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JAN. 1965



Les Brown

Page 12



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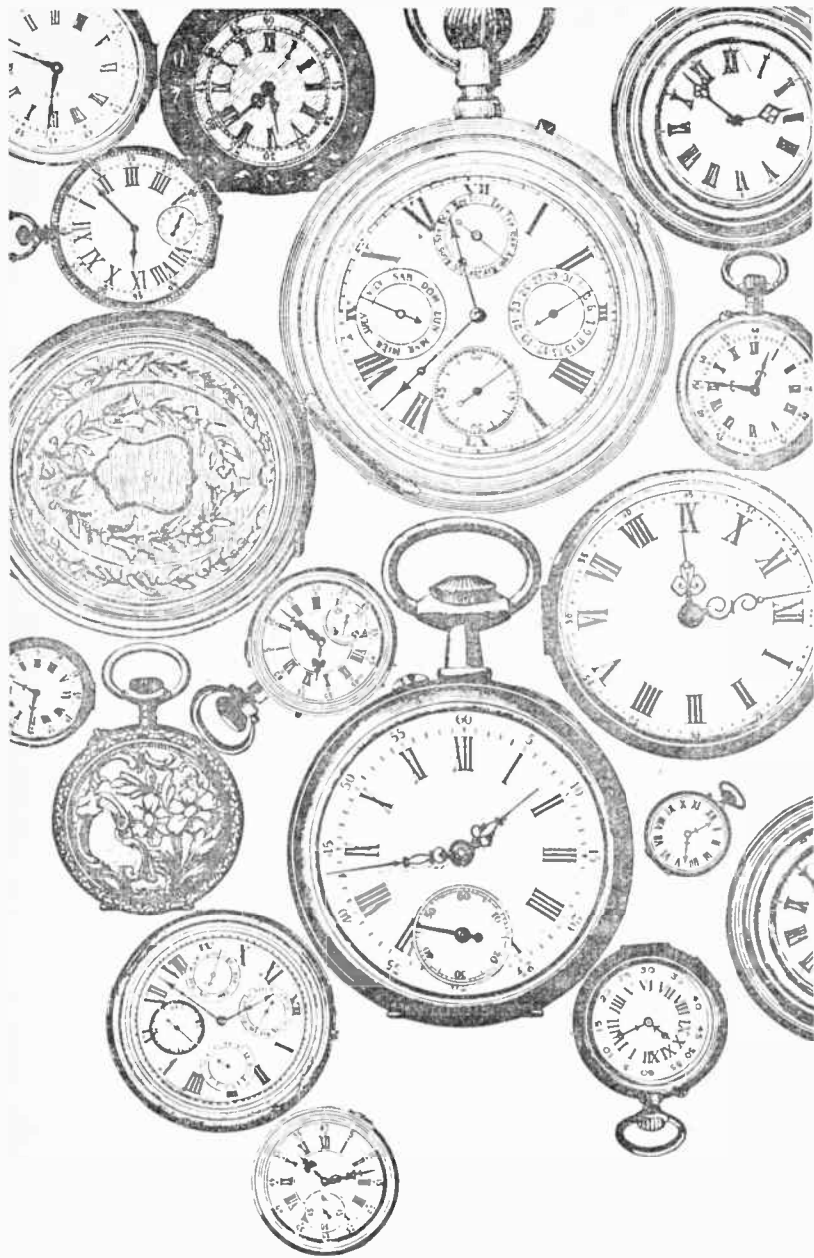


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INTERNATIONAL MUSICIAN



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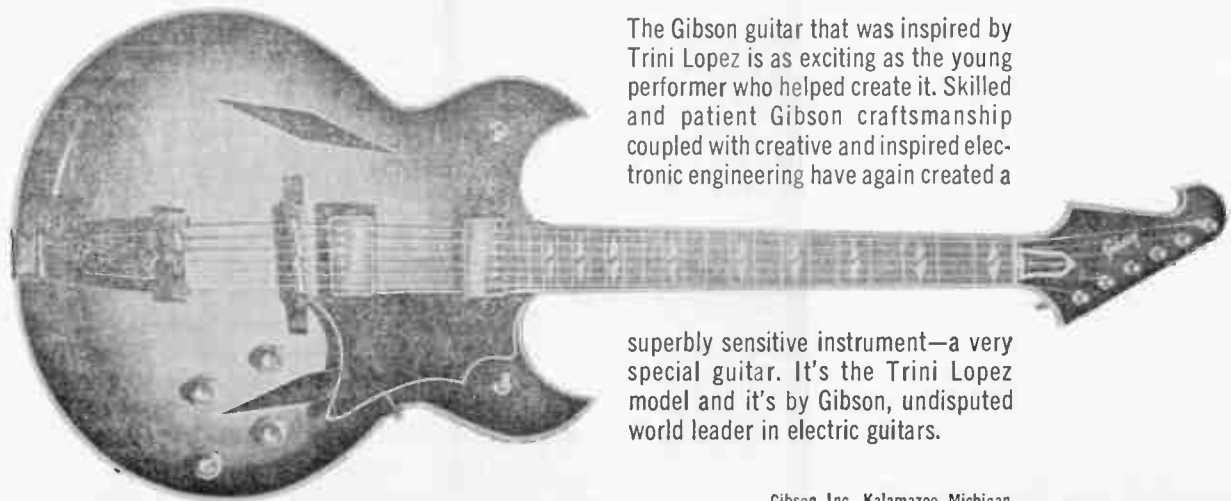
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SUPREME COURT UPHOLDS WEIGHTED VOTING

President Kenin, commenting on the United States Supreme Court's decision favoring the "weighted" vote system used at the Federation's Miami convention in June, 1963, to increase local membership dues \$6.00 annually, hailed the ruling as a "great victory not only for the Federation but for all labor unions throughout the nation." Commenting further, he said, "This vital decision marks a reaffirmation of the democratic processes adhered to in governing the affairs of our own sixty-eight-year-old union, both under its current leadership and that of its predecessors. I only hope that the small dissident factions both within and without the union that have followed this futile course of harassment and vilification will finally recognize that only by working together within the framework of the union will they realize the ultimate benefits to be gained for all its quarter million membership."

President Kenin also praised the efforts of the Federation's Counsel, Henry Kaiser. It was Kaiser who petitioned for the Supreme Court review of the 2-1 decision of the United States Courts of Appeals in New York, which affirmed the District Court's decision in ruling invalid the part of the 1963 A. F. of M. convention resolution which increased by "weighted" voting the annual dues of members to their locals by \$6.00.

Members of the Supreme Court sitting November 16 considered arguments by Attorney Godfrey Schmidt who asserted on behalf of his client that the "weighted" voting system used at the Federation's national convention violated the Landrum-Griffin Labor Law.

Mr. Kaiser opposed this argument before the high court, maintaining that Congress, in writing the Landrum-Griffin Law, never intended to interfere with the democratic voting procedures followed by the A. F. of M. Convention. Counsel for the AFL-CIO and the United States Solicitor General filed "Friend of the Court" briefs defending the "weighted" voting system used by the Federation.

In reviewing the case (*Wittstein vs. the A. F. of M.*) the Supreme Court held unanimously that the Labor Reform Act of 1959 permits the use of "weighted" voting at union conventions, with delegates casting votes in proportion to the membership total of their locals.

Justice Byron R. White, who wrote the court's opinion, stated that the statute "does require those voting at the convention be delegates, but says nothing about the number of votes each delegate may cast."

Justice White further contended that the broader view is confirmed by the history of the law in Congress, which was endeavoring to promote "full and active participation by

(Continued on page seven)

PETRILLO APPOINTED CIVIL RIGHTS DEPARTMENT HEAD

James C. Petrillo, president emeritus of the American Federation of Musicians, AFL-CIO, who headed the organization from 1940 until his voluntary retirement in 1958, has accepted the chairmanship of the union's newly created Civil Rights Department, Herman Kenin, president of the A. F. of M., announced.

Mr. Petrillo assumed his new duties as of December 7. He will operate out of New York City and Chicago.

"The Federation is fortunate to obtain the services of its elder statesman-executive in

(Continued on page seven)



President Johnson breaks ground for the John F. Kennedy Center for the Performing Arts, with Roger L. Stevens, chairman of the Center's board of trustees, looking on.

Leaders in Art and Government Dedicate JFK Cultural Center

"When President Lyndon B. Johnson stood on the banks of the Potomac, and with a gold-plated spade once used by President McKinley, removed the first shovelful of earth for the new John F. Kennedy Center for the Performing Arts, he forged another link in a chain of events leading to national and global recognition of America's high position in arts and culture."

In these words President Kenin expressed his feeling about the ceremony he attended December 2, as a member of a distinguished delegation invited by President Johnson as witnesses from the "worlds of poetry and power," to honor the memory of the late President John F. Kennedy.

President Kenin attended the groundbreaking ceremonies not only as a representative of the American Federation of Musicians, but as a member of the Advisory Committee of the National Cultural Center. He was originally appointed by President Eisenhower and later reappointed by the late President Kennedy.

Before the noteworthy gathering of world leaders, outstanding figures in music, arts and drama, and members of the Kennedy family, Senator-elect Robert F. Kennedy summed up his brother's belief "that America is judged as every civilization is judged, in large measure by the quality of its artistic achievement."

President Johnson gave special thanks to those engaged in raising funds to match the Congressional appropriation of \$15,500,000. "The role of the Government must be a small one," the President said. "No act of Congress or Executive Order can call a great musician into existence. But we can stand on the sidelines and cheer."

"I expect this center to be a living force for the encouragement of art," the President further predicted. "It will reflect the finest artistic achievements of our time . . . It will symbolize our belief that the world of creation and thought are at the core of our civilization."

The \$31 million John F. Kennedy Center for the Performing Arts will occupy an area on the east bank of the Potomac at the junction of New Hampshire Avenue and Rock Creek Parkway. Located upstream from the Lincoln Memorial, the site has been termed by its architect, Edward Durell Stone, as "one of the most exciting and glorious settings in the world for a public building."

Construction of the Kennedy Center is slated to start in the early summer with completion set for late 1967. Built of marble, glass and bronze, it will contain an opera, concert hall, two theaters and a cinema.

Following the invocation at the ceremonies by the Most Rev. Philip M. Hannan, auxiliary bishop of Washington, Sir John Gielgud read from Shakespeare's "Henry V." Actor Jason Robards, Jr., quoted President Kennedy from memory on artists and the arts.

Present from among the Kennedy family, in addition to Senator Robert Kennedy and Mrs. Kennedy, were Mrs. Stephen E. Smith, Mrs. Sargent Shriver, Mrs. Edward M. Kennedy and Mrs. Hugh D. Auchincloss, mother of Mrs. John F. Kennedy, who was singled out for special praise from President Johnson for her efforts to raise funds for the Center and for other active participation.

Vice-President-elect Hubert Humphrey and Mrs. Humphrey were flanked by the First Lady, Lord Harlech, British Ambassador, and Lady Harlech. Also present were Roger L. Stevens, chairman of the Center's Board of Trustees; Justice Byron White, and historian Arthur M. Schlesinger, Jr., life-long Kennedy friends; and Senator J. W. Fulbright of Fulbright scholarship fame.

Among representatives of the arts were Erich Leinsdorf, conductor of the Boston Symphony Orchestra, Architect Stone, Mel Ferrer and his actress wife, Audrey Hepburn, Rex Harrison, and Jason Robard's wife, Lauren Bacall.

LANDSLIDE SUCCESS FOR TEMPO

TEMPO, our individually and voluntarily-supported non-partisan political action arm, also scored a "landslide" success in the November national elections. Below are partial incomplete "returns" evidenced in letters of appreciation thus far received by President Kenin from successful aspirants. TEMPO reports, as required by law, all individual assistance granted to Federal officer-seekers.

THE WHITE HOUSE
WASHINGTON, D. C.
November 20, 1964

Dear Mr. Kenin:

I appreciate deeply your kind message of congratulations. In the years that lie ahead of us, it is my intention to direct all of my energy toward justifying the vote of confidence that the American people gave to Senator Humphrey and me.

As I counted on you for your help during the campaign, I will also count heavily on you for help with the work that lies before us. We have the means in this land to build together that Great Society, that better life for all citizens. We have only to work together to bring it about. I know that I will have your continued support in this effort.

Again, thank you for all you did to make it possible for us to continue to work for you and for all your fellow citizens.

Best regards.

Sincerely,
LYNDON B. JOHNSON

UNITED STATES SENATE
WASHINGTON, D. C.
December 3, 1964

My Dear Herman:

It was a joy to receive your kind letter at Caneel Bay. Here's hoping and expecting that "the sound of music" will be very pleasant throughout the Nation in the great years to come. You can be sure that the well-being of our one-quarter million musicians will continue to be one of my deep interests.

It will always be a pleasure to hear from your great Federation and yourself.

Warmest personal regards.

Sincerely,
HUBERT H. HUMPHREY

UNITED STATES SENATE
WASHINGTON, D. C.
December 2, 1964

Dear Herman:

I have your recent letter and I sincerely appreciate your kind words about my election to the United States Senate. Your members in New Mexico were a tremendous asset on Election Day, and I know that their music contributed to the majority which I received in Bernalillo County.

The repeal of excise taxes will be among the first orders of business when Congress convenes next month, and I will be very happy to discuss the elimination of the cabaret tax with Hal Levshon. Repeal of these taxes is long overdue and during the 89th Congress, I intend to actively work toward this end.

I do hope that you will have an opportunity to visit Washington in the near future and drop by my office for a chat. It will be good to see you again.

Warmest personal regards.

Sincerely yours,
JOSEPH M. MONTOYA,
U. S. S., New Mexico

UNITED STATES SENATE
WASHINGTON, D. C.
November 18, 1964

Dear Mr. Kenin:

I can't tell you how pleased I was to receive your thoughtful letter of congratulations on my re-election victory.

Needless to say, your support and assistance were extremely important to me. Without the help of your group, and that of other interested citizens and organizations, my victory would have been impossible to achieve.

Sincerely,
WILLIAM PROXMIRE,
U. S. S., Wisconsin

UNITED STATES SENATE
WASHINGTON, D. C.
November 23, 1964

Dear Mr. Kenin:

Thank you very much for your generous expression of congratulations on my re-election.

I feel greatly privileged to have an opportunity to continue to serve in the Senate and I appreciate deeply your support.

Thank you also for the assistance I received from the Federation's voluntary political action fund.

With my very best wishes.

Sincerely,
THOMAS J. DODD,
U. S. S., Connecticut

UNITED STATES SENATE
WASHINGTON, D. C.
November 23, 1964

Dear Mr. Kenin:

The support of my friends in so many walks of life in so many places has been a source of strength to me in the difficult weeks that have passed and is now a source of even more strength. I am indebted to you for your words and deeds and I shall strive always to merit this kind of support in the difficult days ahead.

Thank you for your kind words and accept my warmest regards.

Sincerely,
VANCE HARTKE,
U. S. S., Indiana

UNITED STATES SENATE
WASHINGTON, D. C.
December 1, 1964

Dear Mr. Kenin:

Many thanks for your letter. The outpouring of good wishes has been as overwhelming as the results of the election.

The wonderful support I received from you and from others who share our beliefs is going to make it much easier for me to do an effective job in the Senate for New Jersey and the nation in the next six years.

I wish to take this opportunity to assure you that whenever I can be of service to you, please do not hesitate to call on me.

With warmest regards.

Sincerely,
HARRISON A. WILLIAMS, JR.,
U. S. S., New Jersey

UNITED STATES SENATE
WASHINGTON, D. C.
December 1, 1964

Dear Mr. Kenin:

I appreciate very much your note of congratulations.

I look forward to seeing you and working with you during these next years.

With best wishes.

Si: yours,
EUGENE J. MCCARTHY,
U. S. S., Minnesota

UNITED STATES SENATE
WASHINGTON, D. C.
September 22, 1964

Dear Mr. Kenin:

On my return from Wyoming, my attention was called to your letter and expression of interest. This note comes with my personal thanks. I am deeply appreciative.

Sincerely,
GALE MCGEE,
U. S. S., Wyoming

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
November 18, 1964

Dear Herman:

You were most helpful and encouraging during the recent campaign and I want you to know that I am truly grateful for your support and assistance. I shall always remember your cooperation and hope that I will soon have an opportunity to reciprocate.

With kind personal regards, I am

Sincerely yours,
EUGENE J. KEOGH,
M. C., 11th Dist., New York

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
December 3, 1964

Dear Mr. Kenin:

As a lifetime honorary member of the Federation of Musicians, I particularly appreciate your nice letter of congratulations.

I am most grateful to you for the help you were to me and assure you that I shall continue to do what I can to help our organization. I'm certainly aware of the problems involved.

Most sincerely,
A. SYDNEY HERLONG, JR.,
M. C., 5th Dist., Florida

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
November 5, 1964

Dear Herm:

The storm is over; the battle is won. I want to take this opportunity to thank you again for lending your support to my campaign.

The fact that you would permit the use of your name, and lend endorsement to my brochure is indeed appreciated.

With a genuine thank you, I am,

Sincerely,
THOMAS M. PELLY,
M. C., 1st Dist., Washington

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
November 16, 1964

Dear Mr. Kenin:

Thank you for your letter of November 10, extending your congratulations. I certainly appreciate your continued assistance and support.

With best regards.

Sincerely,
RICHARD BOLLING,
M. C., 5th Dist., Missouri

(Continued on page nine)

INTERNATIONAL MUSICIAN

Volmer Dahlstrand Honored

President Kenin joined with a host of city, county, and state dignitaries in paying tribute to Volmer Dahlstrand, president of Milwaukee's Local 8, on October 22 at a testimonial dinner at the Elk's Club marking thirty years as head of that local, fifty-five years as a member, and president of the Wisconsin State Musicians Conference for twenty-nine years.

As the principal speaker of the evening President Kenin opened with glowing words of praise. He said, "I know of no one who has played a more important role in the building of the American Federation of Musicians nor of anyone who is more respected or honored in our entire organization."

Continuing he remarked, "I have known your distinguished president, whom we honor here tonight, for most of the time he has served Local 8. As a member of the convention law committee, he had a part in shaping some of the most important and far-reaching legislation ever to come before the Federation's highest governing body. He is one of that rare and fast disappearing pioneer contingent of labor leaders who came onto the labor stage at about the time of its Great Emancipation and he has not only contributed to that era of growth. He exercised a leadership role in ensuring it, and he continues to do so."

President Kenin said further: "Dahl has been in the forefront of every single one of Milwaukee's March of Dimes campaigns since its inception. He is the godfather of your fine symphony orchestra. He approaches his third decade of public service as a first citizen of Milwaukee at a time when a conscientious and effective labor leader must also be responsive to the whole needs of his community. Leaders like Dahlstrand have fought the good fight and can interpret the signs of the times by reason of long experience and a deep sense of human values and justice. Would that the labor movement breed more stalwarts like Dahl."

A long list of civic community and labor leaders who added their tribute included Mayor Henry W. Maier, County Executive

John Doyne, Congressman Clement J. Zablocki, and Henry S. Reuss and J. F. Friedrich, president of the Milwaukee County Labor Council.

At the conclusion of President Kenin's remarks, Dahlstrand presented him with a gold life membership card in Local 8 and in turn received the gift of a radio from the local's executive board.

In his response, Dahlstrand said simply, "This will always be the happiest night of my life. To see so many wonderful friends, co-workers and associates here is an honor and tribute to which I cannot find words to express my thanks. All I can say is thank you from the bottom of my heart."

In an interview before the dinner, President Kenin said the United States "is on the verge of a renaissance in music and the arts under both private and governmental subsidy."



City, county and state dignitaries pay tribute to Volmer Dahlstrand, President of Milwaukee's Local 8. Left to right: John Doyne, Milwaukee County Executive; President Kenin; Mr. Dahlstrand; Henry W. Maier, Milwaukee Mayor; Russ Roland Wussow, Vice-President of Local 8.

PETRILLO APPOINTED CIVIL RIGHTS DEPARTMENT HEAD

(Continued from page five)

this vital role, one which aims at the orderly merger of its remaining dual locals serving single jurisdictions. The resultant integration of all of its members conforms to the national AFL-CIO policy to which we subscribe," Kenin said. "Mr. Petrillo's assignment will be neither short-term nor easy, because many problems are inherent in preserving the property and other rights of all members involved in dual operations."

"Our former president is well qualified to direct our Human Rights Department," President Kenin added, "because of his breadth of experience and because of his early dedication to this aim, as expressed in the closing years of his long and able leadership of the Federation. His appointment also fulfills the unanimously expressed desire of our

1964 convention, concurred in by our International Executive Board, which instructed that I seek to again enlist the services of one of the nation's best known and ablest labor leaders."

In his first appearance in 1964 before an annual convention of musicians since his retirement in 1958, Petrillo's plea for united action was greeted tumultuously, resulting in a demand that he be drafted for continuing services.

Mr. Petrillo, who by Federation law has been president emeritus and advisor to the Federation since his retirement, returned to his Chicago home immediately after extended conferences in New York City with President Kenin. Before leaving, Petrillo said he viewed his assignment as one of the most challenging

SUPREME COURT

UPHOLDS WEIGHTED VOTING

(Continued from page three)

the rank and file in the affairs of the union. We think our decision today that the vote of an elected delegate may reflect the size of his constituency is wholly consistent with that purpose," he said.

In effect, the Supreme Court decision favoring the American Federation of Musicians permits the collection of annual dues from members by locals from January 1, 1961, and allows "weighted" voting procedures at future conventions.

A legal analysis of the above news item will be contained in the February issue.

of his forty-six years as a labor leader. "My continuing affection for the musicians' union which I helped build over many years, and the expressed confidence reposed in me by our members and their international officers prompt me to direct this needed reform, even at a time when I have earned and should be enjoying a more leisurely life. It will not be easy, I know, but very few of the gains I won for musicians were achieved easily," Petrillo said. "This task needs doing. I intend to see that it gets done, but in such a manner as to guarantee the rights of all musicians affected."

Although mergers in recent years have reduced their number, the Federation still has, under charters issued many years ago, dual locals operating in single jurisdictions. One of the aims of merger, Kenin said, is to centralize local authority and operations in all jurisdictions.

Chicago is one city with dual locals where merger procedures are now in progress under Federation direction.

That Was The Year That Was

Though it would be easy to find a few dissidents willing to accentuate the negative, there can hardly be any general disagreement among musicians that 1964 was a healthy and productive year for jazz.

The international aspect stood out above all others. It was a year when leading American musicians jetted around five continents. Sometimes they went in their regular context as individual groups on an independent tour; but as often as not they traveled as part of a specially assembled "package" show.

