 16, Section 26:

"Local unions may at their own option assess a tax upon members on all engagements played by them for which the national law does not provide a tax. The local tax shall be figured on the local price of the engagement and shall in no case exceed 4 per cent.

"All members not required to pay a national tax or surcharge, other than those traveling with symphony or concert orchestras, who play engagements in the jurisdiction of a local other than that to which they belong shall be subject to payment of such local tax, provided that the local also enforces same upon its own members. In such cases the home local of the members cannot impose a tax upon them."

Discussion is held regarding the five-day-week law in Article 15, Section 1 of the Federation By-laws.

A communication is received from Booking Agent Willard Alexander regarding the traveling band business.

On motion made and passed, it is decided that the President is authorized to appoint a committee to give the subject matter further study.

The President appoints Vice-President Harris and Executive Officers Repp and Manuti to explore the subjects set forth in Mr. Alexander's letter and asks the committee to report back to the Board.

A recess is declared at 12:30 P. M.

The Board reconvenes at 2:30 P. M.

All members present, including Vice-President Harris.

A bill in the amount of \$5,123.63 is received from economist Richard V. Gilbert, who gave expert testimony in the Anderson, et al, vs. A. F. of M. case.

The matter is laid over.

A communication is read from Gerald E. Toner, Secretary of Local 755, Fort Scott, Kan., regarding that local's experiences as an affiliate of the Kansas State AFL-CIO.

Discussion is held regarding matters pertaining to the good and welfare of the Federation.

It is, on motion made and passed, decided that the A. F. of M. does not object to a Conference of the

INTERNATIONAL MUSICIAN

KEATON Music Typewriter

Music writers and printers—to speed and ease your tasks—a machine designed solely to type precise music notation swiftly and cheaply. The KEATON saves time, gives superior results.

Portable—weighs only 25 pounds

With carrying case



(Notes 1/2 actual size)



KEATON MUSIC TYPEWRITER CO.
461 Market Street, San Francisco 5, Calif.

RID YOUR PIANO OF STICKING KEYS AND SLUGGISH ACTION
Permanently
WITH ELECTRIC
DAMPP-CHASER®
PIANO AND ORGAN LIFE SAVER

OVER 200,000 SOLD
5 YEAR GUARANTEE
ORDER YOURS TODAY FROM

\$6.95 post-paid
SIMPLE INSTALLATION
HARRY H. WAYNER
531 N. W. Miami Court, Miami 32, Fla.

APPEARANCE IS
your stock in trade
How many jobs have you lost due to
GRAY HAIR?
try BLEND-AIR HAIR HARMONY

Restores natural looking color to faded, streaked or gray hair. Apply BLEND-AIR like any other hair tonic. Not a dye. Guaranteed! No C.O.D.'s. Send check or money order, \$2.25. Please add 25c for mailing charge. BLEND-AIR PROD., Box 11, Rosedale 22, N. Y.

Italian Dance Albums
for orchestra or small combo

12 different series of albums containing the most desired dance numbers, including one SPANISH and one IRISH collection.

Send for Free Catalog.

O. DiBella 162 EAST 116th STREET
NEW YORK 29, N. Y.

More Jobs

Five proven methods of getting more bookings for your band. A single job gained by using only one of these will pay you over 10 times the cost of complete packet. Seven printed pages, pictures, samples. They really work! Send \$2 to:
VAUGHN'S, 240 Bryant, Palo Alto, Cal.

EMCEE The amazingly different Entertainment's publication.

Contains original material. Parodies, Skits, Novelties, Parodies, Monologues, Dialogues. Special offer of 7 different issues and booklet of comic song titles: a mountain of material, \$4. Money-back guarantee. EMCEE, Desk 15, Box 983, Chicago 90, Ill.

Federation, as such, affiliating with the appropriate State AFL-CIO body.

A communication from one Ethel Sullivan protesting certain actions taken by the Executive Board of Local 37, Joliet, Ill., is read.

It is, on motion made and passed, decided to get the local officers' comments regarding same.

A detailed discussion is held regarding the prices and conditions stipulated in Articles 19, 20, 21, 22 and 27 of the By-laws.

It is, on motion made and passed, decided that the following recommendation be presented to the Convention:

"BE IT RESOLVED, That the Convention authorize the International Executive Board to establish improved scales and conditions in all of the classifications of work covered in Articles 19, 20, 21, 22 and 27."

A communication is read from Harry J. Brown, President of the Manhattan Concert Orchestra, Inc., regarding a contract purporting to cover a proposed tour of the Manhattan Concert Orchestra from October 5, 1959, to November 15, 1959.

It is agreed that the contract cannot be ratified at the price stipulated therein.

On motion made and passed, it is decided that Article 19, Section 11 be amended by increasing the figure "\$8.00" therein to "\$12.00."

On motion made and passed, it is decided that Article 18, Section 12 be amended by stipulating that "layoffs" must be cleared through the President's office.

A recess is declared at 6:00 P. M.

The session reconvenes at 8:30 P. M., at which time Attorney Henry Kaiser is also present.

Communications from John Tranchitella, President of Local 47, Los Angeles, Calif.; Fred Olson, contractor at C. B. S.; Al Lapin, contractor at N. B. C.; and John Fresco, contractor at A. B. C., are received in which they commend President Kenin and the International Executive Board for the successful conclusion of the negotiations with the radio and TV networks.

Communication is received from Rosario Mazzeo, personnel manager of the Boston Symphony Orchestra, proposing that that orchestra be allowed to make videotape on an arrangement similar to the one under which they are now operating on radio.

Action is postponed.

Discussion is held regarding the proposal of the Textile Workers Union pertaining to the Area Redevelopment Bill, and they request that the A. F. of M. endorse this bill.

On motion made and passed, it is decided that the following recommendation be submitted to the Convention:

WHEREAS, The Area Redevelopment Bill S. 722 is supported by the AFL-CIO and other liberal organizations as beneficial legislation for

(Continued on page forty-four)

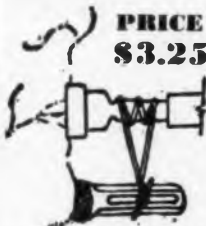
Dynamic "powerhouse of the accordion"

TONY LOVELLO
FEATURED WITH
THE THREE SUNS
RCA-VICTOR RECORDING ARTISTS

Sonola
Exclusively

Distributed By SONOLA ACCORDION CO., 300 Observer Hwy, Hoboken, N. J.
PACIFIC MUSIC SUPPLY CO., Los Angeles TARG & DINNER, INC., Chicago

DE MIRE'S MARCHING AND EMBOUCHURE AID



PRICE \$3.25

This patented adjustable chin rest enables the brass musician to properly set the mouthpiece against the lips, play with reduced pressure, and give protection against any form of shock. Approved by college and university band directors. All parts fully guaranteed. Models are available for French horns, cornets, trumpets, tenor trombones or baritones, and bass or symphony trombones. Special rates given to school bands and retailers.

Nato Manufacturing Company
BOX 1143 BERKLEY, MICHIGAN

DOUBLE-CUP MOUTHPIECE

Used by . . . HARRY JAMES, including the ENTIRE BRASS



Pat. No. 2,018,738

Manufactured Only by

JOHN PARDUBA & SON
800 EIGHTH AVENUE NEW YORK 19, N. Y.



HARRY JAMES

60 MODERN TUNINGS FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in the U. S. or Canada on Receipt of \$1.00 Cash or Money Order.
16 PAGES OF 6THS, 7THS, 9THS, 13THS, MINORS, INVERTEDS, COMBINATIONS, DIMINISHED, AUGMENTED

\$1.00

Copyright 1953 By PAUL A. BIGSBY

8114 East Phlox St., Downey, Calif.

INTERNATIONAL STRING CONGRESS . . .

