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& musician

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NOVEMBER, 1969

A. F. OF M. CONGRESS OF STRINGS, SARATOGA PERFORMING ARTS CENTER



AF of M CONGRESS OF STRINGS



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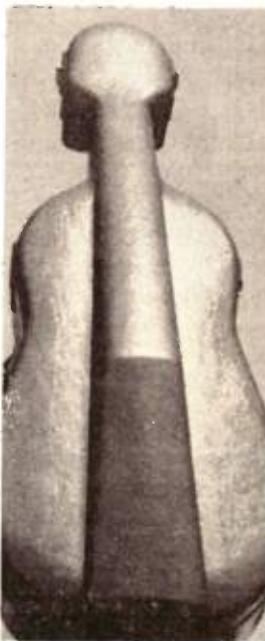
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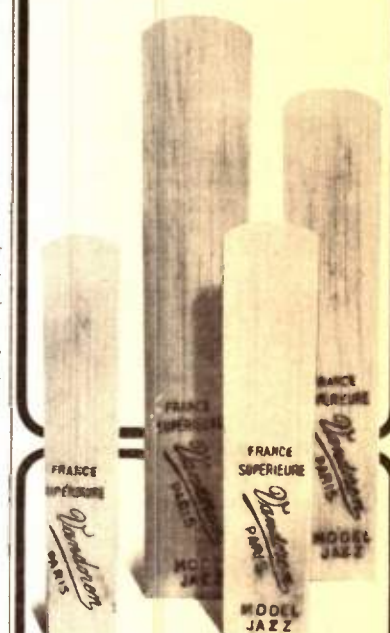
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Labor Presents Case for Tax Justice

Summary of statement by AFL-CIO Pres. George Meany before the Senate Finance Committee on the Tax Reform Act of 1969, presented September 22, 1969.

The 13.5 million members of the unions of the AFL-CIO are, almost without exception, taxpayers. They pay their taxes regularly, payday after payday, through the payroll withholding program. They are loyal Americans; they appreciate the value of government, the services of government, the need for paying for government.

They are willing to pay their fair share.

But they are tired of having to pay the share of other Americans. Specifically, they are tired of paying the share of those Americans whose incomes are greater and whose taxes are lower—the "loophole set" in today's society.

So it is on behalf of the largest organized group of taxpayers in America that the AFL-CIO appears here today as advocates of tax justice. We don't have tax justice today and will not achieve it under the House bill. And the Administration's proposals bear no resemblance at all to tax justice.

The federal tax system is rigged against those whose livelihood comes from the work they do. It is rigged in favor of those whose income results from investments.

This unfair rigging results from the fact that a triple standard is applied to income taxed by the federal government.

The Unfair Triple Standard

One standard applies to wages, salaries, and other forms of so-called ordinary income. This income is taxed in full and, for workers, the tax is regularly deducted from their paychecks.

A second standard applies to income from stocks, real estate, and other so-called capital

assets sold at a profit. Only half of such income is taxed. And under present law the tax can never be more than 25 per cent—even for those in the very top tax brackets.

A third standard is applied to certain forms of income which never even appear on the tax form, such as the interest on state and local bonds, or the income that is washed out by phantom, nonexistent costs as oil depletion, fast depreciation write-offs, and bookkeeping farm losses. This type of income completely escapes taxation.

The wealthier you are, the greater are the opportunities to take advantage of these preferentially taxed or untaxed forms of income.

This triple standard will not be ended through reforms that eliminate or curb some relatively obscure tax dodges affecting a handful of people. Nor will it be ended merely by ensuring that those of extreme wealth and ability-to-pay are called upon to make some contributions to the federal Treasury.

The now infamous twenty-one persons, for example, who paid no taxes at all on their incomes of \$1 million and over, have become a symbol. And, I fear, too many have addressed themselves only to this symbol. Tax measures to ensure that those with astronomically high incomes merely pay some taxes to the federal government fall far short of tax justice.

Justice can only come when:

- The impoverished are completely removed from the tax rolls.
 - There is a meaningful reduction in the relative tax burdens of low and middle-income families.
 - The loopholes of special tax privilege for wealthy families and businesses are eliminated.
- The single most costly loophole and the one that is the prime culprit of unfairness is the capital-gains loophole.

Treasury Loses \$10 Billion Annually

This is not a loophole which applies only to a handful. It is not a loophole which reduces anyone's taxes to zero. And its effect on the tax structure does not give rise to tax-evasion horror stories that can be dramatically illustrated through the media.

Yet, because of the half-tax on capital gains and the zero-tax on such gains passed on at death, some \$30-\$40 billion escapes the tax base, resulting in an annual Treasury revenue loss of over \$10 billion.

And it is a tax preference that says, in effect, the more wealth and income you have, the more opportunities you should be allowed to avoid a fair share of taxes.

The AFL-CIO has continually pointed to this loophole as the major flaw in the tax system. The Treasury study published last February confirms this, saying that the special treatment accorded capital gains is the "most important factor in reducing the tax rates of those with high incomes."

We see no justice to a tax provision which says that a married taxpayer with \$8,000 in capital-gains income should pay a tax of \$354 while a married taxpayer, with the same amount of wage income, should pay \$1,000.

We also recommend taxation of the \$15 billion in capital gains that is passed on annually to heirs without even being mentioned on the income-tax form.