Duke Ellington took his band on a triumphant tour of England. Later in the year he made his first trip to Japan with the orchestra and was able to present soon afterward for American concert audiences his *Impression of the Far East Suite* composed in collaboration with Billy Strayhorn. Laurindo Almeida, the Brazilian-born guitarist, teamed up with the Modern Jazz Quartet for an unusually long tour of the European continent that took in many smaller cities rarely visited by American jazzmen. Max Roach with his *Freedom Now* presentation, Charles Mingus with his combo, the Thelonious Monk Quartet and the Dave Brubeck Quartet were among the many who made European tours.

Brubeck was perhaps the fastest-moving leader of the year. In the course of a single month his group played a concert at the White House, four dates in Mexico, one-nighters in Los Angeles and Waikiki, a ten-day tour of Japan, a quick stopover in Hong Kong, a Carnegie Hall date, and an appearance at the Royal Festival Hall in London.

Perhaps the most exciting event of its kind was a giant festival presentation with a history-of-jazz format assembled by the Newport impresario George Wein for a series of European concerts. The highlight of the tour was a phenomenally successful appearance to capacity business in West Berlin.

Japan became the great new stomping ground for U. S. jazz artists. Fans in Tokyo, Kyoto and Nagoya, who had previously considered themselves lucky to be visited by four or five groups a year, found an almost continuous flow of major names from the U. S. as almost every name band and combo headed for Nippon. In the summer several Japanese cities played host to a "World Jazz Festival," featuring three separate traveling units, each composed of American and Japanese musicians, with Miles Davis, Gene Krupa and the



Tommy Dorsey band among the principal attractions.

On the domestic front there were many important new developments in the concert halls. The brilliant young composer and vibraharpist Gary McFarland received enthusiastic reviews when his jazz ballet *Reflections in the Park* was premiered early in the year. The unique ensemble known as Orchestra U. S. A., under the direction of John Lewis, concluded its second concert season in the spring and started a third in the fall, playing both classical and jazz works with a personnel in which musicians from both fields (and some who by now are equally at home in the two merging worlds) collaborated felicitously. Toward the end of 1964 Stan Kenton, after a year out of the public eye, announced the formation of a West Coast orchestra along somewhat similar lines.

College jazz festivals continued to expand and provided valuable sources for the development of new talent. Leading jazz stars and critics were among the panelists who judged the Intercollegiate Festival at Notre Dame and the Oread Jazz Festival at the University of Kansas.

The two best known professional jazz festivals, at Newport in July and Monterey, California, in September, continued to flourish and enjoyed record box office receipts as well as musically rewarding presentations. In addition to the festival grounds and concert halls,

other areas opened up for jazz concerts. Disneyland staged a highly successful big band week at which five orchestras each performed for five successive nights. Three of the five groups were essentially jazz-oriented: Duke Ellington's, Count Basie's and Benny Goodman's. (The others were Wayne King's orchestra and the excellent house band of the Elliott Brothers.)

It was a far less satisfactory year for jazz in the night clubs. Musicians often found it economically impractical to work in a small club, while the club operators often found that a policy of twist music was more likely to attract big crowds. Even Birdland, the world's best known jazz club, switched for a while to a rhythm and blues policy and closed down altogether for a while before reopening under new management with a return to modern jazz.

Avant-garde jazz musicians, often faced with the problem of finding a suitable public outlet, turned to the Cellar Cafe on the Upper West Side of Manhattan. Trumpeter-composer Bill Dixon helped to organize sessions of new-wave music there. Later, Dixon and other avant-gardists announced the formation of the Jazz Composers' Guild and set plans for a series of concert hall presentations and recordings.

In an unprecedented event with political overtones, two Soviet jazz musicians, on tour in Japan with a vaudeville show, took asylum

in the U. S. Embassy in Tokyo. Later the two, alto saxophonist Boris Midney and bassist Igor Barukshtis, were granted admission to the U. S. and were soon signed for a record album, on which they were teamed with U. S. modern jazzmen.

On the television front, Duke Ellington and his orchestra were remarkably active. They recorded various one-hour programs in New York, Toronto, Tokyo and London. The National Educational Television network announced a historical series on New Orleans jazz and stated that it would be seen on eighty-two educational stations. Popular commercial television made musical headway when a jazz musician, vibraharpist Terry Gibbs, was signed to lead the house band on the Regis Philbin show five nights a week. Eddie Condon, seriously ill throughout 1964, was the subject of an hour-long television tribute seen on several stations in December.

In the motion picture world there was comparatively little in the way of jazz innovation. An unusual social-commentary film, *The Cool World*, offered a well-conceived jazz score written by Mal Waldron and played by such musicians as Dizzy Gillespie and Yusef Lateef.

In the recording industry it was a remarkable year for jazz artists and, in particular, a triumph for an indomitable jazz veteran. Louis Armstrong, with his version of the title song from the hit Broadway show *Hello Dolly!*, sold literally millions of single discs and LPs. In an impressive demonstration of the unpredictability of public taste Lee Morgan, a trumpeter young enough to be Satchmo's grandson, played his way to the best-seller charts with his tune *The Sidewinder*, representing a totally different brand of music. Organist Jimmy Smith was still a consistent top seller. Other jazz artists on the lists were Count Basie, in an album with Frank Sinatra; Ramsey Lewis, with an LP cut at a night club; Oscar Peterson, in an

unusual set featuring trumpeter Clark Terry doubling as vocalist; Pete Fountain, with his still popular versions of modernized swing music; and Stan Getz, teamed with Brazil's Joao Gilberto in a vocal-instrumental album that gave new impetus to the still powerful bossa nova movement. A less happy record news item was the demise of Riverside Records, long a predominantly jazz-directed label, which went out of business during the summer.

Many important new talents began to emerge on the 1964 jazz front, giving evidence of potential major achievements in the near future. They included, to name a few typical examples, pianists Clare Fischer, Denny Zeitlin and Herbie Hancock; saxophonist Charles Lloyd, who came to prominence with the Cannonball Adderley Sextet; trombonist Grachan Moncur III, flutist Jeremy Steig, trumpeter Freddie Hubbard, and vibraharpist Gary Burton.

There was an increasing rapprochement between jazz and religion. The Rev. John Gensel, at a New York Lutheran Church, offered what was announced as "an adventure in vespers"—scripture readings to the accompaniment of music by Randy Weston's combo. Bishop John Wright in Pittsburgh worked with Mary Lou Williams on the presentation of a two-day jazz festival, the first ever given under official Catholic auspices. Saxophonist-flutist Paul Horn and composer-arranger Lalo Schiffrin recorded an original jazz mass.

Among the other jazz occurrences of 1964 were the dual triumphs of two French vocal groups, the Double Six of Paris and the Swingle Singers (the latter led by an Alabama-born expatriate, Ward Swingle, who once played saxophone in Ted Fio Rito's band). Both groups made appearances in the United States and won several magazine polls. The best known American vocal jazz combo,

Lambert, Hendricks & Bavan, broke up early in the year.

Other visitors to our shores included British composer Johnny Dankworth, who worked with several leading U. S. jazzmen in the New York recording of his *Jazzodiac Suite*. Expatriate pianist Bud Powell, on his first visit here since 1959, appeared for a few weeks at Birdland, and Martial Solal, the brilliant French pianist, played in San Francisco.

Inevitably, the jazz world mourned the loss of many gifted artists during the year. The list is regrettably notable for the early age at which too many died; most were in their 20s, 30s or 40s. Among those who passed on were Arthur Bernstein, Willie Bryant, Russ Case, Buddy Cole, Eric Dolphy, Frank (Big Boy) Goudie, Conrad Gozzo, Ernest (Bass) Hill, Joe Maini, Doug Mettome, Teddy Napoleon, Cecil Scott, Jack Teagarden, Nick Travis. Perhaps the most serious loss to jazz occurred in December with the passing of Don Redman, internationally acknowledged as the first real jazz arranger.

Happily, though, some of the early traditions of jazz remained vigorously alive. Muddy Waters and other leading blues performers among the senior jazz citizens enjoyed recognition without precedent and were greatly in demand in England, where a primitive-blues vogue was in full force, almost crowding out the "trad" bands of a few years ago.

The outlook for 1965? In the view of this cockeyed optimist, things look even brighter now than they seemed a year ago today. Jazz is a vigorous, constantly expanding musical idiom and is part of a similarly growing American society. It stands to reason that this year will bring provocative new ideas, important new artists, and great new triumphs wherever this wonderful, flexible music is heard.

LANDSLIDE SUCCESS FOR TEMPO

(Continued from page six)

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.

December 2, 1964

Dear Mr. Kenin:

Thank you so much for your letter of November 12th and your kind message of congratulations. I am most grateful.

With every good wish.

Sincerely,

JOHN V. LINDSAY,
M. C., 17th Dist., New York

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.

December 7, 1964

Dear President Kenin:

Your letter of congratulations upon my reelection to the House was very thoughtful and kind and I warmly thank you.

I want to tell you how profoundly grateful I am for the financial contribution you made to my campaign and all the good help that you and your members contributed to my success. As a member of the House and a Democrat I want also warmly to thank you and the American Federation of Musicians for all that you did to achieve the great victory of President Johnson and Senator Humphrey and so many Democratic nominees throughout the country.

You know I look forward with particular pleasure to working with you in every helpful way I can in the years ahead.

Believe me,

Always sincerely,

CLAUDE PEPPER,
M. C., 3rd Dist., Florida

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.

November 19, 1964

Dear Herman:

Your very thoughtful letter of congratulations is most appreciated. I was very pleased with the election results and indeed look forward to the coming new session of Congress.

Again my sincere thanks for your warm good wishes.

Sincerely,

AL ULLMAN,
M. C., 2nd Dist., Oregon

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.

November 18, 1964

Dear Mr. Kenin:

I appreciate very much your letter of congratulations sent to my Nicholasville office—it has just caught up with me here in Washington.

Your assistance was deeply appreciated and I am hopeful that whenever you are in Washington you will have time to stop by to see me.

With kind regards.

Sincerely,

JOHN C. WATTS,
M. C., 10th Dist., Kentucky

TELEGRAM

November 17, 1964

Herman Kenin:

Thank you for your good personal note of November 12. I deeply appreciate your personal interest and support. Count on my continued friendship and cooperation.

Regards

JIM FULTON,
M. C., 27th Dist., Pennsylvania

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.

November 13, 1964

Dear Mr. Kenin:

Your letter of congratulations is most welcome.

The support of the American Federation of Musicians was very helpful and the future months will be successful if the forces of liberalism can unite and push ahead.

Thank you for writing.

Sincerely,

DONALD M. FRASER,
M. C., 5th Dist., Minnesota

(Continued on page forty-four)



BILL EVANS

the pianist and the man

—Some Call It Genius

By Gene Lees

In the last five years, a revolution has come to jazz piano. Playing of the instrument had become too often a shallow imitation of horn players—single-note lines by the right hand accompanied by brief punctuating chords by the left. But a crop of newer pianists is again exploring the potential of the keyboard, producing rich chordal passages, exploiting the tonal resources of the piano. They have one thing in common. They all owe debts, to a greater or lesser degree, to Bill Evans.

He is the revolution that has come to jazz piano.

Dan Morgenstern wrote recently in *Down Beat*:

"There can be little doubt that Bill Evans is one of the most influential pianists—if not to say one of the most influential musicians—in jazz today."

Morgenstern said, "Evans' music — lucid, lyrical, melodic, and infused with a sense of, and search for, beauty and balance—is firmly grounded in an astonishing command and organization of the musical materials in the mainstream of the jazz tradition. And his approach to the instrument reflects a firm commitment to the heritage of Western keyboard music that began with Bach and perhaps reached its final splendor in Debussy."

The publisher of Evans' music—he is also emerging as a composer of importance—said of him recently, "When you're with him, you know you're in the presence of genius."

A number of musicians consider Evans ranks with Charlie Parker as one of the major figures of jazz history.

Larry Bunker, a highly successful drummer and vibraphonist, who recently took leave of a lucrative practice in the recording studios of Hollywood to go on the road with the Bill Evans Trio, said, "I made the move because I've been listening to almost no one else in the last five years. His were the records that were always on my phonograph. I agree with those who consider him as great a musician as Parker."

The focus of all this admiration is scholarly looking, wears thick brown-rimmed glasses, looks somewhat less than his six feet in height, seems fragile, which he isn't, and somehow gives the impression of being disorganized, which he also isn't. He is an excellent natural athlete who seems to be able to learn any game in ten minutes and excel at it in twenty.

Evans was born thirty-five years ago in Plainfield, New Jersey, the son of a Welsh father and a Russian-American mother. Because both the Welsh and Russians have long and deep traditions of vocal music, I once asked him, "Can you sing?" "No," he replied, "all the singing's in the playing."

Evans' father, a retired printer, owned a golf-driving range. Bill used it, and golf, when he has time for it, is another of his skills. He took the customary childhood piano lessons. Then his mother bought some used sheet music. He became fascinated by it and decided to plow through the whole pile—marches, polkas, classical music, and turn-of-the-century sentimental songs. "When something was too hard for me, I'd pass over it, knowing that someday I'd be able to play it," he says. One of his greatest pleasures still is sitting at the piano, sight-reading new music. A friend dropped in one day and found him playing through the Beatles Song Book, giving it the same consideration he would a collection of Chopin preludes. People are perpetually astonished at record dates at how perfectly he can read and simultaneously interpret music he has never seen before.

Paradoxically, Evans has always had an aversion to formal practice. He attended Southeastern Louisiana College (on a scholarship for flute) and infuriated teachers by his inability to play the scales and arpeggios assigned to him for study. Unfortunately for academic theory, he could play flawlessly full compositions containing those same scales and arpeggios.

"It's just that I've played such a quantity of piano," Evans said, by way of explanation. "Three hours a day in childhood and at least six hours now. Everything I've learned, I've learned with feeling as the generating force. I've never approached the piano as a thing in itself but as a gateway to music. I knew what I wanted to hear. And I wanted to hear things I couldn't play. But I relaxed with it, knowing I would be able to eventually."

Drafted into the army, Evans played flute in a military band. Out of service, he returned to piano and worked with groups led by Tony Scott and George Russell. It was a recording made with Russell that first brought him to the attention of critics. He played a solo on a tune called "All About Rosie" that is still considered a classic, a milestone of his career. After that he went with the Miles Davis Quintet. It was during his sojourn with Miles that his reputation really began to grow. His work from that period can be heard on two Miles Davis Columbia albums, *Jazz Track* and *Kind of Blue*.

Then began a series of nine LPs—eight in trio format, one as the leader of a quintet—for the Riverside label. These are, in chronological order: *New Jazz Conceptions*, *Everybody Digs Bill Evans*, *Portrait in Jazz*, *Explorations*, *Sunday at the Village Vanguard*, *Waltz for Debby*, *Moonbeams*, *Interplay*, and *How My Heart Sings*. *Interplay* is the quintet album.

The bassist in several of these albums is Scott LaFaro. A brilliant young musician who got over his instrument as if it were a guitar,

INTERNATIONAL MUSICIAN

LaFaro has been as influential on younger bassists as Evans has on young pianists. There was a remarkable musical rapport between Evans and LaFaro. They would play stunningly interwoven lines together, raising the level of the LPs they made to classics.

Sunday at the Village Vanguard was LaFaro's last recording. He died in a car crash after visiting his family in upstate New York. Destroyed in the flames were his superb bass and a manuscript of a book he had written to communicate his phenomenal bass technique to other musicians.

Evans took LaFaro's death hard, harder than he at first realized. "I guess in some way I felt responsible for it," he said once. He entered a period of depression that lifted when another gifted young bassist, Chuck Israels, joined him.

All the Evans albums on Riverside have for the present the status of collectors' items, since Riverside went out of business a few months ago. However, other labels are bidding to buy the Riverside catalogue and in time these LPs will no doubt be reissued.

Evans has recorded for other labels. One of the best of his LPs is *Empathy*, made in collaboration with drummer Shelly Manne, for Verve. But perhaps the most remarkable of all his recordings are *Undercurrents*, on United Artists, and *Conversations With Myself*, on Verve.

Undercurrents features only two musicians, Evans and the superb guitarist Jim Hall. There is no rhythm section. Yet one track of the disc, *My Funny Valentine*, swings relentlessly.

Conversations With Myself is one of the most unusual jazz recordings ever made. It features Evans improvising, through overdubbing, on three pianos simultaneously. The album was seen by some people as a gimmick, but most critics and musicians find it endlessly fascinating. Leonard Feather wrote, "Evans in triplicate is a joy unique in the history of music." The final argument, of course, is the recording itself. It is hauntingly beautiful.

Conversations With Myself turned the tide of Evans' career fortunes. Previously, he had won the *Down Beat* International Jazz Critics Poll several years in a row; and more recently he has won the magazine's Reader's Poll. At the annual dinner of the National Association

of Recording Arts and Sciences early in 1964, Evans was thunderstruck when it was announced that *Conversations With Myself* had been awarded the association's Grammy as the best jazz LP of the year.

Shortly after that, his spirits lifted by the award and other developments in his career, Evans took his trio on the road. In Los Angeles, Larry Bunker replaced Paul Motian on drums. Then the group played enormously successful engagements in Canada, Belgium, and Sweden.

Evans strikes you at first meeting as a complex man. When you know him a little better, he begins to seem simple—highly intelligent, but essentially simple. When you get to know him well, you perceive how complex he really is. After that he becomes a mystery.

Extremely well read, he is highly articulate when he is moved to conversation. His powers of concentration are incredible. He begins thinking music when he awakens and never stops until he returns to sleep. He will sit up with morning coffee beside him, listening to records at one level of consciousness and composing music in a small notebook at another. Often he writes twelve-tone rows; he does it for exercise and pleasure. In practice he rejects many aspects of atonalism.

After his return to New York, Evans shared an apartment with Warren Bernhardt, who is, along with Steve Kuhn and Don Friedman, one of the most gifted of the younger pianists coming up behind Evans. Bernhardt discovered that, while composing and listening to music at the same time, Evans can carry on lucid conversation as well.

Once Evans was composing while Bernhardt was practicing. Evans fell asleep with pen poised over paper. "I tip-toed around and let him sleep," Bernhardt said. "After about two hours, he woke up, blinked, and his pen immediately started moving. Whatever he was writing, he picked up right where he'd left off."

Drummer Larry Bunker too has made extensive observation of Evans. "He's amazing," Bunker said. "You know, when you've studied a guy's music as much as I've studied his, and when you've worked with him for a while, you can of course anticipate at times the way he'll do things. Sometimes I'll know what he's going to do and start playing something that fits it. He'll immedi-

CONVENTION NOTICE

The 68th Convention of the American Federation of Musicians will be held at the Radisson Hotel, Minneapolis, Minnesota, during the week beginning June 21.

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

ately change what he's playing. I have to consciously avoid doing these things, therefore, because I know it's not what he wants. He doesn't want the music to be too perfect. He wants it to retain its spontaneity."

Because his music reflects not only a profound knowledge of the history of jazz, but of the classical literature as well, Evans' playing has often been called intellectual, when it is in fact profoundly emotional. *New Yorker* critic Whitney Balliett, one of Evans' many admirers among the critics, wrote that "no musician relies less on intuition than Bill Evans."

Evans questions this. He utilizes, he says, materials he did learn by intellectual means and by endless piano playing. But having done that, he uses them in intuitive ways during the high-speed process of spontaneous jazz creation. "I have no idea of what's coming next," he said, "and if I did, I would be a nervous wreck. Who could keep up with it?"

Whatever its spiritual, emotional, and intellectual sources, the music of Bill Evans seems likely to have even more widespread influence in the future. I heard several pianists trying to sound like him during a tour I made of Latin America three years ago. In Europe, too, his influence is felt. Boris Midney, the young jazz alto saxophonist who recently defected from the Soviet Union to take residence in the United States, says that in the jazz movement of Russia—a sort of musical underground, since the music is frowned on by the authorities—Evans is the most important pianistic influence.

How deep will Evans' influence have gone in another five years? There are those who think it may save jazz from the confused esthetics that have almost strangled it in recent years.



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by geoffrey marne



Les Brown

Thirty Years of Renown



In 1936 a release list of new recordings announced the issue of *Papa Treetop Tall*, backed by *Swing for Sale*, played by an orchestra billing itself as Les Brown and His Duke Blue Devils.

A few weeks ago, in the elegant atmosphere of the Bel Air Country Club near Los Angeles, an enthusiastic audience applauded the performances of an orchestra led by one of its members—the same Les Brown.

The continuity and success of this band and its leader have few parallels in musical history. Though the “Band of Renown,” to give it the perennial official billing, no longer depends on long, grueling road trips for its existence, the men remain active and efficient, while their leader shows remarkably little slackening of enthusiasm for a man whose career as a bandleader stretches back some thirty-three years.

Reminiscing over a coffee one day recently at the Bel Air, Lester Raymond Brown recalled his beginnings in the Pennsylvania coal region, where he was born March 14, 1912 in Reinerton. “That’s about thirty miles from Pottsville. Jimmy and Tommy Dorsey, who were seven or eight years older than I, knew my father very well. He had a marching band and he started me on the trumpet; later I switched over to the reeds.

“There was music around our house all the time. I had two brothers, Stumpy and Warren, who later played trumpet and trombone in my band, and one sister.

“I left high school to study harmony and theory from 1926-9 at Ithaca Conservatory. Then I had to go back and

pick up my high school education. I went to New York Military Academy on a scholarship for three years, and we had a band there which I led. Then I went to Duke University in 1932.”

It was at Duke that Brown became a saxophonist with the college band, which was soon to turn professional. Originally the leader was a football player who “didn’t know a thing about music, but he sang. We used to call him the Crooning Halfback, which soon was changed to Crooning Halfwit. In my junior year, I inherited leadership of the band.

“We started going to work during the summers. My first professional job was at a roadhouse in New Jersey. As it turned out, most of the boys took a whole year off from school; then one September they went back to Duke and the band broke up; so I went to New York and did some free-lance arranging for Isham Jones and Larry Clinton.”

The college band had lasted from 1932 until 1936. First-class dates such as the Playland in Rye, New York, helped to give it genuine professional stature, and when Brown decided to resume handleading in 1938, with these accomplishments and half a dozen records to his credit, he was far from unknown.

One of his former Duke colleagues, a singer and saxophonist named Herb Muse, joined the new band. Don Kramer, who had played drums at Duke, later served as manager for the group.

The band made rapid headway. A recapitulation of the quality and length of the engagements in the early years offers a jarring reminder of the changes in the big band scene. Three months at the Edison in New York, followed by a solid year on the road; nine months at Mike Todd’s Theatre Cafe in Chicago (with a sixteen-year-old Doris Day as vocalist); a whole summer at the Log Cabin outside New York; four months at the Black Hawk in Chicago. The last date came on the heels of an early record hit for the band, *Joltin’ Joe DiMaggio* (sung by Betty Bonney), in 1941.