(Continued from page twenty-four)



A string quartet entertains on the terrace at Greenleaf lake. Left to right: Ron Goldman, Los Angeles; Sandy Geschmay, Ponca City, Okla.; Russell Colton, Youngstown, Ohio; Steve Gebhart, Oakland, Cal.

Norman where a thousand music lovers came to hear them, and at the out-of-door amphitheatre in Oklahoma City which increased its attendance at each concert.

That the audiences will remember goes without saying. Such talent all of an evening is rarely offered. Typical of the artist-rich programs was that in Oklahoma City: the *Kreutzer Sonata* played by Frank Houser, Concertmaster of the San Francisco Symphony; other works performed by William Lincer, first violist of the New York Philharmonic; Theo Salzman, first cellist of the Pittsburgh Symphony; Victor Aitay, associate concertmaster of the Chicago Symphony; Abraham Skernick, principal violist of the Cleveland Orchestra; and Lorne Munroe, first cellist of the Philadelphia Orchestra. The Congress pianist, Johana Harris, was at the keyboard during the whole evening. (Other concerts included the artistry of Sidney Harth, Concertmaster of the Chicago Symphony and Warren Benfield, double bass of the Chicago Symphony.)

But we miss our guess if the ripples of influence do not extend beyond the eighty-two students, the ten faculty members and the few thousands making up the audiences. For here we come upon a festival with a purpose far beyond the eight short weeks of instruction and entertainment. The Congress of Strings has for its ultimate goal no less than the conservation of symphony orchestras and symphonic music. By singling out talented youth and interesting them in symphonic careers it hopes partly to reach this goal. But the final test will be whether or not, after this project is well under way, the American people themselves will come into a greater consciousness regarding the need for furtherance of artistic talent of the youth of our land.

However, now at the close of the Festival

is the time to hear directly from those most nearly concerned: the students. What they have to say bears significantly on the Festival's ultimate achievements. As is natural under the circumstances, many of them in their brief notes of appreciation, stress the opportunity of working under the instruction of great musicians:

June DeForest, Pittsburgh, Pennsylvania: "What an inspiration and challenge is to be experienced here at the International String Congress! Studying with and listening to our nation's leading string players alone have made this summer worthwhile to me. To have been a winner of so fine an opportunity still seems like a dream."

Frank Dunnigan, Edmonton, Alta., Canada: "I think the faculty has been wonderfully helpful at all times and I must mention the exceptional hospitality of all Oklahomans I have met."

Ron Goldman, Los Angeles, California: "The outstanding feature of the camp is its exceptional faculty. The opportunity to study with these people plus a liberal allowance to the student of practice time is a constant incentive for hard study . . . I find playing in the quartets the most rewarding experience that I have gained from music in many years."

Bonnie Groom, Louisville, Kentucky: "It is a wonderful opportunity to meet and study under such an outstanding faculty."

Vivian Haag, New Bedford, Massachusetts: "This is a rare privilege for me being among such a fine faculty and being in such a beautiful State. This summer will always be remembered as a very rewarding experience for my musical career."

Robert Klose, Edmonton, Alta., Canada: "The most enjoyable feature for me at Greenleaf is the excellent faculty and their willingness to help students at all times."

Linda Krause, Muskogee, Oklahoma: "I think it is a wonderful opportunity to study with such tremendous teachers, and it has been great to live with such fine students both as people and as musicians."

Marty Jo McCoy, Tucson, Arizona: "Most of all I enjoy the outstanding faculty."

Donna Mudge, Hayward, California: "I feel a real inspiration here in studying with such outstanding musicians."

Cornelia Pratt, Albany, New York: "The advantages of studying with such an able faculty and working in close contact with many other students in musical activities are what make the Congress what it is; this two-fold opportunity is the most outstanding aspect of the String Congress."

Carol Rowles, Oklahoma City, Oklahoma: "I have truly appreciated the opportunity to study with the outstanding faculty of the String Congress. That and the association with talented students from all parts of the country have made this a very rewarding experience."

Mary Lou Rylands, Wheat Ridge, Colorado: "The opportunity to study under such an outstanding faculty and to play with other young string players from all over the country has been a real inspiration."

Kendall Walton, Fresno, California: "This is an excellent opportunity to meet first-rate musicians from the best symphony orchestras."

Martha Williams, Shawnee, Kansas: "The outstanding thing about this camp is the opportunity to study with such fine musicians. Also, the orchestral experience which we receive here is invaluable."

One young lady, *Joan Herschorn, Montreal, Canada*, in her enthusiasm resorted to verse:

"This rustic camp doth me elate
With singing strings to contemplate:
The faculty's superb by far—
One's thankful to be where they are!"

Some cite particular teachers as offering inspiration as well as solid musical experience:

Paul Wallace, Salt Lake City, Utah: "Mr. Salzman has been a wonderful friend and an excellent teacher. His goal in his students is perfection, and he does everything that he can to achieve it."

John Calabrese, Brooklyn, New York: "What I like best about the camp is my teacher, Mr. Aitay."

Carolyn Blue, Shreveport, Louisiana: "I have enjoyed meeting these students here from all over the U. S. A. In this way, it has been a very vivid and nice experience. Also, it is an unforgettable experience to be studying violin with Mr. Sidney Harth and under Dr. Roy Harris's baton."



Two students play an impromptu duet: Marthe Williams, Shawnee, Kansas, cellist, and Lawrence Gibson, Denton, Texas, violinist, choose the terrace of the main lodge for a practice session.

Many of the students sense the rare privilege of coming into close association with others with like ambitions and musical bent:

Ellen Gosselink, Sacramento, California: "The outstanding feature of this camp is the opportunity to meet and live with other young musicians. It is inspiring to hear how well these representatives from all over the United States and Canada perform. I feel that this experience this summer will increase my desire to study music."

Alice Anderson, Atlanta, Georgia: "I think the scholarships to the International String Congress were truly a compliment to this first pioneer year. This is a long-awaited dream come true. The experience of meeting so many musicians from all parts of our country and studying under such outstanding faculty members will never be forgotten."

Gebhard Long, Houston, Texas: "I think that the greatest thing in Greenleaf is the opportunity to form ensembles, quartets in particular, with experienced musicians."

Several bubble over into general enthusiasm:

Bonnie Weber, San Diego, California: "A wonderful musical experience in beautiful surroundings. An exceptionally fine faculty."

Sharon Lee Craig, Santa Ana, California: "Wonderful director, wonderful music and a very wonderful faculty. This is what you will find at Greenleaf State Park where the Congress of Strings is being held."

Gay Russell, Harrison, Idaho: "I think this camp is the most wonderful opportunity ever offered in the U. S. A. The students are wonderful as well as the faculty."

Clyn Barris, Sugar City, Idaho: "It's a great opportunity to meet and mingle with talented students and great musicians."

Joan Csenesits, Passaic, New Jersey: "I am spending an interesting summer studying and enjoying companionship with students who have the same musical interests as I have. Finding more time to practice my instrument is something I have been looking forward to."

Iris Grant, Hamlin, Louisiana: "The inspiration and ambition which comes from associating with the fine young musicians and the outstanding faculty at Greenleaf are certainly invaluable. Here is an atmosphere which reflects complete and sincere direction to good music."

Susan Haseltine, Dallas, Texas: "To be one of eighty-three students, all of whom are very fine musicians and now newly made friends, is an experience I shall not soon forget. The faculty of this first year can never be surpassed."

Becky Pike, Chattanooga, Tennessee: "The two greatest incentives for string players are provided here at the String Congress:—studying with such excellent instructors and having as your colleagues those who play as well as or better than yourself. Inspired by these, each member has every reason to improve musically to the greatest extent possible."