“In those days,” said Brown a little wistfully, “we’d spend about ten weeks around New York, including one of the big theatres like the Paramount, Strand or Capitol, plus the Cafe Rouge at the Pennsylvania Hotel; then we’d go on the

road for about six weeks, then a month or two in Chicago, between the Oriental Theatre and the Sherman Hotel; then out to the Coast for the Palladium . . . That's the way it went all through the early 1940s."

Sentimental Journey, recorded late in 1944, featured Doris Day, who had returned to the band in 1943 after a couple of years' absence. Written by arranger Ben Homer in collaboration with Les, it became the band's greatest hit and, inevitably, its radio theme song. Another major hit was Skip Martin's arrangement of *I've Got My Love to Keep Me Warm* in 1946.

"In Christmas of 1946," says Les, "I broke up the Eastern band, because my children were of school age; I bought a home in Beverly Hills, settled down and took three months off. Then I reorganized to fulfil a contract with the Hollywood Palladium, and I've been going ever since.

"That year, 1947, I heard Bob Hope was looking for a band for his radio show. I sent him some records; he liked the band and hired us."

This marked the beginning of a long and fruitful association. Starting in 1956 Hope took the band on his annual Christmas tour to entertain GIs overseas. Except for one year, when the band's regular job on the Steve Allen television show interfered, Brown and his men have made these trips with Hope every year, including the Christmas just past. The latest excursion took them to Korea (for the fourth time), Viet Nam, Thailand, the Philippines and Guam. In earlier years there were several trips to Europe, two to Greenland, two to Alaska, and others to Argentina, Newfoundland and many other areas.

"What kind of questions are you most frequently asked by the GIs during these visits?" we asked.

"Frankly, unless they happen to be musicians, in this day and age there are very few questions, because they just don't have enough interest in the bands. Now last night, when we played here at the club, for older people, they were just wild. We'd play something that struck a nostalgic note like *String of Pearls*, and they'd cheer."

Though he has always enjoyed the overseas trips and will continue to make them whenever the opportunity arises, Les became increasingly tired during the 1950s of the routine of domestic travel and the mounting problems of the band business. In December of 1962, while the band was in a Hollywood studio taking part in a Jerry Lewis movie, he announced that he would front the band only on local appearances, and that for all future road tours it would be fronted by Butch Stone.

Stone, who plays baritone saxophone, joined the band in 1941 and gained prominence through the years as a comedy vocalist. For the past ten years he has also been the band's road manager. But the idea of sending the band out without the leader failed to work effectively enough, and the plan was soon abandoned.

The band's present schedule offers a practical solution: "We're just doing six or seven dance dates a month, anywhere from San Diego to San Francisco, plus the Bob Hope show.

"We let the musicians know three or four months in advance what our dates are, so that they can book their other plans around ours. Luckily we're about eight deep in alumni around here, so there's never any problem with occasional replacements."

This is an interesting point. Perhaps as much as any other bandleader in the business, the Brown orchestra has been the jumping off point for musicians who have settled down to a successful career as Hollywood free lance studio musicians. The impressive list of Brown sidemen through the years includes, to name a few at random, trumpeters Frank Beach, Wes Hensel, Don Fagerquist, Jimmy Zito, Ray Linn; trombonists Warren Covington, Ray Sims, Si Zentner; saxophonists Ronny Lang, Dave Pell, Ted Nash, Abe Most; pianists Geoff Clarkson (who joined the band recently), Donn Trenner and Billy Rowland; guitarists Bobby Gibbons, Hy White and Tony Rizzi; drummers Jack Sperling, Bob Neel, Buddy

Rich and Les Brown, Jr. (Les's twenty-four-year-old son is now a successful television actor), and bassists Rollie Bundock and Ray Leatherwood. In addition to Doris Day and Betty Bonney (the latter became well known on television as Judy Johnson), the band's vocalists have included Lucy Ann Polk, Jo Ann Greer, Eileen Wilson and Jack Haskell.

The Band of Renown has enjoyed unusually consistent television exposure, having been seen in more regular series than any other organized swing-style dance band. Last year Brown completed a season on the Hollywood Palace show. Recently he announced his TV plans for 1965.

"Starting in June, I'm going to do the Dear Martin Show. He's planning a variety format along the lines of the Hollywood Palace show. He'll be the emcee and sing a couple of songs, and we'll be doing the music, at NBC."

"What do you think will happen to the band business?" we asked. "Where will it, or you, be ten years from now?"

"I'm trying to get out of it, frankly. After we start the Dean Martin show, I don't think I'll take any more club dates at all. We'll be busy enough.

"I've been getting back to doing some arranging myself lately. I've been writing some jingles and using various size groups to record them. That's a good field to get into; I enjoy the work.

"I think there will always be room for some great dance bands: I don't think they will ever die out completely, because people are still going to be dancing. There's still money to be made on the road if you can play the Officers' and NCO clubs, country clubs and private parties, plus a few concerts in between. But most of the types of jobs that kept us going for the bulk of the year—the hotel and theatre locations—are totally nonexistent.

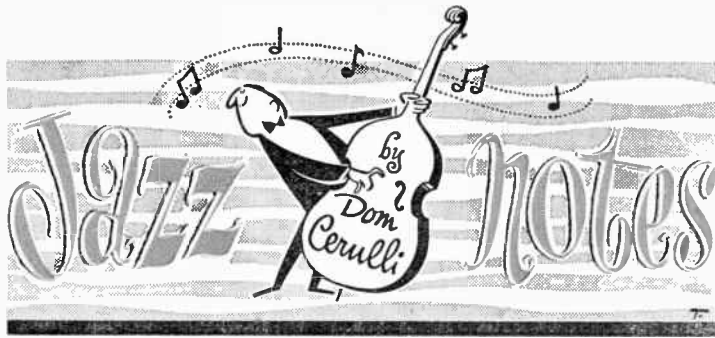
"Nostalgia is helping to some extent to keep things going. The men who are now running the country clubs and the officers' clubs are all people who grew up to the sounds of the Benny Goodmans and Glenn Millers and Artie Shaws, and they want that kind of music at their dances now. When they were young themselves, they wanted somebody like Guy Lombardo, because they'd grown up to Lombardo and George Olsen and Vincent Lopez. But even their preferences can't alter the fact that the big dance bands, for the most part, aren't selling records today. There are a few exceptions to the rule—Duke Ellington, Woody Herman, Count Basie—but even they are selling albums, not hit singles as so many of the bands used to."

Asked to name the performances that have given him the greatest personal satisfaction, Les named a "battle-of-the-bands" stereo album recorded a few years ago opposite Vic Schoen's orchestra ("I still enjoy listening to it"), and an off-the-air album featuring the band at the Palladium. "That was when we had a lot of great soloists in the band," he said.

"We're getting away from stressing the soloists nowadays. We find that when we play a country club, the hot solos mean nothing; so we concentrate mainly on ensemble work, and when soloists are featured I usually ask them to stay pretty close to the melody, because the people we're playing for now have no interest in whether a guy is playing a flatted fifth or a good lick. I believe the cleanness of the band is what has consolidated our reputation—that and the drive and spirit, and we've always had exceptionally good arrangers. That helped to get us a following among musicians too.

"I don't consider the band a jazz orchestra—never did. It's a swing band."

Regardless of how he or his audiences may elect to define the band, one fact remains unassailable. During his career as a leader, Les Brown has stood for efficient organization, first-class musicianship and spirited performance. If he can afford today to make a gradual withdrawal from the rigors of travel and of full time activity, it is no more than he deserves. For throughout the years, if the music business has been good to Les Brown, it is beyond question that Les Brown has been good to and for the music business.



JAZZ FESTIVAL AT THE FAIR

The New York World's Fair may swing this year, after all. Producer Sid Bernstein recently began negotiations with Fair officials for a five-day jazz and folk festival to be held on the Fair Grounds during the July 4th week.

That's the same week the Newport Jazz Festival holds sway up in Rhode Island. And Bernstein is also working on a sort of lend-lease arrangement with Newport producer George Wein so that the festivals could combine to be a two-city circuit for participating musicians.

And if the plans for the Fair fall through, Bernstein said he would seek to produce his festival in New York City on that weekend.

* * *

DON REDMAN DIES

Don Redman, the first major jazz composer-arranger in jazz, died in a New York hospital as 1964 drew to a close. He was sixty-four years old.

Redman was a musician for most of his life. He began playing trumpet when he was three, and played in neighborhood bands when he was six. He studied at the Boston Conservatory of Music, then became a sax-playing sideman with the Fletcher Henderson band and, later, with McKinney's Cotton Pickers.

As leader of his own band he was the first Negro bandman to play a sponsored radio series. In 1940, he wrote arrangements for the successful radio show, "The Chamber Music Society of Lower Basin Street." In recent years he was active as musical director for Pearl Bailey and as a recording band-leader. Among his best known compositions are "Cherry," "Chant of the Weed," "How'm I Doin'," and "Gee Baby Ain't I Good to You."

* * *

CZECH JAZZ FESTIVAL IS A HIT

Jazz literally knows no boundaries. In 1964, more jazzmen traveled to Japan than ever before in history. And in Prague, Czechoslovakia, the First International Jazz Festival was produced . . . and was a hit!

Jazzmen from nearly every country in Europe participated. The Festival was arranged by the Association of Czech Composers, the State Concert Agency, and the Czech Musicians' Union.

American pianist Kenny Drew was honored as "Best Soloist" at the Festival. Baby Douglas's group also appeared for the United States.

Some seventeen thousand jazz fans came for the three-day affair.

* * *

POP FAVORITES WITH ROOTS

On Thanksgiving Day, NBC-TV had a special show dedicated to what the readers of *Reader's Digest* voted as their all-time favorite songs. It's interesting to note that in the thirty-three tunes selected, several came directly out of jazz or the big bands.

Most popular of the jazz-oriented tunes was the song that finished in a second-place tie with "Stardust" (a tune that has pretty good jazz roots, too). It was Henry Mancini's "Moon River."

Others included "Moonlight Serenade" by Glenn Miller, which finished eighteenth; "Misty" by Erroll Garner, which finished twenty-third; "Sentimental Journey" by Ben Homer, Bud Green, and Les Brown, which finished twenty-fifth; and

"String of Pearls," written by Jerry Gray, which finished twenty-seventh.

* * *

CARNEGIE HALL MAKES IT

It's official! That hall where the very best classical music and jazz has been presented is now a national landmark. Yes, Carnegie Hall, where the music of the world's greatest orchestras, from the Boston Symphony to Benny Goodman, and the world's greatest soloists, from Heifitz to Erroll Garner, has been designated as New York's eighth landmark. The National Park Service, United States Department of the Interior, sent along a plaque for the front of the famed hall. But most music lovers knew the Hall was a landmark all along.

* * *

STAN KENTON RETURNS

Bandleader Stan Kenton is returning to the music scene after an extended period of rest. And he's coming back with a bang. Early this year Kenton plans to unveil what he calls The Los Angeles Neophonic Orchestra. It's a permanent resident orchestra dedicated to the contemporary musical idiom, and works have already been commissioned from Bill Holman, Lalo Schifrin, and other young composers.

In addition, Kenton has two remarkable albums due—one a complete re-working, with the addition of words, of many of Kenton's greatest instrumental classics. Included are "Intermission Riff" and "Artistry in Rhythm."

The other set is one of the Kenton band playing themes by Wagner. Yes . . . *Richard Wagner!*

* * *

THE JAZZ MASS

Contemporary music for the Catholic Mass seems on its way. In fact, sax man Paul Horn has already recorded a "Jazz Mass" for RCA Victor, with an assist from Rev. Norman O'Connor. Lalo Schifrin composed the music for the American translation of the Latin in the Mass.

And veteran trumpeter Louis Armstrong has expressed interest in playing a Vatican-approved version of the Mass.

* * *

CANNONBALL'S SHOW

Alto man Cannonball Adderley has launched something new in modern jazz—a full-fledged Jazz Show. During a recent engagement at the Village Gate, Adderley presented his swinging group, singer Ernie Andrews, and the Tommy Johnson dance troupe. The show was well-received and could indicate the shape of things to come in jazz.

* * *

JAZZ ON TV

Just in time for Christmas was CBS-TV's big jazz treat. The network presented the long-awaited segment of "The Twentieth Century" entitled "Duke Ellington Swings Through Japan." The show captured some of the events and anecdotes that were caused by the tour of the great American jazz leader on his recent trip to the Far East.

Also headed for TV screens is a video version of the recent Carnegie Hall tribute to Eddie Condon. Participants in the TV version included Sammy Davis, Jr., Bob Crosby, Billy Butterfield, Willie (The Lion) Smith, and many more jazz greats. All paid musical tribute to Condon, who is ailing. Future tributes include one to Paul Whiteman and another to songsmith Johnny Mercer.

* * *

BUSY LOUIS

Louis Armstrong recently played with the Kansas City Philharmonic Orchestra on the occasion of the organization's twenty-first annual free concert. Then he trekked to Philadelphia, where he received his inoculations and headed for points East: Australia, New Zealand, Hong Kong, Singapore, Japan, and the Philippines.

* * *

SIXTEENTH NOTES

Quincy Jones won a Grand Gala du Disque award as best arranger, and Coleman Hawkins won the award for jazzman of the year. Jones, who was on the spot for the ceremonies, picked up both trophies . . . Tapes of jazz by Thelonious Monk

(Continued on page forty-four)



The Phil Nimmons Band. Left to right: Jerry Toth, alto; Roy Smith, tenor; Butch Watanabe, trombone; Murray Lauder, bass; Phil Nimmons, clarinet; Erich Traugott, trumpet; Eddie Karam, bass; Ron Rully, drums; Vic Centro, accordion, and Ed Bickert, guitar.

Jazz in CANADA

By John Norris

Montreal, Toronto and Vancouver had jazz festivals this year, each different from and independent of each other. Vancouver's, a one-concert affair at the Queen Elizabeth Theatre, was particularly successful. Headlining the concert was the Stan Getz Quartet with Astrud Gilberto. Dave Robbins' big band and a sextet led by pianist Don Thompson completed the lineup. Incorporated into the two Vancouver groups were most of the top musicians of that city.

Montreal's festival stuck to United States groups entirely and was presented by an American promoter. It took place on August 14, 15 and 16 at the Place Des Arts and lined up such artists as Dave Brubeck, Jimmy Smith, J. J. Johnson, Dizzy Gillespie and Max Roach. Toronto's festival, on the other hand, was a local affair in its entirety. It was held at Casa Loma on October 9 and three groups played simultaneously in three separate rooms on a rotation system. Bands taking part were under the leadership of Al Stanwyck, Fred Duligal, Don Thompson, Paul Hoffert, Ron Rully, Trump Davidson and Jimmy Scott. Stanwyck's big band offerings were most enterprising. He had augmented his band with a string section, bringing the total number of musicians to close to thirty. Arrangements of Miles Davis's compositions, "Milestones" and "So What" were the most successful.

Montreal's own Oscar Peterson, world-outstanding pianist, and often referred to as the Canadian "Fats Waller," is appearing at this writing at "Le Jazz Hot" with his trio, drawing record crowds at each performance.

Jazz activity has remained, for the most part, an after-hours or weekend endeavor. In Montreal jazz has been receiving a vital stimulant from the imaginative bookings at the Jazz Hot room of the Casa Loma. Everyone, from Miles Davis to Gene Krupa, has been booked, including the big bands of Duke Ellington and Woody Herman. In addition the club has featured a considerable number of Canadian musicians. Among those heard were the Lee Gagnon band, Fred McHugh, Pierre Leduc, Michel Donato, Nelson Symonds, Paul Blev, Norman Zubas, Terry Hawkeye, Al Penfold, Bob Roby, Don Habib, Jack Rider and Sonny Greenidge. The local scene has been stimulated by the sessions at the Black Bottom Club, which operates from Wednesday through Saturday. The resident group here is fronted by Nelson Symonds, a very fine guitarist whom many musicians have tried to lure to the United States. Jazz can also be found, on an irregular basis, at such Montreal clubs as Rockheads, The Penthouse, and the Gem Motel.

In Toronto, one of the name spots, The Friars, dropped its jazz policy in September.

An impressive array of top talent had played the club in the preceding year. Toronto's jazz musicians are offered a showcase for their talent at George's Spaghetti House. Moe Koffman's quartet works the club one week in four and the other weeks are spread around the various jazz musicians. An unusual and welcome booking in August, 1961, was the appearance of Montreal trumpeter Herbie Spanier, who is one of the most inspiring jazz trumpeters in Canada at the present time. Jazz is currently heard every weekend at three after hours clubs: The Cellar, The Night Owl and The Green Door. Fred Duligal had worked The Cellar for over three years when a change in policy was inaugurated in October. Fred Stone's quintet was featured for a few weeks and, at this writing, Don Thompson's quintet is featured. On Sunday nights, The Cellar presents Sonny Greenidge's quartet. Their music has been some of the most stimulating to be heard in recent months. With Bob Angus (piano), Len Boyd (bass) and Clayton Johnston (drums) they have knitted together into an exciting unit.

The Jazz Courriers, a group of young and promising musicians, work The Night Owl on Friday and Saturday nights with Al Stanwyck's quintet also featured on the latter evening. The Green Door has Paul Hoffert's combo working Saturday nights.

The First Floor Club which, at one time, had been the major jazz club in Toronto, quietly closed its doors in October through lack of business and are now on the International Defaulters List. The club had tried hard to bring some stimulus to the scene with an April appearance of Art Blakey's Jazz Messengers but for some time had been largely unsuccessful. They had persevered with an up-and-coming group of young musicians, The Junior Messengers, but the public just didn't rally around. Also heard at the First Floor Club during the past year were an exciting and varied array of blues singers, ranging from the legendary Sleepy John Estes to the current King of Chicago singers, Muddy Waters. The last activity of the club was to feature another Chicago blues singer, Robert Nighthawk.

Larry Dubin's highly successful Dixieland band, The Big Muddy's, continued to draw the customers at the Ports of Call. The addition of bassist Stan Zadak to the band was a big improvement. Peter Appleyard's quartet continued to be a popular drawing card at the Park Plaza Hotel. Among the visitors to Toronto over the past year was the Brian Browne Trio from Ottawa. They worked the Polo Lounge of the Westbury Hotel on two occasions.

The most successful and original of Toronto's rehearsal bands was fronted by trombonist Rob McConnell. He and bassist Bill Britto contributed the bulk of the material, and the latter's work was particularly interesting and arresting. They gave a concert in March at York University and, in April, recorded all of the original material in the book prior to McConnell leaving for New York.

Another highly successful concert was the one staged at the Crest Theatre in May. Composer Norm Symonds created a musical setting of "The Mad Hatter's Tea Party" from "Alice in Wonderland": Gordon Delamont wrote music to be played in association with the reading of some Canadian love poems; and Ron

(Continued on page thirty-eight)

by Nat Hentoff

The most effective answer to those who occasionally predict the decline or even the demise of jazz is the quantity and quality of the newer players in the music. This year is no exception. A survey of jazzmen on the way up makes clear the continued vitality and provocative unpredictability of the jazz language.

A startling new arrival on tenor saxophone, for example, is Albert Ayler. Possessed of a demonic rhythmic drive and skilled at speech-like textures and cadences, Ayler plays with seizing emotional force. He has worked on occasion with Cecil Taylor and has also performed in Europe, notably in Copenhagen, with his own group. Another tenor saxophonist of powerful expressiveness is Archie Shepp, who is also an alumnus of Cecil Taylor units.

Charles Lloyd, formerly with Chico Hamilton and more recently with Cannonball Adderley, indicates considerable potential on tenor as well as flute—and also as a composer. He works in bold harmonic colors and is an inventive melodist. Joe Henderson, who has recorded frequently, is also developing rapidly.

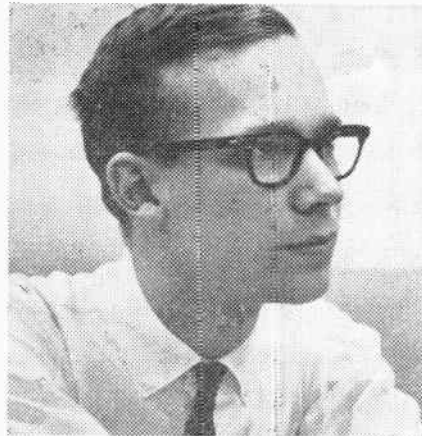
The dean of avant-garde alto saxophonists, Ornette Coleman, has been in self-imposed retirement from public appearances for a couple of years. Young musicians, however, visit him frequently and return with word that Coleman has been concentrating on both trumpet and violin. The chance that he may reappear this year on those instruments or on alto alone is eagerly awaited.

Among the other alto saxophonists on the rise there is the consistently daring Jimmy Woods. Like Ornette Coleman, his work is firmly based on a love and understanding of blues roots; and, also like Coleman, he cuts across previous chordal and rhythmic conventions in search of a melodically freer way of improvising which will also allow him deeper opportunity to express his emotions as fully as possible in his music. Sonny Simmons is another experimental alto saxophonist of promise.

An interesting illustration of relatively conservative alto saxophone development is represented by Charles McPherson. A member of the Charles Mingus unit, McPherson is solidly based in the idiom of Charlie Parker. But McPherson has personalized that idiom into a very moving style of his own, and, under the prodding of Mingus, he is sure to continue growing. In New York avant-garde circles, alto saxophonist John Tchicai is highly regarded and this should be the year in which he gets wider public exposure.

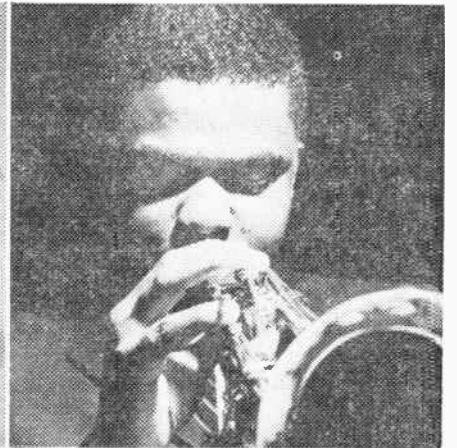
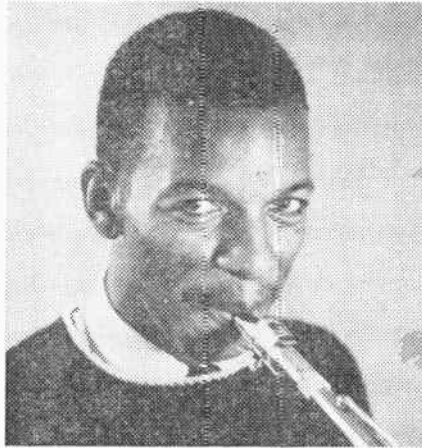
On flute, two particularly evocative and original musicians are Prince Lasha and young Jeremy Steig. Both are trying

(Continued on page forty-five)



Left, top to bottom: Gary Burton, Ornette Coleman, and Charles Lloyd. Below, top: Freddie Hubbard; bottom: Denny Zeitlin.

Photo credit: Gary Burton—RCA Victor Records.



JAZZMEN

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The first use of a mallet instrument in jazz occurred purely by accident. One day in July, 1930, Lionel Hampton, then a seventeen-year-old drummer with the Les Hite band that was backing Louis Armstrong, found a vibraphone in the studio and used it for a brief ad lib introduction on Armstrong's record of "Confessin'."

Hampton remained in comparative obscurity until Benny Goodman found him leading a band in a Los Angeles ballroom in 1936, used him on some records, then persuaded him to convert the Goodman trio into a quartet.

In the interim between these two events, two other mallet performers had risen to prominence. Adrian Rollini, prominently known earlier as a bass saxophonist, began to concentrate on vibes in the early 1930s but played the instrument in a cocktail-combo style and did not accentuate a jazz approach.

Red Norvo, who had begun to play the xylophone as early as 1920 as a child performer, graduated through a vaudeville phase (at one time he would play the "Poet and Peasant Overture" and follow it with a tap dance) and began to use the xylophone as a jazz instrument in 1930. Three years later he recorded two jazz solos on xylophone and two on marimba. During the next decade he led a series of jazz combos, including a twelve-piece band in which, from 1936-39, he was co-starred with his wife, the late Mildred Bailey. It was not until 1943 that Norvo began a transitional phase and took up the vibraharp.* Even then he retained his individuality and the spirit of understatement by the simple expedient of not using the motor on the vibra-



*The word "vibraphone" is considered archaic by the instrument's manufacturers, who prefer "vibraharp" (the official trade name) or "vibes."

AZZ

The photographs on the opposite page are named row by row, down the "J" then around and up the crook — each row, right to left: Let's go . . . Teddy Charles, Lionel Hampton, Red Norvo, Milt Jackson, Terry Gibbs, Victor Feldman, Don Elliott, Larry Bunker, Cal Tjader, Mike Mainieri, Monk Montgomery, Emil Richards, Dave Pike, Gary McFarland, Adrian Rollini, Joe Roland, Sadi, Bobby Hutcherson, Walter Dickerson, Bill Le Sage.

Photo credits:
Sadi—International Pictures
Bobby Hutcherson—Francis Wolff

harp. Norvo's influence in the early years was incalculable. The xylophone, of course, is an instrument with virtually no resonance, and the only way of giving an impression of sustaining a note was to use a tremolo. Despite the instrument's sound, sometimes resembling the dripping of a leaky faucet, Norvo drew from it a gentle and subtle quality that was like nothing else heard in jazz up to that point.

Hampton, on the other hand, made a unique contribution of a directly antithetical kind in fusing power and magnetism in his own work and into everything surrounding him. Even his ballad performances were unique; he was among the first jazz soloists on any instruments to make extensive use of double-time, and his rhythmic approach was always highly personal. Ever since he left Goodman in 1940, Hampton's setting has been a big band of his own, a rocking crew ideally suited to his extrovert musical temperament.

The next major change occurred in 1945 when Dizzy Gillespie brought Milt Jackson to New York. At first Jackson's accomplishment was the transference to vibraharp of all the characteristics of the then flourishing bebop idiom. Jackson later developed, as a member of the Modern Jazz Quartet from 1952, a more oblique style involving a slow vibrato and a languorous, meditative quality.

Terry Gibbs, two years younger than Jackson, arrived on the scene soon after him and was soon established as the bop era's equivalent of Lionel Hampton, with a vital, technically dazzling approach.

The vibraharp in the 1940s remained a comparatively rare instrument; the only other artist to rise to prominence was Tyree Glenn, the trombonist who, doubling on vibes, played with the bands of Cab Calloway, Don Redman and Duke Ellington, in a swing-directed style.

During the 1950s the number of performers playing genuine jazz on vibes multiplied rapidly. Several earned national attention through membership in the George Shearing Quintet, the first modern jazz combo to make regular use of vibes as part of an original ensemble sound

(voiced with piano and guitar). The original Shearing vibraharpist was Margie Hyams, who had been heard in Woody Herman's band in 1944-5. She was followed by Don Elliott, Joe Roland and Cal Tjader. Elliott, better known for his work on mellophone and other instruments, was a swinging modernist. Tjader, the most successful of the Shearing vibes alumni, formed a quintet of his own that has enjoyed great success playing jazz, Latin and Afro-Cuban music, featuring the leader's very personal style, sound and phrasing.

Prominent both as composer and vibraharpist from around 1950 was Teddy Charles, a greatly underrated artist who brought unprecedented harmonic subtlety to the instrument, with his own recording groups and with Teo Macero and others. Two first-rate pianists, both doubling on vibes, and both heard with Woody Herman's band in the 1950s, were Victor Feldman and Eddie Costa. The latter's career was tragically ended by a fatal auto accident in 1962. Feldman, who arrived here from England in 1955, is a gifted composer and soloist who combines remarkable technique with a keen rhythmic sense and harmonic imagination.

During the late 1950s a number of important new vibes men emerged on the West Coast. They included Monk Montgomery, first heard with a San Francisco quartet known as the Mastersounds; Dave Pike, a gifted youngster from Detroit with a strongly modern approach; Bobby Hutcherson, a hard swinger with an intense feeling for the blues; Emil Richards, a versatile studio musician who for three years (1956-9) toured with George Shearing; and Larry Bunker, heard most recently as drummer with Bill Evans but certainly to be reckoned among the most fluent of vibraharpists.

The influence of the new wave in jazz, and of classical composers such as Stravinsky, Bartok and Ravel, produced a strikingly original new composer-vibraharpist in Walt Dickerson, who came to New York from Philadelphia four years ago and who has been represented in a series of impressively probing albums. Other remarkable young

(Continued on page twenty-one)



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INCREASED OPPORTUNITIES THROUGH DOUBLING

By Harry R. Gee



Many woodwind players have increased their professional opportunities by performing adequately on more than one instrument. This study of additional instruments brings new challenges, renewed interest, and new employment horizons for persons who possess the necessary flexibility, coordination and patience.

Since it takes time to develop new skills necessary to perform naturally on several instruments, prospective doublers should not put off the study of other instruments too long. However, faster progress will be made if the person has first mastered one instrument to a high degree. Though there are many similarities among the woodwinds and the few differences in finger technique are obvious and easily mastered through practice, there are other aspects less easily acquired.

One must be careful, for instance, not to sacrifice tone quality by confusing alternate and basic fingerings as a result of previous experience on other instruments. Too many aspiring doublers, in their impatience to learn a new instrument, work on finger dexterity at the expense of tone quality.

The clarinet is considered by many experts the basic instrument and the mastery of its difficulties an aid in learning the other woodwinds. However, the clarinetist, attempting to branch out, must be careful to develop flexibility of his facial muscles. A versatile concept of embouchure and throat are necessary to produce a pure tone for each of the other instruments' characteristic sounds. The end in view, all must agree, is to sound like a specialist no matter on which instrument one is playing.

(Continued on the opposite page)

Fifteen years ago Harry Gee began his musical career as a symphony clarinetist in the Denver Symphony. He has taught all of the woodwinds at the college level and played clarinet, saxophone, flute, piccolo and bassoon at various times with concerts and Broadway shows in Denver, Indianapolis and surrounding areas. He is now an associate professor of music at Indiana State College in Terre Haute where he specializes in clarinet, flute, saxophone and chamber music. In addition to solo appearances on the clarinet, he plays principal flute with the Terre Haute Symphony Orchestra. Harry's first full-time college position was at Arkansas State College and during this period he also did commercial work in Memphis, Tennessee, and was principal bassoonist with the Memphis Sinfonietta. Before coming to Indiana State College he taught at Butler University in Indianapolis.

INTERNATIONAL MUSICIAN

(Continued from the opposite page)

In these days of specialization, it cannot be emphasized sufficiently that mastery of one instrument is the first requisite. One must not spread oneself too thin. Standards of performance are constantly improving and competition in the performing arts is much keener than it was two generations ago. A person interested in doubling should select a combination of two to four instruments which particularly suit his interests, abilities and opportunities. These combinations of instruments are based, for the most part, on the reed books from our Broadway musical shows.

The amount of solo and changing of instruments depends on the arranger, but reed books I and III usually consist of combinations of flutes, piccolos, clarinets and alto saxophones. The oboist, often doubling on English horn, has reed book II and usually is called upon to play tenor saxophone and some clarinet. The fourth and fifth books are generally lower parts which use bass clarinet, bassoon, tenor and baritone saxophones. While oboists and bassoonists tend to be quite specialized, many of these musicians have branched out to performance on the saxophones, clarinet and bass clarinet and flute.

The musician can make the art of doubling easier for himself through his choice of instruments. In the clarinet and saxophone family, for example, quality mouthpieces with similar facings and design will help in embouchure adjustment. First line instruments should be used if at all possible. Choice of models, however, will depend upon the player's doubling combination. Uniformities in key-design are to be sought. I prefer the plain Boehm clarinet (seventeen keys—six rings) which goes well with the flute and its closed G-sharp. A person playing the combination of oboe, saxophone and clarinet might be wise to choose a clarinet with the articulated G-sharp since oboes and saxophones are built with this mechanism.

Coordination of fingers, flexibility of embouchure and changes of wind support are the problems one faces in performance. Doubling will bring a renewed incentive with new challenges to those alert to maintain their skills and widen their opportunities.

GIANTS OF JAZZ

(Continued from page nineteen)

talents have included Mike Mainieri, who has much of the Terry Gibbs quality of intensity and excitement; the promising and sadly missed Lem Winchester, who died in an accident in 1961; and the extraordinary Gary Burton, a twenty-year-old George Shearing discovery heard lately with Stan Getz's combo. Burton has an exceptionally sensitive harmonic approach and makes unusual use of a three-mallet technique to obtain voicings and movements rarely if ever before heard on the instrument. He is a musician of rare originality.

The vibraharp today is of course in international use in jazz circles. Among the performers overseas who have made contributions of value are a Belgian soloist known simply as Sadi, and two fine musicians in England, Bill Le Sage and Tubby Hayes (the latter is known chiefly as a tenor saxophonist).

As a concluding comment it might be timely to point out that while the vibraharp has entered the main stream of jazz and is even played by such prominent figures as arranger-conductor Gary McFarland, there has been a regrettable lack of interest in the other members of the mallet family. Since Red Norvo, the xylophone has been used only rarely for an occasional novelty effect; the marimba has also been employed only once in a while as a change of pace.

With the vibraharp now attracting the attention of so many musicians that the competition is becoming quite challenging, this might be the time for some enterprising young musician to identify himself chiefly, if not exclusively, with one of these related instruments. This could lead to a provocative new chapter in the instrumental history of jazz.



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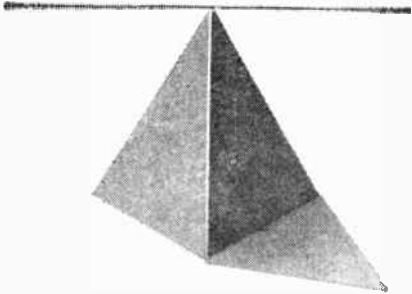
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Over Federation Field . . .

Ross C. Avellone has been chosen unanimously by the Executive Board of Local 4, Cleveland, to fill the unexpired term of Lee Repp, who passed away recently after guiding the local for a quarter of a century. Mr. Avellone, who joined the local as a thirteen-year-old trumpeter, served on its executive committee from 1939 to 1944 when he was elected its vice-president and legal counsel. At the time of his appointment he was vice-president emeritus.

Joseph A. Hruby was chosen as vice-president of the local. He became a member of the local in 1941, was graduated from Western Reserve University in 1948 with a B.S. degree in music. As a trumpeter he played several seasons with the Cleveland "Pops" Orchestra, and with the Cleveland Philharmonic and was also active in theater dance orchestras. At present he is a teacher of brass instruments in Orange Town-

ship schools and also at the Hruby Conservatory of Music. He is a member of the Examining Board of Local 4, having won re-election to the post for the past several years.

Joseph C. Schaedel, treasurer of Local 746, Plainfield, New Jersey, has completed twenty-five years as an officer and member of the executive board of that local.

Locals 147, Dallas, and 72, Fort Worth, have joined together to collect funds for the assistance of percussionist Jack Rumbley who was injured in a car accident last July. With the accrued medical expenses of a twelve-week-plus hospital stay Jack will be happy to get the money.

Continued on the opposite page

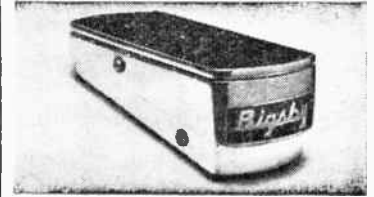


At a huge jazz entertainment held at the Municipal Auditorium Arena in Kansas City, Missouri, on November 9, sponsored by the Katz Drug Company, a throng of jazz lovers turned out to do honor to Louis Armstrong and his All-Stars, a quintet, each member of which is a soloist in his own right—pianist Billy Kyle, clarinetist Eddie Shu, trombonist Russel "Big Chief" Moore, drummer Danny Barcelona and bassist Arvel Shaw. After the concert Richard Smith, president of Local 627, Kansas City, presented an award, the Kansas City Jazz Hall of Fame scroll, to Mr. Armstrong. Left to right: Mr. Smith, Mr. Armstrong, and Lester Milgram, local chain store grocer and executive of Kansas City Jazz, Inc., sponsoring organization.

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A check for \$5,766 is presented to Mrs. Betty Gozzo, widow of trumpeter Conrad Gozzo, by John Tranchitella, president of Local 47, Los Angeles. It represents the late trumpeter's share in the AFM-EPW pension fund, first started in 1959. This sum, a regular pension payment, does not include any of the funds raised at a special testimonial held for Gozzo at the Hollywood Palladium November 15.

Another item—this one from the Elgin (Illinois) *Courier-News*, for November 9:

"The Show must go on—that's the unwritten creed of entertainers," the article begins. It continues: "When James C. Forster collapsed while playing the drums during the finale of the Lions' Escapades in Larkin High School November 7, the

show experienced only a slight delay.

"Francis Whitcomb, a board member of Elgin Musicians' Union (Local 48), was in the audience.

"Although Whitcomb is a trumpet player, he also knows a bit about drums. Having directed the same group of musicians a week earlier in a concert and being familiar with the Escapades numbers, he finished the show.

"Forster, who had been ill with flu, fainted, police said. He recovered within a short time after a fireman administered oxygen." (Mr. Forster, incidentally, is the local's vice-president.)

A clarinet's cost was allowed as a medical deduction in a case in which an orthodontist prescribed that a boy take lessons in playing the instrument to help remedy a malformation of his teeth. The Revenue Service also authorized the boy's father to include the costs of the lessons as a medical claim permitted under the law to alleviate an ailment.

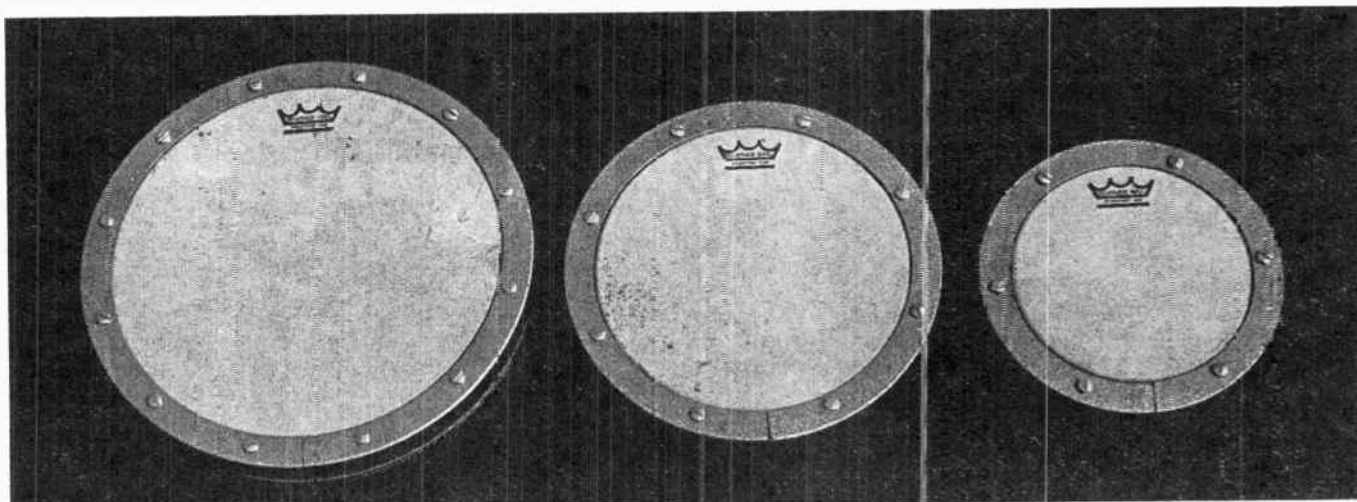


A group called "The Hungry Seven," formed by Jack Russell, secretary of local 147, Dallas, Texas, as it appeared at the Southern Conference held November 21 and 22. Left to right: Paul Cumiskey, trumpet, Tulsa, Oklahoma; Hank Hlavaty, violin, Houston, Texas; Mr. Russell, banjo; Sonny Thorpe, clarinet, Atlanta, Georgia; Frank Casciola, drums, Miami, Florida; "Pappy" Stapp, bass, Wichita Falls, Texas. Bill Rueland, on piano, from Daytona Beach, Florida, is obscured from view.

Plans for a Senior Citizens' Orchestra were outlined by Henry Francis Parks, organist, composer and conductor, at the October 13 meeting of Local 76, Seattle, Washington. The orchestra is to be composed of twenty-five to sixty instrumen-

talists aged sixty years or more. Rehearsals began last month and will be held once weekly. Although larger works will be performed as the organization grows, emphasis at present is on the lighter type of music.

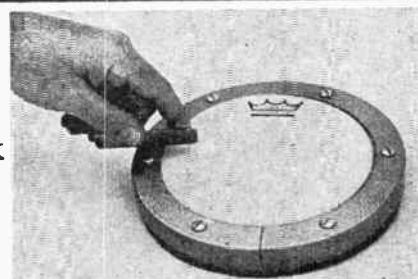
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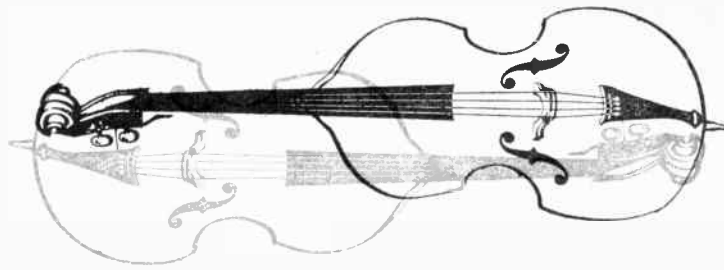


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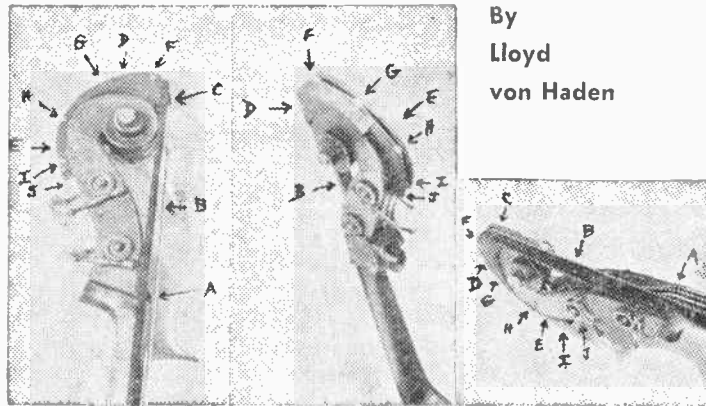
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More About the Bass C Extension

By
Lloyd
von Haden



Apropos the article on "The Contra C Compromise" by Merle Stevenson, in the July, 1964, *International Musician*, here is another example of a bass C extension, one which I have been using successfully for several years in the San Diego Symphony.

Unlike the one described by Mr. Stevenson, mine provides an open C, and all the other tones above E are played exactly as on a conventional E string and without transposition. E, E-flat, D, and D-flat are fingered on a narrow extension of the fingerboard.

First I bought a metal low C string*. (Be sure not to get a high C.) Then I replaced the old nut with a narrower one (A) on which the G, D, and A strings end, but which allows the C string to continue unstopped until it reaches another nut (C) at the top of the fingerboard extension (B).

This extension is made of a piece of ebony 3/8 of an inch thick, 7/8 of an inch wide, and a little longer than 11 3/8 inches, which is the distance from the end of nut (A) to the end of nut (C). This distance enables me to play an open C string which, when fingered, will also be in tune with all the tones on the other strings. Even the E harmonic, which is used in tuning, is present.

(D) and (E) are two pieces of soft wood which I shaped to fit snugly against the scroll. They contain small grooved rollers (F), (G), (H), and (I) which guide the string over the top of the scroll and down around and back into the scroll through a small hole (J), where the string is fastened to the A string tuner. (I found the C string wasn't quite long enough to reach the E string tuner.) I made (D) and (E) in two pieces so that the grain of the wood would be more parallel to the string. (If they are made in one piece, one part will be cross-grained and will break when the string is tightened.)

I fastened the extension (B) to the edge of the scroll with a small flathead countersunk brass screw, about half way be-

(Continued on the opposite page)

*Warren Benfield, double bass of the Chicago Symphony, who has examined this article, suggests that instead of a C string, an extra long E string be used, since this would put less strain on the bass.

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A New Kind of Substitute Teacher

By Louis Wildman

In June of 1963 there was held, at Yale University, a conference on music. The "Summary" of this "Seminar on Music Education" clearly stated: "As in the sciences and mathematics, the subject matter taught in the schools does not reflect to the extent it should the realities and variety of our contemporary musical culture."

Among the conclusions of this seminar was the recommendation that there should be a relaxation of certification requirements permitting seasoned musicians already in the community to teach in the schools. This recommendation literally read is clearly unattainable in most states and unsound from an educators' point of view even if legal provisions were made. However, this source of highly qualified musical personnel in local professional organizations has for too long a time been untapped.