Anne Sherbonoy, Fort Wayne, Indiana: "It has been a most interesting and enjoyable experience living and working with young musicians from all parts of the country. Their outstanding abilities combined with the fine faculty have been a great inspiration."

and advance in our studies. Also I enjoy being considered a part of this wonderful group of young musicians."

Brenda Smith, Long Beach, California: "Opportunity for practice unbounded—concerts by faculty excellent—inspiration through knowledge of fine musicianship in compacted form."

Lisbeth Kirkendall, Grand Junction, Colorado: "I like the wonderful opportunity of learning. If you apply yourself, you can learn as much as you like."

Roger Kelly, Dallas, Texas: "The constant exposure to excellent music and top musicians give the student an atmosphere for good work as well as an enjoyable experience."

Judy Hodges, Baltimore, Maryland: "I enjoy the enriching hours of orchestra each day. I have never been in an orchestra which I enjoyed going to as much as this one."

Diana Halprin, New York, New York: "There is so much to learn. I am gaining new knowledge each day. There are so many opportunities to practice and to play for each other and in concerts."



The International Executive Board visits Greenleaf Lake Festival. Left to right: Charles H. Kennedy, Al Manuti, Leo Repp, E. E. "Joe" Stokes, Walter M. Murdoch, Stanley Ballard, International Secretary; William Harris, International Vice-President; Norman D. Kenin, International President; Roy Harris, Director of the International String Congress; and George V. Clancy, International Treasurer.

Lorraine Skala, River Forest, Illinois: "I enjoy being able to work with such a wonderful bunch of kids and being able to study from such a wonderful faculty."

Eujane Wymore, Omaha, Nebraska: "The experience gained by the association with the fine music and musicians in this camp makes it a summer well spent and to be remembered. The faculty is outstanding and I have been grateful for the opportunity of studying under them."

Many stress the sheer joy of learning:

Bette Cunningham, Tulsa, Oklahoma: "I enjoy the opportunity which we have to learn

Edith Kornfeind of Cleveland, Ohio, makes a summary of the assets of Greenleaf, which illustrates the especial qualities of the place: "There is something about the combination of music and nature which shuts out all distraction and brings a person closer to the realization of his goal. This to me is one of the two outstanding things of this camp. The other is the thought that the great artists who comprise the faculty are giving of their time and talent to help us onward toward our goal."

Finally, the Festival's Director, Dr. Roy Harris, sums it up: "This is the greatest example of democracy in action. We are doing something creative!"

Bradleigh

BAND JACKETS FACTORY PRICED

"the sound of quality"

Assorted year 'round quality fabrics. Fully lined, sizes 34-52. Regulars, longs and shorts IN STOCK. Send for free brochure. Black and mid-night blue lux pants — \$9.75.



BLAZER
SOLID COLORS 17.50
PLAIDS 18.50



ETON
SOLID COLORS 17.50
PLAIDS 18.50



CARDIGAN
SOLID COLORS 17.50
PLAIDS 18.50



SOLID COLORS 17.50 PLAIDS 18.50

Bradleigh Clothes

100 Fifth Ave., N. Y. 11, N. Y. WA 9-7575-6

... EARN UP TO \$10,000 YEARLY ... LEARN PIANO TUNING AND REPAIRING

Now you can be a Piano Tuner-Technician with our sure-fire low cost home study course. No musical knowledge necessary. Piano tuners are taught — not born. Tuner-Technicians greatly in demand. Your business will be operated from your home. We teach the same method used by every professional tuner in the country. Terms. Write today. Don't miss this opportunity. No obligation.

— MONEY-BACK GUARANTEE —

ERIE PIANO SCHOOL, 362 W. 8th St., Erie, Pa.
70 Years Experience

LEARN ALL STYLES POPULAR AND JAZZ

Ragtime, Boogie Woogie, Swing, Bop, Progressive and Latin American, all in one and the same course!

Inexpensively taught by mail!

PIANO
GUITAR
TRUMPET

Please send me FREE and with no obligation information on your correspondence courses. CIRCLE your instrument and mail today!

SAXOPHONE
MODERN
HARMONY

Advanced and Beginners!

NAME _____
ADDRESS _____

EMPIRE STATE SCHOOL OF MUSIC 23 E. WESTFIELD AVE.
ROSELLE PARK, N. J.

TRIGGERS
VALVE SLIDES
M. C. LUBE
WOODWIND JOINTS
CORKS

A FIRST!

Full year supply

\$1.00 pp.

135 Kinderkamack Road

LANOLIZED LUBRICANT
VELVETY VISCOSITY
HANDY SCREW-TOP TIN

MICHAEL'S MUSIC MART

Park Ridge, N. J.

MUSIC BRAIN

A brand new plastic slide chart for Musicians, Arrangers and Composers. Gives answers instantly on problems relating to Scales and Chords in all keys. Shows letter names, tone positions, etc.

Price \$2.00 postpaid. Circulars on request.

GEORGE F. BRIEGEL, INC.

17 West 60th St., New York 23, N. Y.

SWING ARRANGEMENTS

Tested. 7-piece (alto, tenor, trumpet, rhythm). Send for list. Price \$5. 30-day special, 6 arrangements for \$25.

ROBERT WILKINS

1029 North Fletcher Kalamazoo, Mich.

Minutes of Meeting

(Continued from page forty-one)

the nation in general and the labor movement in particular, and

WHEREAS, the American economy is seriously and adversely affected by long-term unemployment, due to plant movement, automation, technological change, and general under-development, which have caused widespread distress in certain sections of the United States, comparable to such areas in other countries which are and have been assisted through United States foreign aid programs, now, therefore.

BE IT RESOLVED, That we, the American Federation of Musicians of the United States and Canada, AFL-CIO, urge upon the Congress of the United States that it pass the Area Redevelopment Bill S. 722 (House version) and that the President of the United States sign this bill.

Discussion is held regarding the financial problems of the Federation.

The matter of litigation pending in Los Angeles is discussed.

The session adjourns at 11:00 P. M.

Olympic Hotel
Seattle, Wash.
June 14, 1959

The meeting is called to order by President Kenin at 2:40 P. M.

All members were present, including Federation Counsel Henry Kaiser.

A request is received from the Hungarian Refugee Orchestra that the orchestra be permitted to record on TV film.

The request was denied by President Kenin.

On motion made and passed, the action of the President is approved.

Executive Officer Kennedy is excused to attend the Southern Conference.

It is agreed that Recommendation No. 1, to be presented to the Convention, be withdrawn.

A discussion is held regarding the lawsuits pending in California.

Executive Officer Kennedy returns at 4:30 P. M.

The Board considers the matter of Demonstration Records.

It is agreed that the \$10.00 minimum price stipulated by the Federation shall be for one hour or less of services.

Session adjourns at 5:15 P. M.

(Continued Next Month)

WRIGHT Custom



The Latest in Pedal Guitars
SINGLE, DOUBLE, TRIPLE AND
FOUR BANK MODELS

Using Eight or Ten String Cast Necks
PEDAL CHANGERS SET UP ACCORDING
TO INDIVIDUAL SPECIFICATIONS
WRITE FOR FREE INFORMATION

WRIGHT Custom Mfg. Co.

P. O. Box 481, Mission San Jose, Calif.



Big money in spare time!
Learn at home! Tune pianos in 30 days

No musical knowledge needed. Low cost training by experts. Records giving true piano tones, tools, instructions furnished. FULL TRAINING in piano repair—and how to line up work for big, steady earnings. Personal instructions available. Write today for FREE illustrated booklet.

CAPITAL PIANO TUNING SCHOOL
3160 S. W. 16th Ct., Dept. 3, Fort Lauderdale, Fla.