Anyone who has had contact with substitute music teachers knows that they are usually unable to continue the absent teacher's plans; they are often taken advantage of by students; and in general the learning experience comes to grief for that day. Here is the opportunity for a school district to have a full-time professional musician on its staff who would "substitute" for the absent music teacher by giving a definite program of demonstrations, lectures, or recitals to those students regularly assigned to the absent teacher. The legal requirements for substitutes make this possible in many states. With adequate compensation, the professional would be given, on the days when he was not "substituting," time to prepare his work. In a very real sense this plan would bridge the gap between the music educator and the professional musician, were he performer or composer. The administrative problems could be worked out. Small school districts might combine to engage one professional musician. Foundations might be willing to contribute to the overall cost of such a program. With the adoption of such a recommendation students have the opportunity to get the professional musician's viewpoint and also benefit by receiving a high standard of teaching. The students in our music programs need and are entitled to contact with the professional musician.

Louis Wildman is solo timpanist of the Portland (Oregon) Symphony Orchestra, author of "Practical Understanding of the Percussion Section" (Bruce Humphries Publishers, Boston, Mass., 1964), and teaches mathematics at Portland State College.

More About the Bass C Extension

(Continued from the opposite page)

tween E and E-flat. The other end of the extension is held in place only by the pressure of the string. At any time I can remove the whole installation by merely removing the screw, and can put the old nut and E string back on, although I have no reason to do so.

The C string stands away from the main fingerboard a little more than normal, but, being longer, it presses down with no more pressure than an E string, and since it is the same height at the bridge, it bows the same as an E string.

A conventional C extension machine costs around \$165.00, frequently is noisy in operation, and gets out of adjustment easily. My costs were \$11.00 for the string, and a small amount for the ebony. The rollers I took from small aluminum pulleys which cost about a dime a piece, and turn on nails. I never have had any trouble with it, although if I ever make another I think I will omit the nut (C) and substitute a roller.

I would be glad to show it to anyone who is interested.

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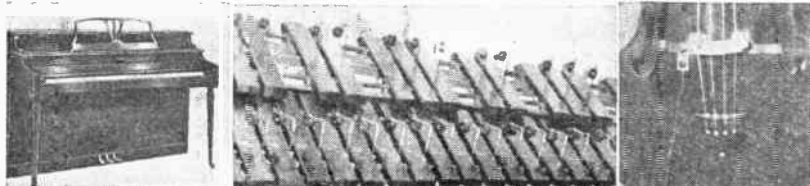
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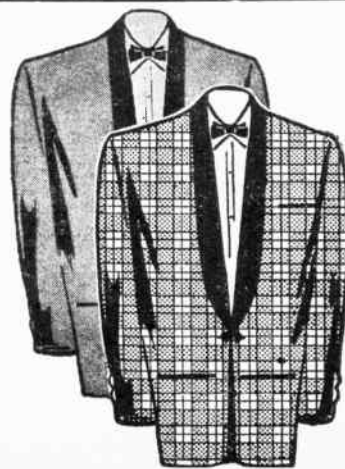
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WHERE THEY ARE PLAYING



EAST

Soviet jazzmen Boris Midney and Igor Berukshtis, recently admitted into the Federation, introduced their Russian Jazz Quartet (the other two are Americans—Warren Bernhardt, piano, and Joe Hunt, drums, on loan until the Russians can get a permanent drummer) in late November at the Cork 'n' Rib in Westbury, Long Island, N. Y. . . . The Ray Lamere Quintet just completed a five-month stay at the Roaring Brook, Lake George, N. Y. . . . Dick Campo's fifteen-piece orchestra, organized for three years, has been averaging fifty-eight jobs per year, playing mainly for private functions in Connecticut and Rhode Island . . . Eric Stevens and the Headliners are at the Rotisserie Normande in New Haven, Conn. . . . Singing pianist Sandra Shaw is appearing at the Scotch and Sirloin Room of the Lycoming Hotel in Williamsport, Pa. . . . Roy Liberto and his Bourbon Street Six, currently winding up a four-weeker at the Penn Sheraton Hotel Riverboat Room in Pittsburgh, Pa., open at Seymour Weiss's plush Blue Room of the Roosevelt Hotel in New Orleans, La., on January 14 for a like period.



Sy Menchin

the Steven Scott Orchestra played for dinner dances, shows and wedding parties at the New Hilton, the Waldorf Astoria, the Americana and the Park Lane hotels during the holiday season. Menchin, who at one time played trumpet with the National Symphony Orchestra, is boastful of the fact that he is signed for society debutante affairs well into 1967 . . . Thelonious Monk continues at the Village Gate through January 22.

MIDWEST

Organist Johnny Mack performed at the Marquette Hotel, Cape Girardeau, Mo., during the holidays . . . The O'Brien and Evans Duo is making a return appearance at the Gopher Room of the St. Paul Hotel, St. Paul, Minn. . . . The featured attraction at the Roosevelt Hotel in Gary, Ind., is organist Gladys Keyes . . . The Jerry Fodor and Alma Cooley Musical Duo is booked at the Elks Country Club in Richmond, Ind., for a lengthy stay . . . The Ramsey Lewis Trio is currently appearing at the Pink Poodle in Indianapolis, Ind. Other upcoming dates for the threesome include La Carousel Club, Atlanta, Ga., January 15 to 23; the Lighthouse, Hermosa Beach, Calif., January 29 to February 7; Jazzville, San Diego, Calif., February 12 to 14 . . . Pianist George Richards has joined Hal Pryor's Band at the 20's Club in Omaha, Neb.

SOUTH

Larry Shields plays singalong piano nightly to capacity crowds

INTERNATIONAL MUSICIAN



Steve Perlow's Las Vegas Jazz Nineteen, along with Carl Fontana, Bill Trujillo and Gus Mancuso, will present a concert at the Flamingo Hotel in Las Vegas, Nevada, on January 17, dedicated to the American Cancer Society. In the photograph: Fontana, trombone; Trujillo, tenor sax; Charles Loper, trombone and arranger; Bill Hodges, trumpet; Herb Phillips, trumpet and arranger; Paul (Rick) Davis, tenor, clarinet and arranger; Charlie McLean, alto sax and flute; Perlow, baritone sax, bass clarinet and leader; Sandy Savino, drums; Billy Christ, bass; Don Overberg, guitar; Mancuso, piano and baritone horn; Len Howard, emcee. Lefty Luce, vocalist, is not seen. The Bill Harris Quartet and an eighteen piece orchestra will also participate in the concert.

in the Grog 'n' Gallery Lounge of the William Hilton Inn at Hilton Head, S. C. . . . Smiling Jack Collins is spending the winter at Muriel's Jade House, Pompano Beach, Fla. . . . The Fort Myers (Fla.) American Legion Club has extended the contract of "Eb" Long's Suncoasters through March . . . The Marty Glenn Trio (Glenn, sax, clarinet, flute, vibes and valve trombone; Bob Bradley, piano; and Frank Tuccio, drums) is in its third year at the Crown Hotel in Miami Beach, Fla. . . . The Ralph Proctor Orchestra is residing at the Key Biscayne Hotel in Miami, Fla., for its ninth season. The group includes Proctor, clavichord, accordion, piano and vocals; Bill Brennan, drums; Harry Sacks, flute, saxophone, clarinet and violin; and Jimmy Hampton, bass and violin . . . Bob Megrew and his Orchestra stay on at the Arizona Biltmore Hotel in Phoenix, Ariz., through May . . . Bob Appleton and his Combo are rounding out a twelve-week run at the new Tejas Club in San Angelo, Texas . . . Jim Cullum's Happy Jazz Band has been playing at The Landing on the River Walk in San Antonio, Texas, for almost two years. The personnel consists of Jim Cullum, Sr., clarinet; Gene McKinney, trombone; Jim Cullum, Jr., cornet; Cliff Gillette, piano; Benny Valfre, banjo; Willson Davis, sousaphone; and Harvey Kindervater, drums.

WEST

The Astronuts (Frank Gloser and Steve King) are still going strong at the Compton Bowl Lounge in Compton, Calif. . . . The Ken Harris Orchestra has just completed its first year at the

El Cortez Hotel's Sky Room in San Diego, Calif. . . . Don Kelley's Swinging Lads check into the Riviera Hotel in Las Vegas, Nev., on January 13 for a lengthy stay.

ALL OVER

Sir Lloyd Burry recently celebrated his fourth anniversary at the Town and Country Lounge in Toronto, Ont., Canada . . . Another musical outfit priding itself on a long run is the Moxie Whitney Orchestra now in its fourteenth season at the Royal York Hotel in the same city . . . Trombonist Lawrence Brown has left the Duke Ellington Orchestra, which is set to depart for a month-long European jaunt starting January 29 . . . Herb Fleming is based at the Club Bourbon Street, one of Madrid's newest and most beautifully modern popular establishments, through July, 1965.

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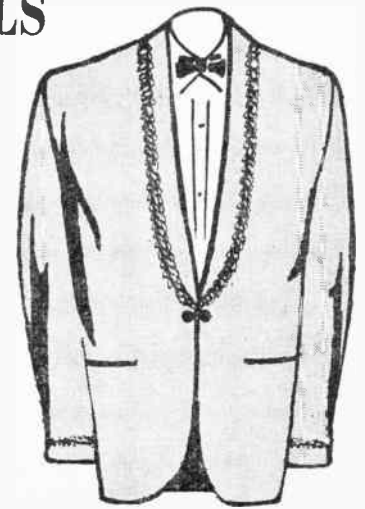
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PERCUSSION PROBLEMS

by
Al Payson

THE BUZZ ROLL

One of the most beautiful sounds in the world (to a drummer!) is a flawless roll. That is, a long buzz roll with no bumps, no skips, no grind, no growl. Just pure uninterrupted sound. Like the sound of steam coming out of a radiator. Certainly one reason why the sound of a perfect roll is so special to a drummer is that he hears it so seldom. While the long roll is one of the first techniques we are taught when we first begin studying the drum, it is one of the last that we really master.

What are the most common faults made in the execution of the roll, and what measures may be taken to correct them?

Types of Rolls

There are three different types of rolls, usually referred to as the "open" roll, the "buzz" roll, and the "press" or "crush" roll. They are differentiated as follows:

(1) The "open" roll is a *double stroke* roll, in which each beat is discernible to the ear. It sounds articulate, and is usually confined to military style drumming, to deep drums with slow response, and loose-headed drums.

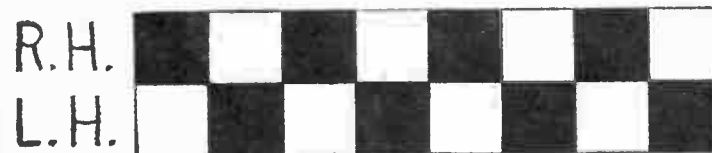
(2) The "buzz" roll is a *multiple bounce* roll in which beats occur too fast to be individually discernible to the ear. It has an absolutely smooth, continuous sound when executed properly, and is used in concert and dance drumming.

(3) The "crush" or "press" roll is also a multiple bounce roll, but the drumsticks are pressed or ground down into the drum head, stifling its vibrations. This roll is used as an effect and is usually confined to dance and jazz drumming.

The following discussion will be confined only to the buzz roll.

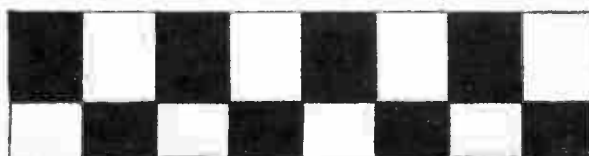
* * *

If a perfectly smooth buzz roll were to be represented graphically, it might appear thus:



The upper row of black squares represents the right hand buzzes, and the lower row of black squares (exactly even in size and spacing with the upper row) represents the left hand. Using this graphic illustration as a reference, the faults in the following imperfect rolls can readily be seen.

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Probably the most common fault made in the execution of the roll is to strike the drum harder with one stick than with the other. The result is a "grinding" sound. This fault can easily be corrected by concentrating on the weaker hand, bringing its volume level up to that of the stronger hand. It is also helpful to practice the roll thinking of a ternary rather than a binary pulse. The following is an example of a roll exercise with a ternary pulse.



The Hop-a-Long



The above graph illustrates a roll with uneven pulsation. The result is a "gaited" or "hop-a-long" sound. It is caused by the stronger right hand making a longer buzz than the weaker left hand. To correct this fault it is necessary to concentrate on evenness in the pulse of the roll. The following is one corrective exercise.



The Choke

Many drummers are under the impression that the faster the pulse of the roll, the smoother the sound. Such a roll represented graphically looks like this:



This type of roll sounds frantic. Also, the drum sounds choked, because the reiterations are occurring too fast to give the heads and snares a chance to fully respond. This is an exercise to help overcome this problem:



One common mistake that contributes to the "choke" roll is one's trying to play a set number of pulses for a certain note value, no matter what the tempo. For instance, with the metronome set with a quarter note equalling 120 in 2/4 time, eight pulses (or buzzes) to the measure fit comfortably; however with the metronome set with a quarter note equalling 138, eight pulses sound too squashed. The number of pulses at this tempo should be reduced to perhaps six.



(Continued on the following page)

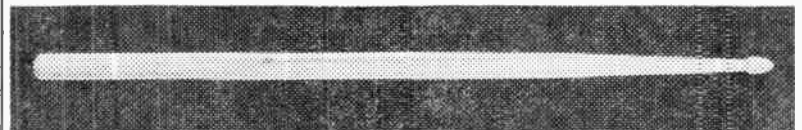
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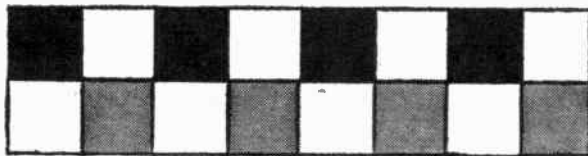
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PERCUSSION PROBLEMS

(Continued from the preceding page)

The Growl



The most difficult problem to pinpoint, as well as to correct, is the "growl." The fault in this type of roll is that one hand is pressing down on the stick more forcefully than the other during the rebound. Since the rebounds in the buzzes occur too fast for the ear to distinguish or count, we hear the difference as one pulse sounding "darker" than the other.

This defect can be overcome by "taking the roll apart" so that one can hear the right and left hand buzzes individually.



When practicing the above exercises, strive to make the right and left hand buzzes sound exactly alike in texture. In other words, make sure that one hand is not pressing the stick down into the drum more than the other hand.

Most defective rolls are actually a combination of two or more of the preceding four faults. To develop a flawless roll it is essential to concentrate on, and correct, one at a time. Right-handed drummers must always give more attention to their weaker left hand, and vice versa. If a defect persists despite concentrated attention and diligent practice, the problem may be in the grip, wrist action, stance, arm position, sticks, or any number of things. In this case one should consult a competent teacher.

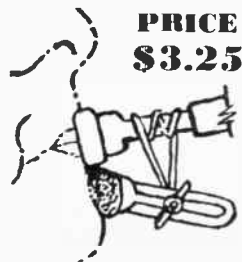
Al Payson is a percussionist with the Chicago Symphony Orchestra. He began his professional career in 1956 with the Louisville Symphony, after graduating with honors from the University of Illinois.

He has been on the faculty of the University of Illinois, the University of Louisville, and the Gunnison Summer Music Camp. He has participated in many percussion clinics, and has written several articles on percussion. Among his published works are a percussion quartet and a book of studies in double stops for mallet instruments.

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CHAMBER MUSIC

At least one art gallery in the United States is presenting regular programs which are related in style and content to the current art exhibitions. This is the Gallery of Modern Art at Columbus Circle in New York City. From the very start such concerts were planned and an auditorium was even incorporated into the designs of the building. Its architect, Edward Durell Stone, designed a beautifully appointed 154-seat auditorium below street level, and already, some eight months after the gallery's opening, there have been lectures, films and a revue presented therein. From the middle of October, 1964, moreover, chamber concerts have been presented there eight times a week, in the late afternoons and the evenings. The music, which ties in with the current exhibitions, is selected by Eric Simon, who is also in charge of choosing the musicians. As music director of the Friends of Live Music, he has already proved his capacity for formulating interesting programs. He is particularly happy about the present assignment since he feels sympathetic towards the gallery's aims.

The Iowa String Quartet, besides presenting a series of concerts at the Des Moines, Iowa, Art Center during the current season, is being heard in four concerts in Washington, D. C. It is also giving single concerts in other cities and on other college campuses. All members of the quartet are members of the State University of Iowa music faculty. They are, from left to right, Joel Krosnick, cello; William Preucil (behind), viola; John Ferrell, violin; and Allen Ohmes (far right, top), violin.



The University of Wisconsin Music Department includes the Fine Arts Quartet as permanent members of its faculty and artists-in-residence . . . The Alard String Quartet (Donald Hopkins and Joanne Zagst, violins; Raymond Page, viola; and Leonard Feldman, cello) has been appointed quartet-in-residence at the Pennsylvania State University. The Alard Quartet was formed ten years ago at the Juilliard School of Music. It has been in residence at the University of Texas and Wilmington College, and, for the past two summers, at the University of Canterbury in New Zealand . . . Antioch College now has a resident string quartet: first violinist, Myron Kartman; violinist Almita Hyman; violist Roland Vamos; and cellist Wallace Ruskin . . . The recently formed Guarneri String Quartet is in residence at Harpur College of the State University of New York this season. Its members are Arnold Steinhart and John Dalley, violinists; Michael Tree, violist; and David Soyer, cellist . . . The Stanley Quartet is now in its sixteenth season as resident quartet of the University of Michigan.

The Boston Symphony Chamber Players, formed from the principal players of the orchestra, will give several concerts each season in addition to recording chamber music for RCA Victor. The formation of the ensemble accomplishes two purposes. It allows the Boston Symphony to make use of the special abilities and free time of its principal players outside of their regular playing with the orchestra and it gives the players an

(Continued on page forty-two)

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TOWARD THE LONGER SEASON

The New York Philharmonic is to offer, free to the public, a series of concerts in four city parks during a three-week period next August. The concerts will be presented jointly by the City of New York, the New York Philharmonic and the Joseph Schlitz Brewing Company, in Central Park (Manhattan), Crocheron Park (Queens), Prospect Park (Brooklyn) and Clove Lake Park (Staten Island). As a further means of extending its season, the New York Philharmonic will present, for three weeks in July, in cooperation with the French government, a festival of French and American music. Lukas Foss will be its music director, and its conductors will be Leonard Bernstein, Aaron Copland, Mr. Foss, Darius Milhaud and Charles Munch . . . During the next three seasons the San Francisco Symphony schedule will be increased successively to twenty-six weeks, twenty-eight weeks and thirty weeks . . . Plans have been approved to create a summer home for the Cleveland Orchestra, this in line with the lengthened season for the orchestra musicians. Possible sites are being studied, the area favored, the hills east of Cleveland . . . The Cincinnati Symphony is performing over 190 concerts this season, showing an increase of at least forty-three over last season's total of 148, and at least 102 concerts more than the previous figure of eighty-nine for 1962-63.

RETIRING John Wummer, solo flutist of the New York Philharmonic since 1942, is retiring at the end of this season. Born in Pennsylvania, Wummer was a pupil of Andre Maquarre and of George Barrere. He was solo flutist with the Detroit Symphony from 1924 to 1937, then held the same position for five years with Arturo Toscanini's NBC Symphony, after which he obtained his present position. He has been active as chamber music player and as a teacher at New York's Mannes College and the Manhattan School of Music. He has appeared with the Busch Chamber Players, the New Friends of Music, the Musicians' Guild, the WNYC American Music Festival, and the Casals Festival. Upon his retirement he will continue his teaching activities at Mannes and the Manhattan School and will tour as well with pianist Joseph Wolman and violinist David Sackson as a member of the Musical Arts Trio. Mr. Wummer's place with the New York Philharmonic will be taken by Julius Baker, formerly first flutist with the Pittsburgh Symphony, CBS Symphony and Chicago Symphony.

CONDUCTORS Four American composers — Easley Blackwood, Mel Powell, Gunther Schuller, Leon Kirchner — will conduct a program of their own works on January 13 at Carnegie Hall, and on January 15 at Philharmonic Hall, this part of the series given by the Festival Orchestra of New York under Thomas Dunn . . . Zubin Mehta is the conductor of both the Los Angeles Philharmonic and of the Montreal Symphony orchestras . . . The student concerts of the Montreal Symphony are under the direction of Eugene Kash . . . José Serebrier, twenty-six-year-old conductor from Uruguay, will conduct two concerts of the American Symphony Orchestra at Carnegie Hall March 21 and 22. Leopold Stokowski is the founder and music director of the orchestra . . . Robert Kreis, the new conductor of the Wheeling (West Virginia) Symphony, was previously assistant conductor for the Pittsburgh Symphony . . . Georges Tzipine will be guest conductor of the Houston Symphony at its January 4, 5, 11 and 12 concerts. The regular conductor, Sir John Barbirolli will take the baton for the January 18, 19, 25 and 26 concerts . . . The Sacramento Symphony which is having a series of guest conductors will have Sandor Salgo and Julius Hegyi for its January conductors . . . André Kostelanetz will guest conduct the Utah Symphony on January 30 in a special

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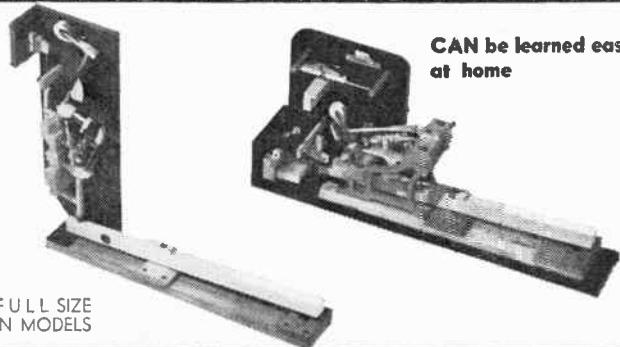
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concert . . . The Minneapolis Symphony will have two guest conductors in January: Bernard Haitink (on the 8th), and Paul Kletzki (on the 15th) . . . The Chicago Symphony will have four guest conductors during January: Hans Schmidt-Isserstedt, Irwin Hoffman, Paul Kletzki and Carlo Maria Giulini . . . Seiji Ozawa is the January guest conductor with the Toronto Symphony . . . Guest conductors of the Denver Symphony this season are Frederick Fennell, Gerhard Samuel, and Haig Yaghjian . . . Morton Gould, American composer-conductor, and Irwin Hoffman, the Chicago Symphony's assistant conductor, will direct that orchestra's popular concerts during January and February.

PREFERENCE Over one thousand answers to a questionnaire sent to subscribers of the National Symphony Orchestra indicated that the composers they most desired to hear on the programs were (1) Beethoven (61.7 per cent), (2) Sibelius, (3) Mozart, (4) Brahms, (5) Tchaikovsky, (6) Haydn, (7) Schubert, (8) Mahler, (9) Dvorak and (10) Mendelssohn. The second section of the survey asked subscribers to indicate their preferences in miscellaneous orchestra works, such as overtures, ballets, and the like. The top ten in this category were (1) Stravinsky, (2) Bach, (3) Vivaldi, (4) Copland, (5) Tchaikovsky, (6) a tie between Rimsky-Korsakov and Richard Strauss, (7) Smetana, (8) Berlioz, (9) Prokofiev, and a four-way tie for tenth place among Brahms, Respighi, Sibelius and Wagner . . . Surprises derived from the questionnaire: (1) Mahler showed an upswing from previous years; (2) Aaron Copland rated only one point lower than Bach; (3) There was a clear-cut hostility to "avant-garde" music; (4) When broken down into choices made by young subscribers and those made by older subscribers, it was found that Beethoven was favored more by the young.

SPECIAL The January 22 concert of the Duluth Symphony will be a "Salute to Finland," and will be taped and sent to Helsinki for broadcast over the Finnish radio . . . Next year, in celebration of its diamond jubilee—"seventy-five years of excellence in music"—the Chicago Symphony will play works it has commissioned especially for the season, among them a work by Jean Martinon, music director of the orchestra . . . Danny Kaye will conduct the New York Philharmonic in a pension fund benefit concert March 29 in Philharmonic Hall at Lincoln Center. Kaye is credited with having raised more than a million dollars in the past few years for the benefit of leading American symphony orchestras.

SOLOISTS The Indianapolis Symphony, conducted by Izler Solomon, has arranged an interesting series of soloists for 1965. The four January concerts will have Rudolf Firkusny, pianist, and Nicanor Zabaleta, harpist, two concerts each; the four February concerts, Jorge Bolet, pianist, and Henryk Szeryng, violinist; the two March concerts, Menahem Pressler, pianist; and the two April concerts, Gary Karr, double bass. At the last concerts, April 10-11, the audience will choose its favorite numbers via ballot voting . . . Jan Cherniavsky will make his twentieth appearance with the Vancouver Symphony January 10 and 11 . . . Jerome Lowenthal, pianist, will be soloist with the New Jersey Symphony in its January series, and Michael Tree, violinist, in its April series . . . Soloists with the Dallas Symphony on January 11 and 25 respectively will be Leonard Posner, violinist and Van Cliburn, pianist . . . On February 27 Nicanor Zabaleta and Eugene Foster, flutist, will give the Mozart Concerto for Flute and Harp with the Utah Symphony under Maurice Abravanel. Arnold Steinhardt will be the violin soloist with the Chattanooga Symphony January 12 . . . On the same date Rosalyn Tureck will be piano soloist with the Louisville Orchestra . . . Also on the 12th Beveridge Webster will play the "Emperor" Piano Concerto with the Birmingham Symphony . . . The Roanoke Symphony reserves its January 25 concert as Orchestra Soloists' Night, with, as the feature, Concerto for Seven Winds, Strings and Percussion . . . Byron Janis will be piano soloist with the Fresno Philharmonic for its January 21 and 22 concerts . . . On January 23, Moura Lympny will be piano

(Continued on the following page)

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SYMPHONIC HIGHLIGHTS

(Continued from the preceding page)

soloist with the Brooklyn (New York) Philharmonia . . . Andrés Segovia will play January 7 and 9 with the Detroit Symphony and February 12 and 13 with the Cincinnati Symphony . . . Two violinists, Renato Bonacini and Isaac Stern, will be soloists respectively January 6 and 27 with the Hartford (Connecticut) Symphony . . . Whittmore and Lowe, duopianists, are a feature of the January 10 and 12 concerts of the Honolulu Symphony . . . The January 13 concert of the Albuquerque Civic Symphony presents "artists of the orchestra"—Martha Beauchamp, bassoon; Amiram Sheffet, violin; Maurice Bonney, viola . . . Ruggiero Ricci will be violin soloist January 31, with the Queens (New York) Symphony.

TOURS A nine-day tour in January by the Cincinnati Symphony will see the orchestra in the southern cities of Athens, Georgia; St. Petersburg, Ft. Lauderdale, Miami and Orlando, Florida; Greensboro, Raleigh and Salisbury, North Carolina. A ten-day tour in March will take it to Holland, Michigan; Goshen, Indiana; Beverly Hills, Waukegan, Charleston, Carbondale, Illinois; Memphis, Tennessee; Bowling Green and Owensboro, Kentucky.

PREMIERES Kirke Mechem's Symphony No. 1 will be given its world premiere January 6, by the San Francisco Symphony. This orchestra will also perform Detlev Anders' Symphonietta in its American premiere February 3. Anders is a cellist in the orchestra . . . The St. Louis Symphony, under Eleazar De Carvalho, is presenting five world premieres in this, its eighty-fifth anniversary season. They are Luciano Berio's *Traces*, Claudia Santoro's Symphony No. 3, Ernest Kanitz's *Sinfonia Seria*, Robert Wykes' *The Shape of Time* and John MacIvor Perkins' *Kaleidophone* . . . Dr. Fabien Sevitzy, conductor of the University of Miami Symphony, will present, on February 28, the world premiere of the oratorio, *The Birth of Hiawatha*, by Igor Baldyrev. The libretto of this work is derived from the poem by Henry Wadsworth Longfellow . . . The Cleveland Orchestra this season gives two world premieres: *Night Flight* by Samuel Barber (October 8), and *Cinq Métaboles* by Henri Dutilleux (January 14).

SPONSORS WGMS Radio, Washington, D. C., was the sponsor of a "Tiny Tots" concert December 13, presented by the National Symphony under Howard Mitchell . . . The entire symphonic series of the Oakland (California) Symphony is being broadcast live during the 1964-65 season. The First Savings and Loan Association is the series' sponsor.

MANAGERS The American Symphony Orchestra League is giving a course in symphony orchestra management at New York City's Steinway Hall January 24-30. Assisting Mrs. Helen M. Thompson, Executive Vice-President of the League, is John S. Edwards, Manager of the Pittsburgh Symphony and President of the American Symphony Orchestra League, and Carlos Moseley, Manager of the New York Philharmonic. In the past four years, the League has administered special grants, from the Avalon Foundation and the Martha Baird Rockefeller Fund for Music, to seven young men, five of whom are now placed with symphony orchestras around the country and two of whom are in the process of receiving in-service training with the Minneapolis and Dallas symphonies. For additional information, write the American Symphony Orchestra League, P. O. Box 66, Vienna, Virginia 22130.

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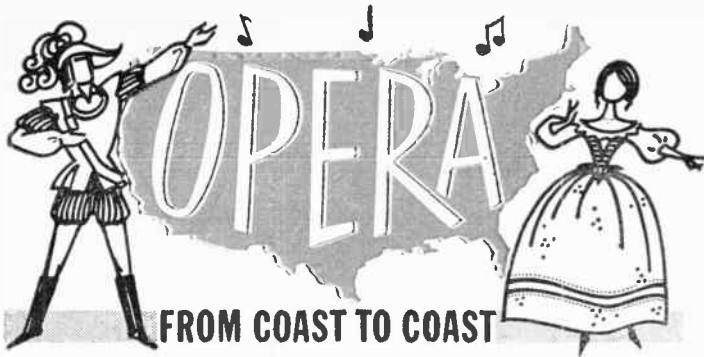
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The Kulas Foundation has made a grant of \$6,500 to the Lake Erie Opera Theatre to meet the deficit incurred in the first season of operation. This unusual move in underwriting a deficit is a departure from the set policy of the foundation and was taken only because of the high artistic achievements and wide community interest in the Lake Erie Opera Theatre. The grant enables the Lake Erie Opera Theatre to open its 1965-66 season with a clean financial slate.

The Metropolitan Opera National Company, a permanent touring repertory company comprising 125 members, singers, chorister-dancers and orchestra, will open in September, 1965, and operate on a twelve-month basis. During the thirty-four weeks of its inaugural season it will visit some sixty-five cities throughout the United States and Canada. Among its productions will be a contemporary American work, "Susannah," by Carlisle Floyd. Samuel Krachmalnick has been appointed conductor of the company.

San Diego, California, has, besides four productions by the San Francisco Opera, its own locally produced opera. The San Diego Opera, established a year ago as part of the San Diego Opera Guild, will present "La Boheme" (in English) at the new Civic Theatre May 5, 6, 7 and 8, 1965, under the direction of Walter Herbert.

Productions on January 11, February 15 and March 22, will round out the season of Thomas Scherman's Concert Opera Association, comprising four Monday evening performances (the first, November 16) at Lincoln Center, New York. The January offering will be Rameau's "Castor et Pollux" in its United States premiere; the February offering, Tchaikovsky's "Pique Dame"; and the March offering, Berlioz' "Benvenuto Cellini."

The Sarah Caldwell Boston Opera Group will present, in its March, 1965, series, the famous Bulgarian basso, Boris Christoff, in the title role of Moussorgsky's "Boris Godunov"

Indiana University's Opera Theater is scheduling Verdi's "Simon Boccanegra" for January 9 and 16, and Moussorgsky's "Boris Godunov" for February 13, 20, and 27 "Don Giovanni" (Mozart) will be the March 6, 13, 20 and 27 production. Tibor Kozma, who returned to the campus this past fall after a year's leave of absence in Europe, is the conductor.

A third company presenting "Boris Godunov" this season is the Seattle Opera Association, on May 6 and 8, starring Jerome Hines and Blanche Thebom.

Menotti's "The Last Savage" had its first performance in the current Metropolitan Opera's season on December 31, 1964. Gian Carlo Menotti, the opera's composer, directed the production.

Thirty-four performances of eleven operas by eleven composers, four of them American, will be presented from March 1 through April 4 in the spring season of the New York City Opera. The Americans are George Gershwin, Douglas Moore, Carlisle Floyd and Jack Beeson. The others include Shostakovich, Benjamin Britten, Kurt Weill, Giacomo Puccini, Gian Carlo Menotti, Igor Stravinsky and Carl Orff. A highlight of the season will be the world premiere of Mr. Beeson's "Lizzie Borden," commissioned by the Ford Foundation.

The New Year was ushered in at the Metropolitan Opera Company with a performance, on New Year's Eve, of Menotti's "The Last Savage." For this performance Robert La Marchina made his debut as conductor at the Metropolitan.

Some 24,000 persons from all parts of the Southwest are expected to hear the four grand opera performances scheduled by Victor Alessandro on Saturday evenings March 13 and 20 and Sunday afternoons March 14 and 21 in San Antonio's 6,000-seat Municipal Auditorium. The operas will be Puccini's "La Gioconda," Gounod's "Faust," Puccini's "Madama Butterfly" and Wagner's "Lohengrin." Mr. Alessandro will conduct all four performances. The full San Antonio Symphony Orchestra of ninety members will be used for all the performances.

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Special Meeting of the International Executive Board

HELD IN NEW YORK, NEW YORK, ON NOVEMBER 6, 1964

641 Lexington Avenue
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November 6, 1964

President Kenin calls the meeting to order at 2:15 P. M.

Present: Kenin, Ballard, Clancy, Manuti, Kennedy, Davis and Murdoch. Excused: Vice-President Harris.

The International Executive Board convened on the call of President Kenin in an atmosphere of deep sorrow occasioned by the untimely passing of a beloved associate, Executive Board member Lee Repp, who suffered a fatal heart attack four days previously while chairing a Board meeting of Local 4, Cleveland, Ohio, of which he had been the long-time President.

Personal expressions of sorrow were general and extended on the part of all officers and members of the Board, recalling our late Brother Repp's lifetime of dedication and his many contributions to music and musicians.

On motion made and passed, it was decided that the minutes of this meeting reflect the deep sense of loss and sorrow that one of such long and honorable service should be taken from our midst.

Careful consideration is given to filling the vacancy on the International Executive Board caused by the death of Lee Repp. Following

a complete and thorough discussion by members of the Board of several names under consideration, David Winstein is nominated, and elected by unanimous vote.

Vice-President Harris is advised by telephone of the action of the International Executive Board and he advises that he is heartily in favor of the election of David Winstein. (NOTE: President Kenin administered the Oath of Office to the newly elected member of the International Executive Board, David Winstein, on November 12, 1964.)

Secretary Ballard reports that his office has ruled that the newly chartered Local 817, Timmins, Ontario, Canada, will be required to pay the per capita dues for each of their members who join that local even though some of these members may also be members of another local.

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

Discussion is held regarding matters pertaining to Locals 10 and 208, Chicago, Ill.

Discussion is held regarding pending negotiations.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 4:10 P. M.

October 29, 1964

TO ALL ORGANIZATIONS AFFILIATED WITH THE AFL-CIO

Dear Sir and Brother:

The American Federation of Labor and Congress of Industrial Organizations again welcomes the privilege of endorsing the 1965 March of Dimes Labor Service Division Campaign.

Our membership has always demonstrated a deep and direct interest in this program. We have participated in every phase of its activity. Support of this activity has been a time honored tradition of organized labor.

The new intensified program in the field of Birth Defects deserves our full support. We are fully confident that the increased study and research into this vital problem will produce the same gratifying results that were obtained in the victory over Polio.

The Labor Service Division of the March of Dimes has provided a service that is directed to our membership and it certainly deserves our support. I, therefore, urge all National and International Unions, State and Local Bodies and Directly Affiliated Local Unions to support this program.

Since the Labor Service Division has no connection whatsoever with any other appeal of this nature, it is important that all contributions be directed to the National Labor Division, March of Dimes, 800 Second Avenue, New York 17, New York, so that they may be properly credited.

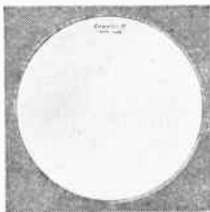
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Sincerely and fraternally,

GEORGE MEANY, *President.*

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Over Federation Field

(Continued from page twenty-three)

The following appeared in *Entr'Acte*, periodical of Local 406, Montreal, Quebec, Canada. It might prove a warning to others.

"One of our members was called by a musician offering him a job to play in some club on the same night of the call. He was picked up by the musician in question and on the way to the engagement he was asked to stop at an apartment to pick up another musician to work on the same engagement. While he was doing this the driver went away with his bass and amplifier. The police have been alerted but it may be a long time before he can recover these two instruments. This incident is given to you at the request of the victim to warn you not to fall in the same trap."

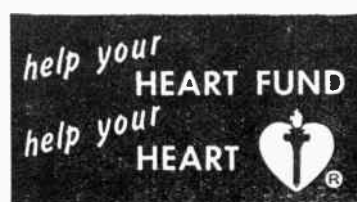
The Jewish Community Relations Council of Minnesota is developing an "interracial orchestra." As planned, it will be composed of fifty white and fifty Negro instrumentalists, and will play programs stressing the Negro's contribution to the American jazz scene. It will

present these concerts during the summer, Sunday evenings at eight, at the Lake Harriet band stand.

Oculists in the East (and maybe in the West) are using on their testing charts, at the bottom of the page, a musical excerpt. Guess what it is: "The Eye-glass Duet for Viola and Cello with Two Obligato Eye Glasses," by Beethoven.

The *Indianapolis News* cites under its column, "Names in the News," that of Judith Roe. Miss Roe, a 1963 winner of Local 3's Congress of Strings auditions, is now a member of the University of Cincinnati's College-Conservatory of Music Symphony Orchestra.

—Ad Libitum.



THE INCOMPARABLE

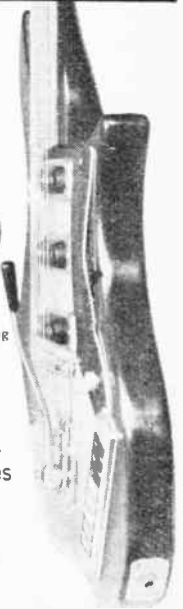
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NEWS NUGGETS

Regional auditions still to be held, in choosing recipients of the Dimitri Mitropoulos musical scholarships to Stephens College are as follows: Detroit, February 6; San Francisco, February 20; Atlanta, March 6; Houston, March 20; and on the campus at Stephens College for women, in Columbia, Missouri, on March 27. Finals will also be held at Stephens at a date in April to be announced. Detailed information can be obtained by writing to Richard Johnson, Director, Mitropoulos Awards, Stephens College, Columbia, Missouri.

A \$3,000 Ford Foundation grant for a Contemporary Music Workshop for junior and senior high school music teachers and supervisors has been awarded to the North Texas State University School of Music. The grant is part of a six-year project under a \$1.38 million stipend given to the Music Educators National Conference by the Ford Foundation. Other institutions receiving grants were the Claremont Summer Institute of Music, Claremont, California; East Carolina College, Greenville, North Carolina; Florida State University; University of Michigan; State University College, Potsdam, New York; Wichita State University; and Peabody College for Teachers, Nashville, Tennessee. These eight colleges and universities share a total of \$26,300.

The Parade of American Music, inaugurated in 1955 by the National Federation of Music Clubs, seeks to give deserving United States composers encouragement and support, to present indigenous folk music, and to impress upon the United States public the fact that it has creative as well as performing musical artists equal to those of other countries. During February, designated as "American Music Month," musical organizations are asked to sponsor programs of high caliber by United States composers as well as programs of authentic indigenous folk music. The programs of such events, sent as an entry in the "Parade," should include: name; city and state of the entrant; the theme of the program; the legend, "Dedicat-

ed to the Parade of American Music of the National Federation of Music Clubs," the list of compositions performed, together with composers, arrangers, and performers, and a note on premieres and recordings. Two copies of such programs should be sent (typed not handwritten) to Mrs. C. Arthur Bullock, P. O. Box 256, Canton, Pennsylvania 17724. To qualify they must be postmarked not later than March 10, 1965, with sufficient postage to guarantee their delivery. Publicity clippings pertaining to the program entry and American Music Month are to accompany the entry. They should be in duplicate with notation of date, newspaper's name, city and state.

National Awards are offered for programs which show in content and style a high quality of performance.

Frederick Fennell has been appointed to the faculty of the School of Music of the University of Miami and conductor of the University of Miami Symphony Orchestra. In addition to conducting the all-student symphony orchestra, Fennell will organize a University of Miami Wind Ensemble patterned after the group he founded at the Eastman School in 1952.

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LIMERICK, PENNA.

Jazz in CANADA

(Continued from page fifteen)

Collier combined with Don Francks for a highly successful musical adaptation of "Hear Me Talkin' to Ya." This is the book, edited by Nat Hentoff and Nat Shapiro, which tells the history of jazz through the spoken and written word of the musicians themselves.

An unusual and interesting combination was the presentation of a Jazz Liturgy by Ron Rully and Rev. Gene Young. Rully wrote the music that was played between the words of the minister, and the performance at St. Luke's United Church provoked quite a bit of discussion. There was another session on Sunday, December 5, 1964. A jazz lecture series at the High Park Y.M.C.A., in which several of Toronto's leading musicians took part, was highly successful. The summer series of concerts in Eglinton Park again proved to be highly popular.

Jazz activity in Vancouver has centered around the Flat Five where jazz can be heard every weekend. Don Thompson's trio is normally resident, although there is some shifting around of groups. They have presented the occasional guest from the States, notably John Handy in early October. One of Vancouver's longest established jazz spots disappeared from the scene during the past year. The Cellar is no more. In its heyday, in the late fifties, it was the incubator for a lot of fine jazz musicians who have since come out of Vancouver, and Charles Mingus's 1961 appearance at the club is still talked about. Lance Harrison's Dixieland band is featured every Friday and Saturday night at the Pillar and Post and a new club, The End, has been featuring different groups each weekend. The concert appearance of the Modern Jazz Quartet and Barney Kessel at the Queen Elizabeth Theatre in March was one of the year's highspots. Two of Vancouver's top musicians headed east in October. Trombonist/arranger Ray Sikora took up residence in Toronto, where he has been heard with Don Thompson's quintet, and lead trumpeter Arnie Chycoski.

C.B.C. radio has provided the Dave Robbins Workshop Orchestra and the Phil Nimmons group with some measure of security through their regular broadcasts from Vancouver and Toronto, respectively. Jazz was given a good break locally, on TV, in Toronto with a show called "A La Carte." Interesting and imaginative programs were presented with bands led



Lance Harrison and his Dixieland Group.

by Don Thompson, Ron Collier, Fred Stone and Jim McHard, among others. On a wider scale, three shows were taped in the fall, for future network showing. In early September Duke Ellington's orchestra was taped for an hour-long spectacular. He also played at Local 149's (Toronto) annual Ladies Night November 26, 1964. Also featured were singer Joya Sherrill and dancer Bunny Briggs. In late October, within the space of a week, two important tapings were made for the program, "Other Voices." Ron Collier and Don Francks taped an edited version of their "Hear Me Talkin'" creation and Charles Mingus's "Meditations" was captured by the cameras. These two productions illustrated the different techniques possible in TV work. The former took some twenty hours to complete. Each individual segment was taped separately, to be joined together later for a single half hour show. Mingus's volatile and provocative work, which lasts for some twenty minutes, was taped in one go. He brought with him from New York a nucleus of Danny Richmond, Jaki Byard, trumpeter Lonnie Hillyer, alto saxophonist Charles McPherson, tenorist Joe Farrell and Howard Johnson on

tuba. The band was augmented with the following Toronto musicians: Al Stanwyck, Fred Stone (trumpets), Ron Collier (trombone), Bernie Piltech, Morty Ross (baritone), Don Thompson (tenor) and Jim O'Discoll (oboe). Everyone played well above themselves to produce a performance that must rate as some of the best jazz to be performed for television.

Recordings of Canadian jazz groups are still on the slim side. Following the success of their first Victor album, the Phil Nimmons group cut a second one in August. This time they played Phil's arrangements of the music from *Mary Poppins*. Larry Dubin's band, from the Ports of Call, The Big Muddy's, had an album released on Capitol, and an excellent Montreal group under the leadership of Jerry de Villiers released an album on Trans Canada Records. R.C.A. Victor has indicated that it intends recording the Nick Ayoub quintet from Montreal and Lance Harrison's band from Vancouver.

The jazz situation in Canada doesn't seem to alter too much with each succeeding year. Its popularity seems to fluctuate with public taste but it can always be heard somewhere or other.

Moe Koffman

Al Stanwyck

Fred Duligal

Ron Rully



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JANUARY, 1965

Closing Chord

PAUL V. HUFFOR

Paul V. Huffor, former president of Local 72, Fort Worth, Texas, and traveling representative for the A. F. of M. for the past eleven years, died on November 29 at Harris Memorial Hospital in Fort Worth at the age of fifty-seven.