ACCORDION TEACHERS!

Complete catalog from world's largest publisher of accordion music. Solos, duets and band numbers in every grade. Polkas, waltzes, marches, novelties, classics, Spanish rhythms and more—much more! FREE.

PIETRO DEIRO COMPANY
133 Seventh Ave., South, New York 14, N. Y.

ORCHESTRA COATS

SLIGHTLY IRREGULAR

White Single Breasted Roll Lapels \$5.00
New Tuxedo Pants (lightweight) \$6.95

KALE UNIFORMS CH 3-1985
607 W. Roosevelt Chicago 7, Ill.

TOP PERFORMANCE!

B G's JAZZ ORIGINALS. 8 great themes and 8 sensational take offs for all treble clef instruments. Opus in Blue, Gray Twilight, Just Let Me Blow, Big Sound From Boatville, etc.

ELECTRIC BASS. Complete course for playing modern elec. bass. Endorsed by Fender.

MODERN BASS PATTERNS. Over 2,000 possible exciting walking elec. bass patterns.

TAKE OFF GUITAR. Most complete collection of chords ever published in 1 volume.

TAKE OFF, Part 2. The most revealing system for hot solo playing ever invented. \$1.50 ea. pp. Methods use diagram system.

MUSIC EXPLOITATION ENTERPRISES

237 North Mulberry St., Lancaster, Pennsylvania



Jazz Trombone

SOLOS, DUETS, TRIOS, QUARTETS,
TROMBONE CHOR ARRANGEMENTS.

Write for Catalog.

JOHNNY MURPHY
Box 25 Wantagh, N. Y.

INTERNATIONAL MUSICIAN

Official Business

(Continued from page thirty-seven)

NEW JERSEY
Scotch Plains:
 Shackamaxon Golf Club, and Frank Lesnick
West New York:
 Black Poodle, The, and F. Trugano
NEW YORK
New York:
 Haymes, Dick (See Los Angeles, California and Miscellaneous)
 Roulette Records, Inc.
OHIO
Columbus:
 Copa Night Club, The, and Gordon Bendoff
Sandusky:
 Eagles Club
OREGON
Gates:
 Last Frontier Resort
PENNSYLVANIA
Philadelphia:
 London, Bob
Somerset:
 Oakhurst Tea Room, and Ernest W. Baker
TEXAS
Baird:
 Lone Star Rodeo, and Robert Estes and Col. Jim Eskew (See Miscellaneous)
Houston:
 Eldorado Ballroom, The, and Morriss J. Merritt
MISCELLANEOUS
 Haymes, Dick (See New York City and Los Angeles, Calif.)
 Lone Star Rodeo, and Robert Estes and Col. Jim Eskew (See Baird, Texas)

PLACED ON NATIONAL UNFAIR LIST

ARIZONA
Tucson:
 Skyroom, and Howard Flanders
CALIFORNIA
San Diego:
 LaBamba Cafe
COLORADO
Aspen:
 Limelight
CONNECTICUT
Waterbury:
 Phil's Restaurant, and Phil Lemay
INDIANA
Evansville:
 Elliott, George
KANSAS
Moran:
 American Legion Post No. 385, and Ballroom
LOUISIANA
Baton Rouge:
 Purple Circle Social Club
MAINE
Litchfield:
 Whip-O-Will Dance Hall
Purgatory:
 Homestead Ballroom
Tacoma:
 Linton, Clarence
NEW JERSEY
Clark-Rahway:
 Pennbrook Inn, and Ed Hausner
Elizabeth:
 Bavarian Room, and Mr. Rinaldi
Totowa:
 St. Michael's Grove
NEW MEXICO
Ruidoso:
 Ruidoso Bar, and Bob Smith
OHIO
Ashtabula:
 Ashtabula County Ohio Fair
OKLAHOMA
Nowata:
 Huey, Ed, and V. F. W.

PENNSYLVANIA
Mt. Carmel:
 Civic Hall
Norristown:
 Cross Roads Motel, The, and Donald Tuffillaro
Shamokin:
 Cadet Hall
UTAH
Salt Lake City:
 Reiske, Bill, Enterprises, and/or Beehive Agency
CANADA
 Ontario
Brantford:
 Mohawk Park, and John Switzer
MISCELLANEOUS
 Van Rees, Lou, Booking Agency, International Band Exchanges of Holland, Netherlands

REMOVED FROM NATIONAL UNFAIR LIST

CALIFORNIA
Chula Vista:
 Andee's Place
Long Beach:
 Cascades
 Char-Loy's
ILLINOIS
Marissa:
 Triefenbach Brothers Orchestra
INDIANA
Evansville:
 Green Lantern Dance Hall
Indianapolis:
 Westwood Country Club
MAINE
Old Orchard:
 Bancroft Hotel
 Bonfire Lounge
 Mauro D. Danforth
MASSACHUSETTS
Lowell:
 Golden Nugget Cafe
NEW JERSEY
Atlantic City:
 Clock Bar, and Roy Sutton
NEW YORK
Rochester:
 Edward J. Barrack
OHIO
Lima:
 Billger, Lucille
OREGON
Tillamook:
 Juno Inn, and John Wehinger
PENNSYLVANIA
Wilkes-Barre:
 Wilkes-Barre Republic Club
VIRGINIA
Alexandria:
 Nightingale Club, and George Davis, Prop., and James Davis, Manager
CANADA
 Quebec
Montreal:
 Comedie Canadienne Theatre
 Dorchester Hotel
Sherbrooke:
 New Wellington Hotel, and M. R. Bourgeault

BOOKERS' AND PERSONAL MANAGERS' LICENSES CANCELLED

CALIFORNIA
Beverly Hills
 Hill Agency, The, and Tena Hill 4232
Hollywood
 Monter-Gray-Armstrong 898
Los Angeles
 Variety Artists of America 4636
CONNECTICUT
New London
 Fagan, Paul, Agency 2089
MARYLAND
Baltimore
 Ford-Flax Productions 4701

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.

FOR SALE

ACCORDION, jet black, custom made, electric, with singing mike; excellent sound with or without electric, must hear to believe. List \$1,850, must sacrifice to best offer. Stan Lawrence, 1664 Popham Ave., Bronx 53, N. Y. CY 9-0159.

ACCORDION (Morbidoni), double tone chamber, 120 bass piano accordion. Finest professional model, like new condition, priced to sell. Have two accordions, will sell one. Henry Klima, Silver Lake, Minnesota.

ACCORDION (Chromatic), symphonic model with tone chamber. Five row with 17 switches, hand made reeds, hardly used. Best offer. Also symphonic model piano accordion, 14 switch with tone chamber. Roy K. Nettgen, 7221 West Diversey, Elmwood Park, Ill.

BANJOS, Bacon No. 4 gold engraved tenor; Montana jeweled plectrum Orpheum No. 3 special plectrum; Steward standard; Leedy tenor gold engraved; Gibson Masterion tenor. All prewar, like new; trade or sell. Bakovich, 7257 West Greenlake Way, Seattle, Wash.

BANJO (Vega), gold deluxe plectrum. Lyle V. Olson, Rushford, Minn.

BASS FIDDLES, old English Forster, under 3/4" fine condition, very strong tone, \$850.00. Bernard Fendly, magnificent instrument, \$750.00. A. Mack, 86-11 30th Ave., Jackson Heights 69, N. Y. NE 9-5013.

BASS (Double), by Carlos Ferdinand Landolf, 3/4" size, pear shape, certified by R. Wuritzer; double bass bow, German style. Henry Portnoi, Symphony Hall, Boston 15, Mass.

COMPOSITIONS AND ARRANGEMENTS, modern symphonic band. Reasonable rates for reproductions. Send now for list. Cliff Reckow, 1427 North Kingsley Drive, Dept. 209, Hollywood 27, Calif.

FLUTE (Alto), Haynes No. 12039; also silver-plated alto flute, professional quality, reasonable. Sterling flute. Lot, French model, low B, \$425.00. Sterling piccolo. George Opperman, 726 East Cedar, South Bend, Ind.

FRENCH HORN, double, Conn B-1, brass, with case; one owner; \$450.00. Mrs. Marion Burgess, 2014 East Eighth St., Tucson, Ariz.

FREE MUSIC TO MEMBERS OF FEDERATION. Fresh new songs for pianists, organists, entertainers, singers, and for small combos of no more than four people. These are not orchestration, however they are fine new material for your enjoyment and for your listeners. I will send you eight the same day as your letters arrive. Send \$1.00 to cover cost of handling and mailing. Ed Caron, 43 Highland Ave., North Adams, Mass. 9-10-11

GUITAR (Bigby), triple neck, six pedals, in excellent condition. Will accept any reasonable offer; cash only. For particulars write: Bob Black, 1241 Granada St., Belmont, Calif. LYell 3-3874.

GIBSON ES175N, custom wiring system and tail-piece, \$195.00. Three speaker Premier amplifier, \$100.00. Excellent condition, will sell separately. Chuck Martin, 73-44 Austin St., Forest Hills 75, N. Y. Phone: BO 1-6626.

GUITAR (Bigaby), triple-neck, four pedals, in excellent condition. Any reasonable offer accepted; immediate delivery, cash only. For particulars write: Maurice Anderson, 2906 Hillborn, Apt. C, Dallas, Texas, Phone EV 1-4003 (nights) —RI 1-3483 (days). 8-9

Clarinet Repairing Book

For professional and non-professional players wanting to do their own repairs—step by step and simplified. Can also be applied to all Reeds, Flutes and Piccolos.

Price, \$2.00 • RALPH VERRE
 1041 North Catalina St., Pasadena, Calif.

NEW JERSEY
Allwood
 Headline Variety Entertainers 632
NEW YORK
New York
 Shurr, Louis 1208

GUITAR (Guild, Electric), tone and volume controls, with case. Also Fender Deluxe amp. Both hardly used, sacrifice. Musician, 1940 N. W. 33rd St., Miami 42, Fla. Newton 5-1718.

HARP (Lyon and Healy), style 23, concert grand; gold, fine condition, beautiful tone. Dorris Briggs, 422 Aldine Ave., Chicago 13, Ill.

HI-FI, University No. 315; tri-axial loudspeaker in corner mahogany Riveredge cabinet with tone control. Cost \$225.00 new, sacrifice for \$95.00. Hal Fields, 1470 Egmont Place, Far Rockaway 91, N. Y. FA 7-2470.

LIBRARIES (three used), 41 one*chorus hotel-style specials for trumpet, tenor, rhythm. Easily sight read, \$27.50. Also 24 tune library for trumpet, tenor, trombone, rhythm. Tasty but commercial. All good standards with varied styles; all very effective for dancing, \$35.00. Nine Shorty Rogers sound specials for alto, tenor baritone, trumpet, trombone, rhythm, \$28.50. John Vaughn, 240 Bryant, Palo Alto, Calif.

LIBRARY (Fay Band), one of the world's largest and finest privately owned concert band libraries. Close to 2,500 numbers, hundreds of original and museum pieces and old prints; historical editions, finest marches; Breitkopf & Hartels de luxe editions. Over three hundred overtures; a wonderful Wagnerian selection (very large); band symphonies, rhapsodies, operatic extracts, concert selections, waltzes, etc. Catalogue alone cost \$270 to photostat and print. Library valued at \$35,000, will sell for \$4,975.00, complete as is. Milton W. Foy, Sr., 1514 Rydalmoor Road, Cleveland Heights 18, Ohio.

MUSIC PAPERS

MANUSCRIPT PAPER, White, 10 or 12 stave, full or two top left staves out for Title, \$12.50 per ream, with name on bottom of each page \$14.00. Buff \$1.00 extra . . . U. S. A. ONLY.

TRANSPARENCIES 9-10-12-STAVE \$3.50 per 100 sheets.

SCORE SHEETS MADE TO ORDER

LES FULLE MUSIC PAPERS

1512 Walnut Des Plaines, Ill.
 (Member Local No. 10)

Orchestra Coats, Bargains!

Single Breasted IVORY WHITE, Shi. Collar, all size, cleaned and pressed, \$5.00. Also blue coats, maroon, \$7.00. Single breasted tuxedo suits, latest style, like new, \$15.00. Tuxedo trousers, blues, blacks, tropicals, woollens, \$4.00. Cleaned, pressed, sashes, \$1.00, \$2.00. Tux shirts, \$2.00; three for \$3.00. Fifty double breasted IVORY color coats, \$100.00, like new. School bands, choral singers, orchestras, glee clubs, approvals or requests. FREE LISTS.

AL WALLACE Chicago 14, Illinois

Two-Beat Arrangements

Society Style Two-Beat — 4 to 10 men.

Dixieland Combo — 4 to 7 men.

(Authentic Dixieland Tunes)

Send for free list.

KLOMAN SCHMIDT

126 North Linden Ave., Pittsburgh 8, Pa.

Ad Lib Solos

New styles, 10 for \$1.00. Trumpet, Accordion, Saxophone, Clarinet, etc. Modernize your PROFESSIONAL REPERTOIRE; SMALL COMBO LIBRARY, guitar fill-ins, walking bass with alto or tenor sax, union specials. FREE CIRCULARS.

WIN NEHER
 1800 County Street Laurel Dale, Pa.

"CHA-CHA"

Pedal operated Maracas. Perfect Latin beat, right at your feet! Used by thousands of top musicians. New low price, \$14.95; Reg. \$3.00. Send check or order C.O.D. from

SUNNYSIDE CO.

8-A Marwick Road Westbury, N. Y.

New!!
ENCORE ORCHESTRA SERIES

TENDERLY
 By LAWRENCE & GROSS
IN PREPARATION
CANADIAN SUNSET
 By HEYWOOD & GIMBEL

BOTH ARRANGED BY
FREDERICK MÜLLER
 Set A (including Full Score)....\$6.00
 Set B (including Full Score).... 8.50
 Set C (including Full Score)....11.00

WRITE FOR FREE
1st VIOLIN PART

Canada
EDWIN H. MORRIS (CANADA) LIMITED
 14 BIRCH AVENUE
 TORONTO 7 ONTARIO, CANADA
 U.S.A.
EDWIN H. MORRIS & COMPANY, INC.
 31 WEST 54th STREET
 NEW YORK 19, N.Y.

GUITARISTS!
 "MODERN GUITAR STUDIES"
 by Johnny Rector
GUITAR-LICKS - 143 Modern Licks, Runs, of top-right artists transcribed from recordings. Terrific for ideas.\$2.00
GUITAR CHORDS-Most modern up-to-date study of chord-voicings on the market. For the Beginner, Adv., and Prof.\$2.00
CHORD PROGRESSIONS-A study of Modern Chord Progressions with extensions, alterations, substitutions, and application. Vol. 1, \$2.00 Vol. 2, \$2.50 Both for \$4.00 Satisfaction or Refund. Sorry-no C.O.D.'s
PLAY-NITE MUSIC
 BOX 267 CHICAGO 90, ILL.

BANDLEADERS Ask for the NEW
COMPOSRIPT SPECIALS
 \$1.50 & \$3.00 AT YOUR FAVORITE DEALER
 WRITE DIRECT FOR FREE LISTING
COMPOSRIPT 166 COPLEY AVE. TRENTON, N.J.