During the period of World War I, he lived with his parents in Washington, D. C., where he played with the Boy Scout Band in that city, and marched with that unit directly back of the



Paul V. Huffor

United States Marine Band, directed by John Philip Sousa, during wartime parades and on Armistice Day.

In 1919 he went with his parents to Donna, Texas, where his father established the *Donna News*. Here he took up saxophone and clarinet which became his lifelong instrument, and here he formed with a group of boys a band—one of the earliest of the era—which played the length and breadth of the Mexican border. Next he joined the "Kansas City Rag Pickers," bookings sending him over much of the United States.

In 1934 Mr. Huffor established his home in Dallas where he played with the staff orchestra at radio station WRR, Dallas. In 1942 he moved with his family—his wife, Edith Mendenhall, of Versailles, Ohio, and a son, James Paul, born in 1937—to Fort Worth, where he joined the staff of WBAAP radio station. He was president of Local 72 for five years (1949 through 1953) before becoming traveling representative of the Federation.

Surviving besides his wife and son are a sister, Mrs. Hugh M. Marshall, and an uncle, Dr. Earl Huffor.

HARRY S. CURRIE

Harry S. Currie, former president of Local 11, Louisville, Kentucky, died November 30 at the age of seventy. Mr. Currie served as vice-president of Local 11 from 1947 to 1954, headed that local from 1955 to December, 1963, and was a delegate to the Conventions of the Federation. As president of Local 11, he brought free concerts to parks, hospitals and other institutions, via the Music Performance Trust Funds of the Recording Industries.

During World War I, Mr. Currie was an Army bandmaster with the rank of first lieutenant. He was an orchestra violinist at the old Macaulay's in Louisville and conducted orchestras at the Strand, Alamo and Mary Anderson. He formerly operated a music store there, and during the early 1930's was music director of WHAS. He also worked at the Shackleton Piano Company as advertising director for a time and was a member of the 40 & 8 and the Shrine Kosair Temple, directing their oriental band.

VIOLET (VI) BURNSIDE

Violet (Vi) Burnside, a member of Local 710, Washington, D. C., for twenty-four years and a member of its executive board from 1957 until 1961, passed away on November 19, 1964.

Miss Burnside was born in Lancaster, Pennsylvania, April 19, 1915. She studied at the Juilliard School of Music in New York City and became proficient as a jazz saxophonist. In 1934 she joined The Darlings of Rhythm Orchestra and a year later became a member of The Harlem Play Girls Orchestra,
(Continued on page forty-six)

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Local 255, Yankton, S. D.—Secretary, Gregg Nelson, 204 Broadway St., Yankton, S. D.

Local 327, Baraboo, Wis.—Secretary, Paul Luckey, 123 Fifth Ave., Baraboo, Wis. 53913.

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Guarisco, Frank (Shorty, Whitey), one time member of Local 174, New Orleans, La. May now work as a barber.

Kitman, Jack, p/k/a Jules Keeton, former member of Local 802, New York, N. Y.

Sheaffer, James R., formerly of Michigan.

Sloan, Robert L., former member of Local 46, Oshkosh, Wis., and last known address, 207 La Grove St., Grand Rapids, Mich.

Steele, Chuck, member of Local 47, Los Angeles, Calif.

Watkins, Darnell L., member of Local 635, Lexington, Ky.

Whitney, Gay, former member of Local 56, Grand Rapids, Mich.

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. 07104.

CHARTER ISSUED

A charter has been issued to the musicians in Timmins, Ontario, Canada. Its jurisdiction will be "east of the 82nd Meridian to the Quebec border of the District of Cochrane and the whole of the District of Timiskaming with the exception of the Town of Hearst which is in the jurisdiction of Local 276."

Local 817, Timmins, Ontario, Canada. President: Joe Bilenki, 634 Eyre Blvd., Timmins, Ont., Canada, Phone: 264-7839. Secretary: Mrs. Jeanne Larcher,

521 Hemlock St., Timmins, Ont., Canada, Phone: 264-6225.

The jurisdiction of Local 276, Sault Ste. Marie, Ont., Canada will be as follows: "All the following counties: Algoma, Sudbury, St. Joseph Island, Manitoulin Island and the Town of Hearst in Timiskaming County."

STANLEY BALLARD,
Secretary, A. F. of M.

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Local 10, Chicago, Ill. — Carl O. Kinell, Joseph Memmesheime, Otto A. Muncke, Maynard A. Savage.

Local 11, Louisville, Ky. — Harry S. Currie, Robert J. Forsythe, John D. Riley.

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Local 208, Chicago, Ill. — Alonzo Fox.

Local 216, Fall River, Mass. — John F. Meagher.

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Local 400, Hartford, Conn. — Charles F. Becher.

Local 402, Yonkers, N. Y. — Thomas A. Murray.

Local 403, Willimantic, Conn. — Thomas C. Costello.

Local 423, Nampa, Idaho — Wanda Althaus, Larry Lyon, Frank A. Matcham.

Local 424, Richmond, Calif. — Ralph Nichols.

Local 447, Savannah, Ga. — Arthur W. Harrington.

Local 460, Greenville, Pa. — Florence M. McGill.

Local 468—San Juan, P. R. — Francisco Vidaltaraza.

Local 475, Brandon, Man., Canada — F. G. Cooper.

Local 484, Chester, Pa. — Raymond Hogue, Charles Willoughby.

Local 498, Missoula, Mont. — John J. McGhee.

Local 524, Pasco, Wash. — Ralph Richmond, Charles A. Smith.

Local 536, St. Cloud, Minn. — William Miller.

Local 561, Allentown, Pa.—Lawrence Saylor.

Local 575, Batavia, N. Y. — Arthur G. Taylor.

Local 595, Vineland, N. J. — Charles Festa, Jr., Arthur Unsworth, Jr.

Local 597, Medford, Ore. — Forrest Chapman, Mark A. Green, William Minniear.

Local 601, Daytona Beach, Fla. — Hellmuth Schock.

Local 626, Stamford, Conn. — Sol J. Etelman, Frank Fedeli, Peter Parahus.

Local 627, Kansas City, Mo. — Teddy Stewart, Harry Taylor.

Local 655, Miami, Fla. — Henry F. August, Frank E. Fonda, Joseph B. Goldinher.

Local 657, Painesville, Ohio — Muriel Cairns.

Local 663, Escanaba, Mich. — Wallace J. Stearns.

Local 676, Hudson, N. Y. — Harold D. Niver.
 Local 677, Honolulu, Hawaii — David Burrows, Thomas Carter, Jr.
 Local 689, Eugene, Ore. — William C. Hamilton.
 Local 693, Huron, S. D. — Terry Chaffee.
 Local 717, East St. Louis, Ill. — Samuel J. Shone.
 Local 716, Plainfield, N. J. — Earl W. Brown.
 Local 787, Cumberland, Md. — Clyde R. Sullivan, James C. Winters.
 Local 802, New York, N. Y. — D. A. Antonacci, Harry August, M. Anderson, Joseph Babary, Roy Balch, Albert Best, Robert C. Bollard, Frank Bryant, Alexander Di Cenzo, Pasquale Di Salle, Luciano Fasulo, Frank Fonda, Lloyd Gray, E. K. Greene, H. Gluck, L. E. Gray, H. Haggerty, Mannie Holland, S. Hearn, Henry Jackson, Anton R. Jensen, Bernard Katz, Nicholas Koulikis, P. Kraeuter, Vincent Minecci, Frank P. Montanari, L. Muccigrosso, Ernest Paucke, Andrew D. Pendleton, Donald M. Redmon, David Schnittman.
 Local 806, West Palm Beach, Fla. — Boyd T. Sarman, Sy Visko.

PLACED ON NATIONAL DEFAULTERS LIST

CALIFORNIA

Concord—Local 424:
 Drop Inn and William Lewis, \$270.00, total.
Cucamonga—Local 167:
 Kapu Kai and Carl J. Talley, \$1,272.00.
Los Angeles—Local 47:
 Kaye Agency, Barry (License No. 7089), \$963.62.
San Diego—Local 325:
 Showtime, Inc. and Ralph O'Connor, \$314.16.
San Francisco—Local 6:
 Dean Associates, Sidney (License No. 5182), \$130.80.
Santa Ana—Local 7:
 Folsom, W. H., \$182.80.
 McCallum, R. J. (J. R. McCallum Co.), \$7,682.80.

COLORADO

Denver—Local 20:
 Theater Bar and Lounge, Sam Levitt and Julius J. Sharoff, \$2,660.00.

CONNECTICUT

Waterford—Local 285:
 Stage Coach Steak House, The, and William Tramis, \$622.50.

ILLINOIS

Chicago—Locals 10 and 208:
 Henderson, Finis E., Jr. (License No. 5108), \$100.00.
 Opera House, 20 North Wacker Corporation and Charles Gilbert, \$1,797.28, total.
Dixon—Local 525:
 Dixon American Legion, The, and Louie Mulkins, \$360.00.
Franklin Park—Locals 10 and 208:
 Pepe's and Andy Mastro, \$824.00, total.
Joliet—Local 37:
 Club-Know-Where (Comma, Inc.), and Ted (Henry T.) Zeigler, \$721.50, total.

INDIANA

Muncie—Local 245:
 Murphy's Lounge and Odell Scott, \$200.00.

MASSACHUSETTS

Boston—Locals 9 and 535:
 Louis Showcase Lounge, \$525.00.
Wrentham—Local 343:
 King Philip Ballroom Company and Edbury R. Engren, \$300.00.

MICHIGAN

Flint—Local 542:
 Mavis Lounge and Harold Grauberg, \$81.00.
Muskegon Heights—Local 252:
 Taylor, Howard, \$410.00.

MINNESOTA

Minneapolis—Local 73:
 Freddie's Cafe and Pete Karalis, \$6,703.10.

MISSOURI

St. Louis—Locals 2 and 197:
 Arno, Russ, \$225.00.

NEW JERSEY

Haddon Heights—Locals 77 and 274:
 Quinn, Bob (Robert), \$42.50.
Newark—Local 16:
 Hayes, Clarence, \$480.00.

NEW YORK

Granite Springs—Local 398:
 Chalet, The, and Charles Yost, \$190.00.
Newburgh—Local 291:
 Rhoda Arms Restaurant, The, and Carmine Fortino, \$200.00.
New York—Local 802:
 Lynne, Gloria, \$1,500.00.
Yonkers—Local 402:
 Dulman, Robert, \$364.00.
 Walker, Martin, \$364.00.

OHIO

Cincinnati—Locals 1 and 814:
 3-D-3 Corporation, d/b/a The Penthouse and Dale Murrison, \$300.00.
Columbus—Local 103:
 DeLong, Leonard.
Dayton—Locals 101 and 473:
 Club Apollo, The, and Louis Harakay, \$1,400.00.
Youngstown—Locals 86 and 242:
 Casablanca Night Club and Joseph Bershera, \$724.05.

PENNSYLVANIA

West Hazleton—Local 139:
 Garland, Gabe, Agency (License No. 7410), \$675.00.

RHODE ISLAND

Newport—Local 529:
 Peppermint Lounge, The, and Michael Katraba, \$1,440.00.
Pawtucket—Local 198:
 Warsaw Club and John Bryda, \$50.00.
 Ziggy's Lounge and Zigmund Micek, \$200.00.

WISCONSIN

Madison—Local 166:
 Sigma Chi Fraternity, Richard Galisner and Ken Hamaner, \$110.00.

CANADA

Kamouraska County, P. Q.—Local 119:
 Hotel Laurentide and Maurice Lemieux, \$1,070.00.
Matane, Quebec—Local 119:
 Matane Club and Laurent Benoit, \$1,500.00.

PLACED ON NATIONAL UNFAIR LIST

CALIFORNIA

Chula Vista—Local 325:
 Shangra La Cafe and Andrew Hon.

NEW YORK

Congers—Local 291:
 Bells Restaurant, Fran
Haverstraw—Local 291:
 Wayland Inn.
New City—Local 291:
 Davies Lake Restaurant.
Nyack—Local 291:
 Bobin Inn.
 Luau Restaurant.

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 Robert (Bob) Bullett
SANTA MARIA, CALIFORNIA
 is on
NATIONAL UNFAIR LIST

PENNSYLVANIA

Morrisville—Local 62:
 Sherwood House.

RHODE ISLAND

Woonsocket—Local 262:
 Blackstone Hotel, Saratoga Lounge and Tommy Martello.

WASHINGTON

Seattle—Local 76:
 Tiki Tavern, Gerald F. Moleter and George Stewart.

CANADA

Champigny County, Quebec, P. Q.—Local 119:
 Chateau Nancy and Adrien Asselin.
Toronto—Local 149:
 Andore Hotel.
 Hungarian Village.
 West Indian Federation.

REMOVED FROM NATIONAL DEFAULTERS LIST

ARIZONA

Phoenix:
 Gaddis, Joe.
 LeRonde Club and Gary Daymus.
 Phoenix Coliseum.
 Rathskeller Club.
 Silver Spur, The.
 Zanzibar Club, The, and Lew Klein.

CALIFORNIA

Anaheim:
 Harris Restaurant, The, Vic and Ocky Harris.
Hollywood:
 Zeiger, Hal.

FLORIDA

Tampa:
 Silver Lake Country Club and Carmen Rizzo.

ILLINOIS

Chicago:
 Club Alabam and Gene Harris.
 Little Opera Restaurant, Dr. Borra and Mr. and Mrs. Jan Gbur.

INDIANA

Indianapolis:
 Martinique Lounge, The.

MARYLAND

Salisbury:
 Matherly, Edward.

MONTANA

Glasgow:
 Skylark Club.

NEVADA

Las Vegas:
 Adevans Club, Inc.
 Desert Spa.
 Patio Club.
 Purple Sage Corp., d/b/a Desert Spa.
 Royal Nevada Hotel.

NEW JERSEY

Trenton:
 Heinz's Bar and Gus Heinz.

NEW YORK

Yonkers:
 Westchester Town House.

OREGON

Portland:
 Harris, Vic and Ocky.

WASHINGTON

Port Angeles:
 Lee Hotel, The.

Seattle:
 MacPherson, A. M.

WISCONSIN

Green Bay:
 Jack's Point Bar, d/b/a The Hop and Jack Drankoff.

CANADA

Quebec City, Quebec:
 Baril D'Huitres, Adrien Demers and Victor Paquet.

THE GOLDEN HARP

Livingston, New Jersey

has been placed on the National Forbidden Territory List until further notice.

REMOVED FROM NATIONAL UNFAIR LIST

CALIFORNIA

San Francisco:
 Whisky A Go Go.

CONNECTICUT

Vorwich:
 Roseland Inn Restaurant

ILLINOIS

Peoria:
 Gaslite, The, and Bob Evans.

MARYLAND

Baltimore:
 "Dairyland."

MASSACHUSETTS

Pittsfield:
 Edgewood Motel.

NEW YORK

Mt. Ivy:
 Ivy Manor (Club 202) and Thomas Manulli.

OHIO

Masillon:
 Tigertown Lounge and Herman Downard.

PENNSYLVANIA

Philadelphia:
 Greenberg, Moe.

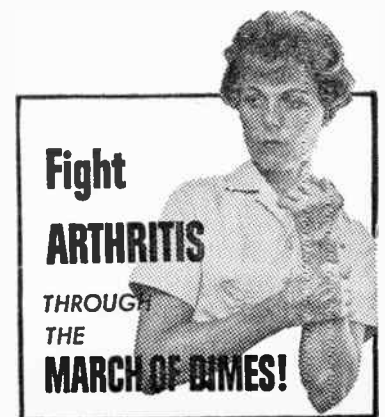
Springfield:
 Fireside Hearth and Sam Caccuitti.

WASHINGTON

Omak:
 Pauls Cafe.
 Schaller, Carl A.

CANADA

Quebec City, P. Q.:
 Chateau Frontenac Hotel.



Of interest in the world of . . .

CHAMBER MUSIC

(Continued from page thirty-one)

opportunity of adding substantially to their income. Incorporated into the Chamber Players are three other groups: the Boston Symphony String Trio, the Boston Symphony String Quartet, and the Boston Symphony Wind Quintet.

The personnel of the Boston Symphony Chamber Players consists of Joseph Silverstein, concertmaster; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Gibson, trombone; Everett Firth, tympani; and Claude Frank, pianist. They gave their inaugural concert November 3, and will give further concerts at the Sanders Theatre on February 7 and March 14.

The Raimondi String Quartet—Matthew Raimondi, Anahid Ajemian, Bernard Zaslav and Seymour Barab—a newly formed New York City chamber group specializing in contemporary music, made its debut in Philadelphia in the auditorium of the University Museum December 4.

The LaSalle String Quartet will give a concert at the Kilbourn Hall of Eastman School of Music, Rochester, on February 2, and on February 23, the Eastman Woodwind Quintet—Mariano, Sprenkle, Hasty, Van Hoesen, and Reynolds—will play there. March 30 will have the Eastman Brass Quintet—Mear, Patrylak, Reynolds, Knaub, and Beauregard—providing the program.

The Carnegie Fine Arts String Quartet of Carnegie Tech (Pittsburgh) formed by faculty members in the Department of Music—Sidney and Teresa Harth, violinists, George Grossman, violist, and Theo Salzman, cellist—will present the last two of three concerts on January 13 and March 3 at Skibo ballroom at Carnegie Tech.

The Rochester Chamber Orchestra, newly formed this season, numbers some thirty musicians, drawn mostly from the Rochester Philharmonic. David Fetler is the conductor. The soloist for its March 7 concert will be violinist Anastasia Jempelis and soprano Linda Clark Anderson.

The Philadelphia String Quartet, artists-in-residence at the University of Pennsylvania, are presenting a series on American composers on the campus this year. Future concerts will be given January 29, February 26 and April 30. The members of the quartet—who are also members of the Philadelphia Orchestra—are Veda Reynolds and Irwin Eisenberg, violins; Alan Iglitzin, viola; and Charles Breimand, cello.

John Wummer, recently retired as solo flutist of the New York Philharmonic, plans to tour as part of the Musical Arts Trio, the other members of which are pianist Joseph Wolman and violinist David Sackson.

A Winter Chamber Music Series (December 15, February 1, March 10) being presented at Hartt College of Music of the University of Hartford (Connecticut) will have at its February concert pianist Raymond Hanson.

The members of the Hartt String Quartet which is performing throughout the series are Bernard Lurie, David Wells, Renato Bonacini and David Schwartz.

The Marlboro Music Festival, the noted Vermont summer chamber music series of which pianist Rudolf Serkin is artistic director, will for the first time offer concert series outside its own summer activities, going to twelve cities in the Eastern United States during the 1965-66 season. The series will be planned and prepared under the guidance of a committee consisting of Rudolf Serkin, cellist Herman Busch, and flutist Marcel Maysse.

A chamber music series has been inaugurated in New York's Biltmore Hotel. The idea is to combine listening with sitting around tables, smoking and drinking. Nightclub prices prevail. A \$4.00 ticket buys a first come, first served seat and a cup of coffee after the concert. Music begins around 8:45 P. M., with drinks being served from 8:00. No food.

The twenty-third season of the Sunday evening chamber concerts at the National Gallery of Art in Washington, D. C., began September 27, 1964, and will continue through June, 1965. These concerts are under the general direction of Richard Bales, now in his twenty-second year in this capacity.

Geoffrey Michaels, Australian violinist, has become a member of the Curtis String Quartet.

The Fine Arts Quartet has two more concerts at the Cleveland Institute of Music this year: on April 21 and 22.

The University of Missouri at Kansas City has two more of its "Five Coffee Concerts" to present, featuring the Mid-America Quartet—Merton Shatzkin and Ginni Eldred, violins; Norman Hollander, cello; and Helen Hollander, viola.

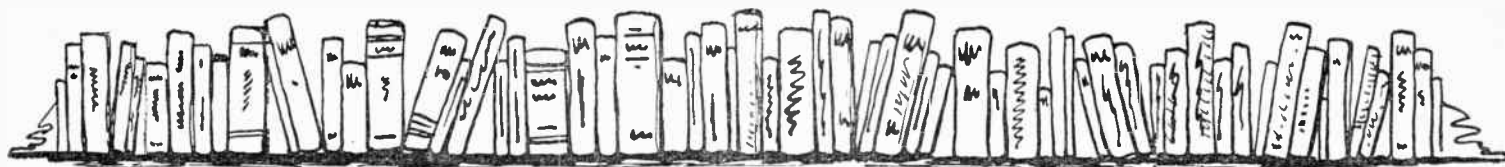
Nicholas Harsanyi is musical director of the Princeton (New Jersey) Chamber Orchestra, twenty-one string players who are augmented by wind and brass according to the program's needs.

The New York Pro Musica, Noah Greenberg, Director, is presenting concerts in the Kaufmann Concert Hall, one a month, until March, when three concerts (Bach) are to be given.



The Beaux-Arts String Quartet arriving at the Osaka Airport for its appearances at the Osaka Festival. Left to right: Alan Martin, violinist; Jorge Mester, violist; Charles Libove, violinist and leader of the quartet; Bruce Rogers, cellist.

Books on the Musician's Shelf



PROKOFIEV, by Lawrence and Elisabeth Hanson. 368 pages. Random House. \$6.95.

This is a split-personality book. The factual material, one has reason to believe, has been carefully assembled, after thorough research. However, the manner of delivering the information is anything but inviting. The eager reader is going to have some difficulty in keeping his appetite sharp for new facts, when sentence after sentence gives him as sauce to the meat of the volume a hard-to-assimilate concoction of mixed metaphors, clichés, and trite observations.

Even the simple fact of Prokofiev's exuberance, for instance, is hard to accept when one must assimilate it in such phraseology as appears on page 193: "For Prokofiev to remain down was against nature and his resiliency soon had solid ground to bite on."

However, biographies of Prokofiev being so few and far between, here is nutriment of a sort—a carefully authenticated set of facts about this remarkable composer from his birth to his death.

NOTES OF A PIANIST, by Louis Moreau Gottschalk. 409 pages. Alfred A. Knopf, Publisher. \$6.95.

Concert artists who tour the country, playing before seas of faces as unvarying as the tides of the ocean, who sleep, eat and catch trains in a life of such monotony that home life by comparison is compacted of adventure—these are the ones who should read this journal of a pioneer pianist who toured our land when pianism was still counted as a parlor trick and its protagonists as jugglers orce removed.