FOR SALE

LIBRARY of the late Dr. Stanley. 1,600 orchestration, none less than "full," many "grand." Most first violin parts amount to seven, none less than four. Carefully labelled on cover: scores to quite a few, 40 ballet suites, 113 waltzes, 22 serenades, 13 fantasies, 12 symphonic movements and some complete symphonies: 35 potpourris and song selections, 19 descriptive, 210 concert numbers, 199 selections from opera, musical comedies and operettas; 86 concert suites, 27 rhapsodies and tone poems, 94 marches both small and grand, 111 overtures, 265 wing orchestration, 75 string combinations, many scores to these. A number of collectors' items. Thomas R. Kiefer, 176 North Pearl St., Albany, N. Y.

LIMOUSINE (1956 Chrysler), 12 passenger, good condition, \$1,500.00. Also a Conn Bp bass set, gold lacquer, recently overhauled, with case and stand, \$200.00. Hammond Solovox No. 37221, \$50.00. Write: Box 268, Lugansport, Indiana.

OBOE (Buffet), military system, with case; reasonable. Mr. Walter Fontaine, 44 Holland Ave., Woonsocket, R. I.

ORGAN, Rex electric portable in brand new condition. Four octaves, includes beautiful carrying case. Cost \$139.00, sell for \$75.00. Ernest H. Maho, 3420 Avenue H, Brooklyn 10, N. Y.

SAXOPHONE (Selmer alto), Paris, new, with Chesterfield trapak case, \$350.00. Also, new Selmer trumpet (Paris), with Chesterfield case, \$200.00. E. Chin, Jr., 316 Moraga St., San Francisco, Calif. Phone: SFabright 1-5104.

SAXOPHONE (Tenor), Buescher "400," in trapak combination case. Cost \$475.00; like new, but sacrifice; best offer over \$225.00. Also, Conn gold-plated Bp soprano, excellent condition. Best offer. Musician, 835 Penn St., Reading, Pa.

SAXOPHONE (Bp soprano), C. G. Conn, curved model. Also, Conn (straight model) soprano saxophone. Both in excellent condition with good cases. Dave Robinson, 906 Barrett, Sedalia, Mo.

SAXOPHONE (Alto), Selmer Mark V with Deluxe case, Serial No. 30823 factory reconditioned, \$350.00, ship C.O.D., three days trial. W. C. Hamilton, 1231 Patterson, Eugene, Ore.

SAXOPHONE, Pan-American Bp tenor in very good condition. Will sell for \$125.00. Joseph Fuchs, Route 2, Warren, Ill. Phone: 93-R-26.

STEREOPHONIC SET, \$400 R.C.A., two separate speakers, like new, \$150.00. Don Schraier, 5915 Brayton, Long Beach, Calif. GARfield 3-9347.

TAPE RECORDER (Wilcox-Gay), little used, like new. Cost \$165.00, will sell for \$85.00. Fine latest model instrument at half price. Stanley Church, 2026 Vermont Ave., Toledo 2, Ohio.

TUBA (Conn 22-J Recording), side action. Like new, with cases, \$450.00. Homestead, Box 704, Hot Springs, Va.

TUXEDO, one new Park Haven Sum-R-Nite. Size 40 short; sacrifice, \$40.00. Also, blonde Chubby Jackson five-string Kay bass (fancy model). Excellent condition; extra set of strings, fine German bow, new case; \$300.00. Howard Erickson, Route 3, Hawley, Minn.

TYMPANI (Jenco Pedal), in very good condition. VFW Band, East Milton St., Madison, Wis.

VIBRAHARP (Leedy), three octaves, C to C, in excellent condition; with carrying cases, \$200.00. Henry Dalton, Box 1000, Mays Landing, N. J. Phone: MAYS Landing 5-5401.

VIBES (Jensen), two and a half octaves; hardly used, sacrifice. Musician, 1940 N. W. 33rd St., Miami 42, Fla. NEWton 5-1718.

VIOLIN, Peter Guarnerius of Mantua, about 1720. Papers from well-known appraiser; insured. Would consider trade. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: Cleveland 1928.

VIOLINS (Two fine old ones), and a Schmidt French horn. All have carrying cases. No reasonable offer refused. George H. Lind, 514 West 211th St., New York 34, N. Y.

VIOLINS, disposing of two old Italian violins, both certified. Camillus Camilli, Mantua, circa 1750. Hart guarantee. Pietro Tononi, Bologna, 1730. Write: Robert J. Tregler, 832 West Eighth St., Erie, Pa. Phone: GL 4-0315.

VIOLIN, August Germunder, 1889. Fine tone quality. Louis Allen, 1235 Landscape Drive, Billings, Mont.

HELP WANTED

BASS OR GUITARIST, who can sing solo and do part harmony, for combo that works steady. Contact: Leader, 609 Townsend, Lansing, Mich.

BASS MAN, doubling guitar or drums; sing a part. Join organized quartet, guarantee \$110.00 a week. Send details to: Orchestra Leader, P. O. box 381199, Miami, Fla.

GUITARIST (Jazz), young, presentable, free to travel. Prefer one who doubles on bass; must sing a vocal part; 802 card. For organized quartet, steady work, recordings. Phone Mike: CY 8-4588.

MUSICIANS, conscientious, not afraid of hard work, to build top entertaining group for TV and stage bars. Established name, doubles preferred. Sing parts, travel. Mail details, recent photo, age and experience. Leader, Twin Pines Trailer Park, West Columbia, S. C.

Teaching Organ?
 Start the season with . . .

DAVID CARR GLOVER'S NEW ORGAN COURSE

For the first time an outstanding piano teacher-composer has successfully combined the best of fundamental piano methods with the transition to electronic organ. Thoroughly tested and proved.

PRIMER-Now children can sit at the organ with a primer, just as the youngest piano beginner, as pedals and manuals become a fascinating experience. 1.00

BOOKS 1-2-3-Steady, step-wise progress toward proficient pedal and manual coordination. Complete rudiments, pedal practice, tonal colors, registration, melodies, technic. each 1.50

Published for Hammond Spinnet Model Organs, Lowrey Organs, Wurliizer Organs. Try these books today. Mention model of organ.

At your dealer or direct
HANSEN PUBLICATIONS, INC.
 1842 West Ave., Miami Beach 39, Fla.

ORCHESTRATIONS
COMBO ORKS • BAND MUSIC
 Musical Supplies

For Free Catalog Write to:
TERMINAL
 MUSICAL SUPPLY, Inc.
 Dept. IM, 113 W. 48 St., N. Y. 36, N. Y.

Learn to Compose and Arrange Your Own Marches!

Write today for FREE sample lessons from this new Home Study Course, written and supervised by Dr. Ervin M. Klefman, well-known Composer and Band Director.
UNIVERSITY EXTENSION CONSERVATORY
 Dept. 129A, 2000 S. Michigan, Chicago 16, Ill.