Louis Moreau Gottschalk, America's pioneer pianist, encountered hardships on a par with all-out warfare: water filtering through the roof of his stage coach mired in mud; rats under his hotel bed; beef hard as a bone and coffee, dishwater; pianos minus keys, benches minus legs, back stages minus heating. Yet with all these contingencies it becomes evident that he thought it worth the price. The once-in-a-blue-moon fully appreciative audience, the sense of response, the sense of creation—these balanced all the misery. Even though he knew the conditions would in time cost him his life (they did) he kept on. Perhaps it was the novelty and the hazards themselves which tempted him. Most of all, though, it was for that moment of empathy, that flick of creation, that knowledge that he had brought the realization of music to an audience that had come out only to see gymnastics.

Here is the journal he wrote on trains, on decks of ships, in cramped hotel quarters, wrote to give reality to the flow of passing events. It is genius displayed in yet another

medium. Nowhere has the life of the mid-nineteenth century in the Americas been more vividly portrayed: the neat white New England villages, the carriages filled with school girls, Lincoln's funeral cortege, a festival in Havana. But the book is more than the description of an era. It is an epic of the traveling artist of all times and places.

THEODORE THOMAS: A MUSICAL AUTOBIOGRAPHY, edited by George P. Upton, with a new introduction by Leon Stein. 373 pages. Da Capo Press. \$6.95.

When Theodore Thomas passed away sixty years ago (January 4, 1905) the whole nation went into mourning. Newspapers across the country carried editorials on his achievements. Concert halls in New York, Boston, Chicago, Minneapolis, Cincinnati, St. Louis, Philadelphia, Baltimore, were draped in black. There was reason enough for this display. Thomas had been the Johnny Appleseed of music in America. For twenty-two years he and his touring symphony, enduring the hardships of pioneer traveling, had paved a highway to culture in the United States. "I have gone without food," he wrote, "and I have walked when I could not afford to ride. I have played when my hands were cold, but I will succeed, for I shall never give up my belief that at last the people will come to me, and my concerts will be crowded. I have undying faith in the latent musical appreciation of the American people." The 1882-83 season saw him and his men reaching San Francisco, going one way, coming back another, in a route which comprised seventy-four concerts in thirty cities with music festivals—large local choruses trained, orchestras procured and amplified, new works rehearsed—in twelve of the cities. Newspaper reports, personal reminiscences and diaries summed up the festival in Chicago as the first great sensation in the realm of music vouchsafed a great segment of our population.

In 1886 he conducted the newly formed American Opera Company. It collapsed on tour. "The most dreadful experience of my life," he wrote of it.

Then in 1888, with sponsors backing down, traveling conditions worsening, audiences becoming blasé, he felt he could not go on. "The world is only a combination against any kind of elevation," he wrote. "It combines to pull everyone down to its level and one must fight daily, and every moment, for a respectable standard in anything." When he was at his lowest ebb he ran into an old friend of his in New York City—Charles Norman Fay, a Chicago businessman. They discussed the musical scene at a nearby restaurant and an idea of a permanent orchestra, all his, in Chicago, developed. So back to Chicago Thomas

went, taking with him those faithfuls who had tramped with him through almost a quarter of a century. Chicago finally built a concert hall for him—Orchestra Hall of today. At last this Flying Dutchman of Music had a home.

Eager to have the hall a complete success from the start, Thomas rehearsed relentlessly, even before its plaster walls were completely dry. He contracted a cold but kept on. The cold developed into pneumonia. At last he was forced to lay down his baton.

Here in this book is the whole stark story, told partly by the editor, George P. Upton, partly by Leon Stein in an introduction, partly by Thomas's wife, Rose Fay Thomas, and partly by Thomas himself. A most moving and inspiring volume.

SEED MONEY: THE GUGGENHEIM STORY, by Milton Lomask. 307 pages. Farrar, Straus and Company. \$6.50.

This book is about a family in four metamorphoses, all of them interesting: first, a rabbi's household in the mid-eighteenth century Jewish settlement of Lengnau, Switzerland; second, a mid-nineteenth century clutch of immigrants taking up peddling as a livelihood in the environs of Philadelphia; third, as a fabulously successful clan of mining investors; and, fourth, as the proliferator of foundations which have patterned the whole philanthropic field of America of the twentieth century.

Throughout, the book reads more like a novel than a history: "Meyer Guggenheim was seventy-three in 1901, that being the year when his sons seized control of ASARCO and stepped forward in seven-league boots as it were to make themselves top dogs of the associated world of smelting and mining" . . . "Open-hearted and crazy it is" (i.e. the John Simon Guggenheim Memorial Foundation) . . . "for here is a foundation that says to the artist, the research scientist, the scholar, the composer, the writer—to any man or woman working in the field of the mind and the spirit and sufficiently seasoned to have given some demonstration of his ability: 'Here is a sum of money to help you do whatever you want to do, in your own fashion, at your own speed. If we can be of any further help, please let us know. And if next year or the year after or fifty years hence, something comes of whatever you tried to do with the help of this money, we'd be delighted if you dropped us a card and let us rejoice with you.'"

So the family burgeons in its philanthropies—with its shrewdness and its recklessness, with its integrity and its flamboyance—to be felt in every corner of our economy. This tale in a sense explains America's present status. Read it and do anything but weep.

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JAZZ NOTES

(Continued from page fourteen)

were placed in the time capsule to be buried at the site of the New York World's Fair before the shindig closes next October. . . . New York jazz musicians played a benefit for ailing arranger/pianist Tadd Dameron, who has been hospitalized with heart trouble. Dameron, released for the day by the hospital, attended the affair and even sat in at piano . . . Composer Bill Russo is writing a textbook on composition . . . Richard Maltby's *Threnody*, a tribute to the late President Kennedy, was aired on NBC's "Monitor" on the anniversary of the assassination . . . CBS radio observed the anniversary of Glenn Miller's death with a special broadcast of his music and tributes by bandleaders and singers of his day . . . "The Sweetest Music This Side of Heaven" is the title of a new book—a biography of Guy Lombardo . . . Erroll Garner resumes his college concerts this month in Toronto . . . Pianist Billy Taylor is presenting lecture/concerts with his trio in colleges in the New York area . . . End of an era: Junior's, the New York City bar made famous by jazz musicians, will close its doors for good in 1965 . . . A drum spectacular is scheduled to tour Japan this month. It includes Joe Morello, Louis Bellson, Philly Joe Jones, and Elvin Jones . . . Thelonious Monk heads that way in April . . . Tenor sax man Eddie (Lockjaw) Davis, who left Count Basie's band to go into the booking end of things, left that end of things to go back into Basie's band. . . . Trumpeter Bobby Hackett received a split lip when his car skidded and overturned on the New York State Thruway recently. He's back in action now . . . Saxmen Ben Webster, Zoot Sims and Al Cohn are among a covey of tenors headed for dates in London this year.



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(Continued from page nine)

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
November 17, 1964

Dear Mr. Kenin:

Upon returning to Washington, I received your letter of November 12 and certainly appreciate your congratulations as well as your good wishes.

It was a wonderful victory.

Thanking you again and with kind regards.

Sincerely yours,

FRANK M. KARSTEN,
M. C., 1st Dist., Missouri

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
November 13, 1964

Dear Mr. Kenin:

Thank you very much for your nice congratulatory note of November 10, upon my re-election to Congress.

I want you to know that your generous contribution to my campaign fund was most helpful and that I shall always be grateful to you and your friends and associates.

With best wishes, I am

Sincerely yours,

RALPH J. SCOTT,
M. C., 5th Dist., North Carolina

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
November 5, 1964

Dear Mr. Kenin:

Once again I am saying thank you to you and the Labor organization for assistance in my campaign.

Campaigns are never easy, but the continued support of labor is most reassuring and a great source of pride to me.

Again many thanks, and best personal regards.

Sincerely,

JAMES C. CORMAN,
M. C., 22nd Dist., California

LIVINGSTON, NEW JERSEY
December 7, 1964

Dear Mr. Kenin:

Thank you very much for your congratulations as contained in your letter of November 12, 1964.

Sincerely,

PAUL J. KREBS,
M. C., 12th Dist., New Jersey

NORWALK, CONNECTICUT
October 29, 1964

Dear Mr. Kenin:

Thank you very much for the contribution to my campaign which you sent me on behalf of the American Federation of Musicians.

Your support of my campaign efforts is most appreciated and your confidence in me will be justified. I promise you.

Sincerely yours,

DONALD J. IRWIN,
M. C., 4th Dist., Connecticut

QUINCY, MASSACHUSETTS
September 25, 1964

Dear Mr. Kenin:

The Committee for Re-Election of Congressman James A. Burke would like to take this opportunity to thank you for your assistance during the 1964 Campaign.

Conducting a political campaign is both a physical and financial burden, but through the efforts of faithful friends like yourself, these obstacles are overcome and the end result is indicative of your assistance.

In behalf of Congressman James A. Burke and the Committee may I express our sincere gratitude.

Sincerely,

JOHN F. RYAN, JR.,
Treasurer

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
October 13, 1964

Dear Mr. Kenin:

Please express my sincere appreciation to the members of your fine organization for their generosity and expression of confidence in my campaign. I am confident that victory will be ours in November.

I must say your kind consideration brings me closer to that victory.

Gratefully yours,

DAN ROSTENKOWSKI,
M. C., 8th Dist., Illinois

SALT LAKE CITY, UTAH
October 9, 1964

Dear Mr. Kenin:

Your contribution to the Volunteers for Moss has been received. As chairman of the Volunteers for Moss, I want to thank you for the contribution and assure you that it will be used in an intelligent and realistic manner for the purpose of re-electing Utah's working Senator. When the campaign is over, and the Senator has a little more time, I am sure he will thank you personally.

Very truly yours,

JAMES E. FAUST,
Chairman, Volunteers for Moss

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
September 24, 1964

Dear Mr. Kenin:

Thank you for your very generous contribution to my campaign for re-election to the Congress of the United States. We look for a very hard fight this year so your help is doubly appreciated.

Sincerely yours,

ROBERT J. CORBETT,
M. C., 18th Dist., Pennsylvania

CONGRESS OF THE UNITED STATES
WASHINGTON, D. C.
April 3, 1964

Dear Herman:

I want you to know how very much I appreciate your kind expression of support and friendship. It is most gratifying to know that I have friends such as you, and I cannot thank you and the American Federation of Musicians enough for your assistance and encouragement.

Again, please accept my sincere thanks. My warmest personal regards are yours, and I hope to see you soon.

Sincerely yours,

ROBERT N. GIAIMO,
M. C., 10th Dist., Connecticut

INTERNATIONAL MUSICIAN

JAZZMEN ON THE WAY UP

(Continued from page sixteen)

to transmute the flute fully into a jazz instrument and, in their quite separate ways, both are succeeding. Steig is working on a pungency of sound and fierceness of attack—though also lyrical in certain contexts—which could make a major change in jazz flute conception once it is fully developed.

Among the trumpets, Don Cherry, once an associate of Ornette Coleman, has steadily gained in confidence and individuality. Carmell Jones and Dupree Bolton remain trumpeters to watch, but have not yet been placed in enough sufficiently challenging musical situations. Two young players who already have a considerable reputation are Freddie Hubbard and Ted Curson. Both are solidly grounded technically on their horns, and both keep testing themselves with new concepts of enlarging the expressive range of the jazz trumpet.

Two players among the newer trombonists are particularly impressive. Roswell Rudd, long associated with Steve Lacy and now co-leader of a unit with John Tchicai, is familiar with the whole lineage of jazz trombone, and he brings that strong sense of tradition to his exploratory modern jazz playing. The other is Grachan Moncur III whose playing combines unconventional imagination with a very personal and earthy trombone sound. Also drawing increasing attention is trombonist Phil Wilson, the witty and warm-toned soloist with Woody Herman's band.

Especially powerful creative currents are evident among the younger jazzmen on piano, bass, drums and vibes. In addition to the already well known Cecil Taylor and the continually intriguing Paul Bley, pianist Don Friedman is finally getting some of the credit due him for the cohesiveness of his improvisations and his inventiveness. Friedman is also an unusually probing and individualistic composer.

Pianist Andrew Hill combines a highly resourceful harmonic imagination with a capacity to construct fresh, organically developed melodic frameworks. He is particularly persuasive in lyrical, introspective moods, but he can also swing with depth. Herbie Hancock, Miles Davis' pianist, has become more exploratory in recordings under his own name than he is with Davis, and he too is a pianist to keep track of.

The jazz bass has been an astonishingly fertile field for young players of remarkable eloquence. Ron Carter, also with Miles Davis, is a fascinating soloist as well as a superior rhythm section man. In his earlier work, he also demonstrated brilliant ability at making the cello in jazz much more than just a variation of the bass; and it is to be hoped that Carter will not abandon the cello entirely. (Reports, incidentally, from the midwest indicate that Dave Baker, the former trombonist with George Russell, is making a major contribution on jazz cello—to which he turned when a jaw condition made it impossible to play trombone any longer). Another extraordinary bassist is Richard Davis and a third is Steve Swallow. Also essential to note are Henry Grimes, the growing Chuck Israels (now with Bill Evans), Jimmy Garrison (long with John Coltrane), Art Davis and David Izenson (who has worked with Ornette Coleman).

One of the most original of all young modern bassists is Charlie Haden, who first became known while with Ornette Coleman's combo. Haden is now in San Francisco and has been playing with Denny Zeitlin, a multiply skilled young pianist who is also working full-time as an intern in psychiatry.

With regard to vibists, two men are emerging among the younger players as potential leaders in this field. Gary Burton, who first made an impact because of his unusual technical proficiency, has now disciplined that technique so that it serves distinctive musical ends. He is developing rapidly as both improviser and composer. The second vibist of consequence is Bobby Hutcherson, who is frequently called on for avant-garde record dates. Like Walt Dickerson, another major young vibist, Hutcherson is working toward an extension of the vibes' jazz capacities, both percussively and in a melodic and harmonic sense.

Among the jazz guitars, two Hungarian-born players have achieved considerable attention, Gabor Szabo and Atilla

Zoller. Both play with sweeping lyrical ardor and both also have a firm, relaxed sense of swing. On the west coast, Joe Pass continues to deepen his conception, and Ray Crawford, though seldom publicized, continually impresses musicians with the clarity of his ideas and sound as well as the spontaneous individuality of those ideas.

Tony Williams, Miles Davis' young sideman, continues to dominate the younger drum scene. His breadth of imagination is striking, along with his increasingly free use of time. Williams' beat is implicitly very strong but he creates unusually flexible rhythmic shapes both behind soloists and in his own solos. Williams—along with more and more other drummers—no longer considers it necessary to keep pointing out where the beat is. Instead he pyramids improvisations on the feel of the beat as boldly as any daring young hornman. Sonny Murray, long associated with Cecil Taylor, is even more removed from an explicit time-keeping role than is Williams, and Murray's development should be most interesting to follow. And in terms of traditional drum conception, Alan Dawson of Boston has proved to be a musician of expert technique and consistently sound taste.

There are other young jazz players of consequence for whom there was not sufficient space in this survey. What is clear, in any case, is that there is no lack of new talent of substance in jazz. And accordingly, the years ahead are sure to provide both musicians and listeners with persistent challenges and pleasures. What makes jazz so constantly absorbing is that you never know where these challenges and pleasures are coming from next. Somewhere in the country there are players whose names are unknown to anyone but their immediate musical associates, but by this time next year or the year after, some of them may well be highly visible—and highly audible—in the never-ending flow of change that keeps jazz so vibrantly alive.

Anderson vs. A. F. of M. Action

FENDLER AND LERNER and
HAROLD A. FENDLER
9465 Wilshire Boulevard
Beverly Hills, California
CRestview 1-2156 BRadshaw 2-2161

DANIEL A. WEBER
9808 Wilshire Boulevard
Beverly Hills, California
CRestview 6-6227 BRadshaw 2-94-1
Attorneys for Plaintiffs

SUPERIOR COURT OF THE STATE OF CALIFORNIA
FOR THE COUNTY OF LOS ANGELES

JOHN H. ANDERSON, JR., et al.

Plaintiffs,

vs.

AMERICAN FEDERATION OF MUSI-
CIANS OF THE UNITED STATES
AND CANADA, etc., et al.,

Defendants.

No. 669,990

NOTICE OF CONTINU-
ANCE OF HEARING
UPON PETITION FOR
ATTORNEYS' FEES.

TO THE MEMBERS OF THE CLASS OF PLAINTIFFS, THE
DEFENDANTS AND THEIR RESPECTIVE ATTORNEYS:

PLEASE TAKE NOTICE that by order of Honorable Burnett Wolfson, Judge of this court, dated December 4, 1964, the hearing upon the petition of Fendler and Lerner, Harold A. Fendler and Daniel A. Weber for attorneys' fees as attorneys for plaintiffs in this action, originally set for hearing on November 5, 1964, has been continued to and set for hearing on January 29, 1965, at 11:00 a. m., in Department 7 of the above-entitled court, 111 North Hill Street, Los Angeles, California.

Dated: December 10, 1964.

FENDLER AND LERNER
HAROLD A. FENDLER and
DANIEL A. WEBER
By DANIEL A. WEBER
Attorneys for Plaintiffs

Copies of "Subsidy Makes Sense," which first appeared as a series of articles by Hope Stoddard in the "International Musician," are available for organizations and individuals who are campaigning for Federal Aid to the Arts. Write for free copies to the International Musician, 39 Division St., Newark, New Jersey 07102.

Closing Chord

(Continued from page thirty-nine)

touring extensively with this group until it disbanded in 1942. She then joined the late Bill Baldwin's Orchestra of Washington, D. C. During World War II she toured Europe entertaining our troops with The International Sweethearts of Rhythm Orchestra. Upon returning to the States she formed her own group.

CARL F. MERRIMAN

Carl F. Merriman, a life member of Local 416, Hornell, New York, passed away recently at the age of eighty-eight. He was born June 28, 1876, and was the oldest member of Local 416.

Mr. Merriman was a charter member of the old Local 690 and was instrumental in organizing Local 416 in 1937. He served the latter local as secretary for a time. He played nine instruments, was a former member of the Shattuck Theatre Orchestra in Hornell, leader of a dance orchestra for many years, and owner of a music store.

In February, 1963, he was honored at the annual dinner dance of Local 416 and presented an award for his many favors and services rendered the local.

EDWARD SCHNEIDER, JR.

Edward William Schneider, Jr., a member of Local 507, Fairmont, West Virginia, for twenty-nine years and a member of its executive board for the last seventeen years, died on November 14 at the age of fifty-seven. He was a delegate to several Conventions of the Federation, the first in 1950.

Born July 1, 1907, in Pittsburgh, Pennsylvania, he played violin and sax.

ROSE ANN GRAMMER

Rose Ann Grammer, chairwoman of the executive board of Local 54, Zanesville, Ohio, for the past six years, passed away on December 4 at the age of fifty-four. She joined that local in 1940.

An accomplished pianist and organist, Miss Grammer was well known in the musical circles throughout the southern

part of Ohio. She was a graduate of the Capital University School of Music in Ohio and was equally proficient at playing the classics and the more modern type of music. She had her own combo and was also pipe-organist in one of the local churches.

ROBERT TREVATHAN

Blues pianist Robert Blount (Skipper) Trevathan, a member of Local 65, Houston, Texas, died recently at the age of fifty-two. He came to Houston in April of 1936 and became prominent in the local scene. With verve, imagination, originality and style, he drew listeners and consistently widened his audiences.

SAMUEL G. ANDERSON

Samuel G. Anderson, an officer in Local 17, Erie, Pennsylvania, for more than forty-one years died September 30, 1964.

Born in New York City June 1, 1883, he lived in Erie since before World War I. Here he played in orchestras in the Columbia, Colonial and Warner theaters, and worked with the Al De Marco Orchestra at the Calabrese Club as recently as six years ago.

Mr. Anderson served Local 17 as its secretary for most of the years from 1920 to 1963, with a brief period as president of the local in the middle 1920s. He was a delegate to the Conventions of the Federation from 1920 to 1953.

GEORGE (CORKY) WEISHEIPL

George (Corky) Weisheipl, a member of Local 46, Oshkosh, Wisconsin, and Local 10, Chicago, died July 28, 1964, at the age of fifty-five.

Born in Oshkosh on August 16, 1909, he played trumpet with bands led by Dan Russo, Stan Myers, Charles Straight, Jimmy Green as well as others during the 1930's and 1940's. During World War II he served with the Air Force as a sergeant bandsman. In more recent years he had been a member of various jazz combos, among them the Joe Weis Band, the Roxy River Boat Ramblers, and the Ron Harvey Band.



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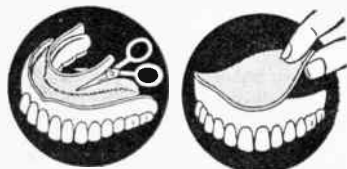
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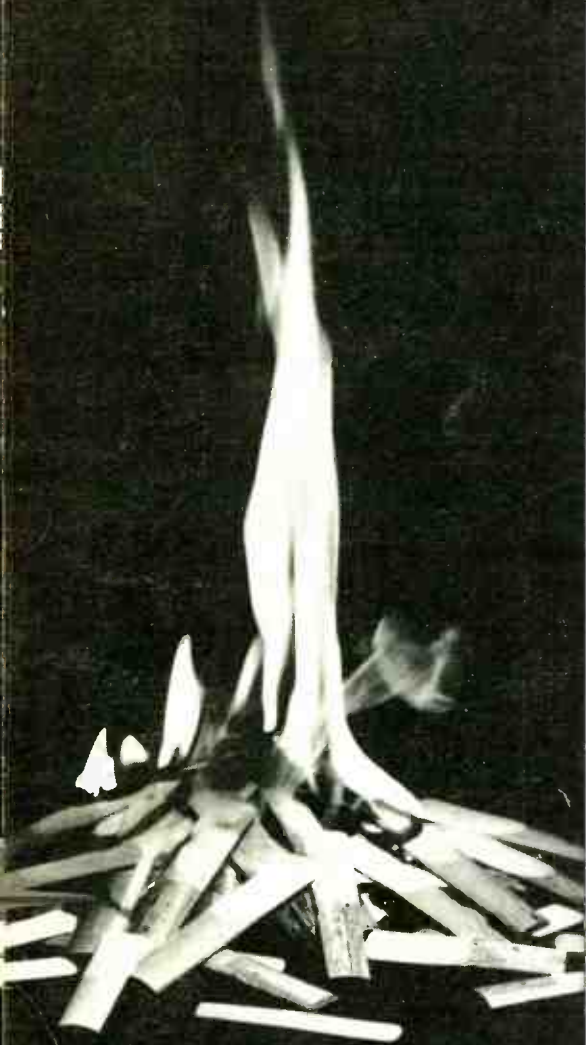
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