TUNE TRENDS

the nation's 30 top tunes
 in alphabetical order

BABY TALK	Hilary-Ulita-Admiration	MY HEART'S AN OPEN BOOK	Sequence
BIG HUNK OF LOVE	Elvis Presley Music	MY OWN TRUE LOVE	M. P. H.
BROKEN HEARTED MELODY	Mark	ON AN EVENING IN ROMA	Keys-Hansen
40 MILES OF BAD ROAD	Gregmark Music	RED RIVER ROCK	Vicki
HERE COMES SUMMER	Jaymar	SEA OF LOVE	Kama
HIGH HOPES	Barton	SEE YOU IN SEPTEMBER	Jack Gold
I'M GONNA BE A WHEEL SOMEDAY	Travis	SLEEPWALK	Trinity
I'M GONNA GET MARRIED	Lloyd-Logan	SMALL WORLD	Chappell
I LOVES YOU FORGY	Chappell	THANK YOU PRETTY BABY	Eden
I WANT TO WALK YOU HOME	Alan-Edwards	THERE GOES MY BABY	Jat Progressive
IT WAS I	Trinity-Desert Palms	THREE BELLS	Harris
KISSIN' TIME	Lowe	TILL THERE WAS YOU	Frank Music
LAVENDER BLUE	Joy	WHAT A DIFFERENCE A DAY MAKES	Marks
LONELY BOY	Spanka	WHAT'D I SAY	Progressive
MAKIN' LOVE	(Publ. not available)	WHAT IS LOVE	Planetary

HONORABLE MENTION

Angel Face	Battle of New Orleans	Ciao Ciao Bambina	Cry	Furry
Murray	I Ain't Never	I Got Stripes	I've Been The re	Just a Little Too Much
Like You	Linda Lu	Miami	Midnight Flyer	Misty
Primrose Lane	Ragtime Cowboy Joe	Smile	Sweeter Than You	The Angels Listened In
In	The Way I Walk	Tiger	Till I Kissed You	Waterloo
			With Open Arms	You Were Mine.

HELP WANTED

MUSICIANS, all chairs, for replacements on established traveling band. Steady work, salary. Must be dependable and want to work. No lusher or heads. Sammy Stevens, 1611 City National Bank Bldg., Omaha, Neb.

MUSICIANS, the Board of the Richmond Symphony will try to place qualified and acceptable players on oboe, bassoon, horn and strings, in industrial or business positions for which they qualify. Part-time orchestral positions open. Write: Placement Committee, Richmond Symphony, % Mrs. W. R. Trigg, Jr., The Prestwold, Richmond 20, Va.

MUSICIANS, nice looking young girl pianist who wouldn't mind playing rock 'n' roll. Also, organ player (either sex), young, who owns organ attachment. Also organo player who doesn't have to own organ, but who could play constant bass lines in the left hand. Send picture if possible, which will be returned. Don Schraier, 5915 Brayton, Long Beach, Calif.

ORGANIST (Hammond), doubling piano, to join organized quartet. Organ furnished; must know tunes, transpose, Latin and modern. Guarantee \$150.00 week. Send details to: Orchestra Leader, P. O. Box 381199, Miami, Fla.

PIANISTS, New York City vicinity only, interested in joining a newly organized instrumental aggregation. Contact: Gene Herbert, TWining 9-4499 (Mon.-Fri. inclusive, Eve., 8-10).

SECTION TENOR MAN AND DRUMMER, for organized dance orchestra. Steady work, weekly salary. Contact: Jess Gayer Orchestra, 1612 Broadwell, Grand Island, Neb.

TEACHER (Male, Part-time), accordion and piano, for music studio, afternoons and early evenings. Prefer resident of Queens. Sunnyside Music Center, 41-26 Queens Blvd., Sunnyside, L. I., N. Y. Phone: STillwell 6-2651.

WANTED

BANJOS, center hole guitars or any other folk type instruments in any condition. Please state name, condition and lowest price acceptable. Sidney Luckner, 4326 Pine St., Philadelphia 4, Pa.

BAYAN (Russian Accordion), instructions and music for same. Must be authentic and in perfect condition. State price and details. Jayne Allison, 10156 Margate Street, North Hollywood, Calif.

LIBRARY (Used), for small group: two horns, three rhythm, any style. Doesn't necessarily have to swing, but must be very reasonably priced. Don Schraier, 5915 Brayton, Long Beach, Calif. GArfield 3-9347.

LIBRARIAN, good, modern and danceable, for alto, trumpet, tenor, trombone (baritone sax optional), and rhythm. Must be reasonable. State price and list in first letter. Stan Black, 2102 East 13th, Davenport, Iowa.

MOUTH PIECE (original), for Henry Distin baritone horn, No. 10529. Also want another Henry Distin baritone and a J. C. Wright Bn upright bass horn. L. P. Myers, 433 West Tusc, Canton 2, Ohio.

ORGANO ATTACHMENT, for piano, in good condition and reasonable. Don Schraier, 5915 Brayton, Long Beach, Calif. GA 3-9347.

SAXOPHONE (late model baritone), Conn preferred. Lyle V. Olson, Rushford, Minn.

SAXOPHONE (Straight Bb soprano), will trade my Bb Conn (Boehm) system clarinet or will buy if it is very cheap. Grover C. Anderson, Colonial Lake, Camden, S. C.

STROBOCONN, must be in good condition. Hamilton Bell, 1039 Woodview Road, Cleveland Heights 21, Ohio.

TENOR BAND ARRANGEMENTS, standard and show tunes. Used library acceptable if in good condition. Send list, price and sample. Suppliers of Tenor Band "Stock Specials," write: Bucanaris Orchestra, Box 189, Corpus Christi, Texas.

VIOLIN, by George Gemunder, H. Pagnola or Michael Dotsch. Will consider others if tonally outstanding. Robert J. Tregler, 832 West Eighth St., Erie, Pa. Phone: GL 4-0315.

AT LIBERTY

BARITONE (or tenor), wants to rehearse and play with any band that reads. Not for experience, but just to read libraries, good or bad, any style band or music. Don Schraier, 5915 Brayton, Long Beach, Calif. GArfield 3-9347.

BASSIST, name experience, seeks location near Scranton, Pa., or Hollywood, Calif. Plenty of jazz experience, solo work, etc. Good personality, showmanship, solid, full, bass sound. Local 802 card. P. O. Box 804M, Five-Corners P. O., Jersey City, N. J.

BASSIST (String, Amplified), available for jobbing or steady work in Chicago area. Large music library (including bass orchestrations), play with or without music. Local 10 card. Ted Polak, 4424 West 55th St., Chicago 32, Ill. LUdlow 2-7581.

CLARINET (Tenor), reads, fakes, some vocals. New York and vicinity. James Carrieri, 36-16 Ninth St., Long Island City 6, N. Y.

COMBO, experienced, pop, Latin. Girl leader (sax), piano, drums, conga, bass, bongos and electric guitar. New York only. Ralph Severino, 1675 Southern Blvd., Bronx 60, N. Y. Phone: LU 9-4338-1LU 9-3192.

DANCE BAND (three-piece), desires club dates in New York vicinity. Phone: CY 3-8945 (evenings).

DRUMMER (Jazz), Tommy Morris and His Rhythm Kings. Seek TV appearances in New York, also do commercials. Write: The Rhythm Kings, 2241 Hylan Blvd., Staten Island 6, N. Y.

DRUMMER, 22 years complete and thorough experience. All styles, all size groups; no rock 'n' roll. Also, music store experience. Location preferred. Musician, Apt. 331-A, 2501 14th St., N. E., Washington 18, D. C.

DRUMMER, girl, young, attractive. Plays full set, read, fake; experienced in all types of music. Would like to join known combo, trio or big band. Local 802 card. Contact: C. Reed, Spruce 6-0667 (after 7:00 P. M.).

GUITARIST (Electric), rhythm and solos; experienced in all types; read and fake. Have car; available Friday and Saturday. Bob Cuffill, phone UN 4-0181, Monday to Friday, 7:00 P. M.

MUSICIAN, Hawaii's "One Man Revue," novelty-musical variety act; repertoire from many nationalities. Featuring the hand-saw and theremin. Prefer west coast. Kale Wo Kaleiali, P. O. Box 693, Sunland, Calif. FLorida 3-5719.

MUSICIAN-MAGICIAN, electric accordion plus magic for any occasion. Fake, show and dance experience. 42, sober, free to travel. Consider all offers. Leon Pinter, 721 East Sixth St., Alice, Texas. MO. 4-7981.

ORGANIST, college, 38 years of age. Own large Hammond. Lethic speaker. Experienced, hotels and cocktail lounges. Desires solo work, will travel or re-locate. Local 60 card. Jack Spiker, 204 So. Graham St., Pittsburgh 6, Pa. MO 1-8347.

ORGANIST, own large Hammond; age 49, 33 years experience. No rock 'n' roll, all the old standards. Work single or join reliable commercial group. Sober, dependable, available now. Organist, 1013 East 13th, Clovis, New Mexico.

ORGANIST-PIANIST (Hammond), desires work with small combo or large dance band; also arrange. Will travel anywhere. Call, write or wire collect. Ruth Chapman, 6241 Sansom St., Philadelphia 39, Pa. GR 4-8226.

PIANIST, experienced, society dance, concert, show. Clean living, congenial, dependable. Seeks first-class resort hotel, ship or comparable job after September. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. ESplanade 7-3167.

PIANIST-ACCORDIONIST, all-around. Open for steady or single engagements. Cut shows. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

PIANIST, middle aged; read, fake. Prefer combo work, but will travel. Many years experience. Norman Lipps, Rt. 1, Runnells, Iowa.

PIANIST, all-around experience, available for hotels and such. Society, Latin, read, fake, etc. Local 10 card. Mario Del Raye, 5311 South Christiana, Chicago 32, Ill. HEMlock 4-6653.

PIANIST, 26, just completed Master's degree and experienced in all phases of playing. Excellent tone and background music. Serious, sober and good appearance. Shelby Patton; 1310 Hinman, Evanston, Ill.

SAXOPHONE (Baritone), arranger, composer, some flute and clarinet. Fake and cut anything. Big band or combo. Desire modern groups in eastern U. S., but will consider all offers. Will travel. Jack Fortner, 1260 Griggs St. S. E., Grand Rapids 7, Mich.

SAXOPHONE (Tenor), clarinet, vocals, handle M.C. chores. Pleasant tone, commercial styling. Young, neat, reliable; read, fake, transpose. Wide experience, Society, Latin, all nationalities. Week-ends, New York City area. Phone: Frank, TY 2-4789.

SAXOPHONIST (Tenor, Soprano, Clarinet), twenty years all-around experience. Traditional jazz on all three; read, transpose, large repertoire (standards). Have car, go anywhere; prefer Southern resort hotel. College grad. Musician, 835 Penn St., Reading, Pa.

SAXOPHONIST (tenor, baritone, alto), clarinet, bass clarinet, flute. Name experience; available immediately. Locals 802 and 4 cards; location or will travel; single. Alex Horky, Jr., Apt. 5, 3495 West 98th St., Cleveland 2, Ohio. Phone: OLYmpic 1-3062.

TROMBONIST, 30 years experience in symphony, theatre, concert band. Locals 73 and 30 cards. Matt Mollers, 1925 Woodale Dr. N. E., Minneapolis 21, Minn. SW 4-1229.

TRUMPETER, experienced in dance band and combo work; prefer combo. Single, age 26. Desire coastal area; Local 253 card. Dick Rusler, 16 Orchard Lane, Huntington, Ind.

VOCALIST and trumpet player husband seek work in society band. No niters. Will send pictures and record. Musicians, 202 Brookwood Terrace, Spartanburg, S. C.

VOCALIST (Country-Western), girl, TV and radio experience, desires show or club work; prefers Calif. Young, attractive, good character. Musician, 4113 North Woodbine St., Chevy Chase, Maryland.

VIOLINIST, experienced, classic and popular, read and fake; play in any combination. Don Gerard, 7612 16th Ave., Brooklyn 14, N. Y. Phone: TE 7-3042.

Available for the first time!

THE MARSHALL BROWN YOUTH BAND

Library of Orchestrations

As performed at the
1959 Newport Jazz Festival
RECORDED ON CORAL RECORDS

by Marshall Brown

"DATELINE NEWPORT"

"VELVET GLOVES"

"ROCK BOTTOM"

"CHA, CHA, CHA FOR JUDY"

"SOLID BLUE"

"COPELY SQUARE"

"CINNAMON KISSES"

by John La Porta

"TWO BY TWO"

"WELCOME BACK, JACK"

by William Russo

"THE DANCING PUPPET"

Instrumentation: 5 saxophones, 4 trumpets, 4 trombones, piano, bass, guitar, drums and conductor's score.

These orchestrations may be played with the following minimum instrumentation: 2 trumpets, 1 trombone, 2 alto saxophones, 1 tenor saxophone, piano, bass and drums.

MARSHALL BROWN MUSIC, INC.

Now available at all leading music stores or write, wire, or phone direct to:
Charles Colin Exclusive Distributor

CHARLES COLIN
1225 6th Ave., N. Y. 19, N. Y. JU 6-9791

Order Blank

Enclosed please find \$.....
Please send orchestration(s) I have marked. (\$3.00 each.)

Please Print

Name.....
Address.....
City.....State.....

LEADERS!

save time — save money —
avoid headaches Use an

E-Z WAY RECORD FOR BANDLEADERS

We now have:

1 The E-Z WAY TAX RECORD for Bandleaders—A book in which you keep the records of income, expenses and payrolls. \$3.50 postpaid.

2 The E-Z WAY INCOME AND EXPENSE RECORD for Bandleaders — A book in which you keep the income and expenses and your local union or employer of the bond maintains the payroll records. \$2.00 postpaid.

JUNO PUBLISHERS

P. O. Box 301 (IM) Canton 1, Ohio

Have you changed your address?

MAIL THIS COUPON TO YOUR LOCAL SECRETARY

CHANGE OF ADDRESS: Give New and Old Addresses

*Name FIRST MIDDLE LAST

Now Address: Street and No.

City Zone State

Social Security Number

Local No. Date

Phone: Instrument Card No.

*If new name, show former name here:

Old Address: Street and No.

City Zone State

PLEASE TYPE OR PRINT PLAINLY

NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Stanlsey Ballard, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

Guitar Stunts

25 Amazing New Sounds "Tricks" Secrets!
Includes Rock 'n' Roll Patterns, Skip-a-Long Bass, Hanky-Tenk Effects, etc., PLUS 25 Conquid Song Titles. A Terrific Deal for ONLY \$2.00, but HURRY. Limited Supply.
TREBBE, 1236 West 10th, Lorain, Ohio

POLKA and MICKEY ARRANGEMENTS

Polish & Ukrainian Polkas, Obores, Waltzes
TWO-BEAT for TENOR BAND — COMBO —
BIG BAND — DIXIELAND. Send for free list.

EDDIE'S ARRANGING SERVICE

62 Somerset Street Springfield 8, Mass.
Agent for Michigan and Ont., Can.: Eddie Skyles, 5724 Ranville, Detroit 10, Mich.

GREAT MUSICAL REPUTATIONS ARE BUILT WITH SELMER



Positive proof—

You'll play better with a Selmer

We don't say that playing a Selmer will make you an overnight sensation. But it will do more for your talent, technique, and reputation than any other horn. No question about it. That's why so many top-drawer sax stars—actually more than 80% of them—play Selmer. Never has there been a sax with such superb intonation, such vibrant tone, and carrying power; nor one so easy to handle and so comfortable to play. Try the new Mark VI as soon as you can—see if you don't agree: You'll play better with a Selmer!

FREE color folder describing 19 features of the Selmer (Paris) Mark VI Saxophone that you find in no other make. Mail this coupon now.

Selmer Elkhart, Indiana—Dept. B-91

Name _____

Address _____

City _____ Zone _____ State _____