Under the House action, some of the capital-gains loopholes would be trimmed. The House would eliminate the 25 per cent maximum and would extend the holding period for long-term capital gains from six months to one year.

Even with these improvements, capital gains would still remain as the prime factor in eroding the fairness of the tax structure, for unearned income would still be preferentially taxed. And, what is worse the Administration has proposed to weaken even these modest reforms.

If the tax structure is to meet America's standards of fair play, loophole closing must be broad-gauged and substantial. On April 1, 1969, before the House Ways & Means Committee, the AFL-CIO presented a program which we believe would achieve tax justice—a program which would generate some \$15-17 billion in federal revenues from substantial loophole-closing, provide relief to those of low and moderate and middle incomes, and allow some \$8-10 billion to fully fund existing federal programs geared to meeting domestic needs.

Against that background, we think the House bill merits commendation, for:

1. The working poor are

relieved of any federal tax obligation.

2. The hard-working, tax-paying low- and middle-income Americans, who have been forced to bear far more than their just share of the tax burden, have been given a modicum of relief.

3. The single most inflationary pressure in the economy, the 7 per cent investment credit to business, has been eliminated.

4. Some of the loopholes and gimmicks in the tax structure, designed to provide special, unfair tax bonanzas for the very wealthy, have been trimmed, although not eliminated.

Improvements in House Bill Urged

We urge the Senate to improve upon the House action and to reject all proposals, including those of the Administration, which would move the tax structure still further away from America's standards of fair play.

Specifically, we urge the Senate to:

1. Close the capital-gains loophole, ending the major tax preference for unearned income.

There cannot be tax justice as long as unearned income is half-taxed while earned income is taxed in full.

The modest changes recommended by the House are welcome but not enough and the Administration would largely undo the positive action taken by the House.

2. Put an end to the tax abuses of the oil, gas and other mineral industries.

Again the measures taken by the House are welcome ones. They would reduce the depletion allowance, eliminate depletion on foreign oil and gas wells, place a limit on the amount of exploration expenses that can be immediately written off, and end some other abuses such as the carved-out production payment.

End Tax Abuses of Gas & Oil Industry

Nevertheless, of the total revenue that escapes taxation due to the activities of these industries, only one-third would be recovered by the House action.

We recommend the complete elimination of these abuses.

3. Eliminate the maximum-tax provision.

Under the maximum-tax provision contained in the House bill the top tax rate on earned income would be 50 per cent.

This proposal would benefit only those with incomes above \$50,000.

It would serve to provide an uncalled-for tax bonanza of \$100 million to top corporate executives, doctors, lawyers and others whose income comes from astronomically high fees and salaries.

The Administration has strongly endorsed this proposal. It reflects a cynical philosophy that if taxes on the wealthy are cut, they won't try so hard to find loopholes. Such a philosophy makes a mockery of tax-reform efforts. We cannot subscribe to it and we strongly condemn it.

4. Strengthen the minimum-tax provisions of the House bill.

The so-called Limit on Tax Preferences (LTP) proposed by the House and the weaker version offered by the Administration are prime examples of reforms addressed solely to symbols.

Both the House and the Administration versions would limit the amount of certain types of income that can be completely tax-exempt to no more than half of total income plus \$10,000. Thus, the more the income you have, the more can be tax-free.

What's more, if you fail to shelter all your income in one year, you can keep trying for another five.

Under the House bill, though a wealthy individual affected by the LTP would by no means pay his fair share of taxes, he would pay some.

Under the Administration proposals, since state and local bond interest would not be recognized as income under the LTP, some wealthy individuals would still escape scot-free and pay no taxes at all.

The AFL-CIO has proposed a 25 per cent minimum tax on exempt income in excess of \$10,000 for individuals and \$25,000 for corporations—regardless of the amount of the taxpayer's ordinary income.

5. Strengthen and improve other measures contained in the House bill.

For example:

- Interest on state and local bonds should be taxed in full with the federal government guaranteeing the bonds and

(Continued on page twenty-nine)

Woll Elected Chairman of ULLICO



J. Albert Woll

J. Albert Woll, who is presently the General Counsel of the AFL-CIO, was elected Chairman of the Board of The

Union Labor Life Insurance Company at the Company's recent Executive Committee Meeting. He fills the vacancy created by the death of former Chairman Edmund P. Tobin.

Mr. Woll has been closely associated with The Union Labor Life Insurance Company almost since its formation. For the past fifteen years he has served on the Company's Board of Directors and has been a member of its Executive Committee since 1956.

In nominating Woll, William Schnitzler, former Secretary-Treasurer of the AFL-CIO, called attention to his long and close association with the new Chairman and extolled him as a man of integrity and ability who is eminently qualified to fill the important office of Chairman.

At the 1965 Convention of the American Federation of Musicians, Article 2 of the By-laws dealing with "Local Work Dues Equivalents" was amended to the extent that a traveling member has the option of either paying his work dues equivalents by means of (1) a deduction authorization directly to his leader or (2) directly to the local union. It would also make clear that non-payment of such work dues equivalents by one or the other methods subjects a traveling member to a fine of not less than \$10.00 nor more than \$450.00 and/or expulsion.

Stanley Ballard,
Secretary-Treasurer



Hans Beer



Walter Ducloux

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Harold Glick



Jacques Singer

CONGRESS of STRINGS

The Congress of Strings program, launched eleven years ago, is a unique example of how a labor union can combine its responsibility to its members with its responsibility to the country and culture of which it is a part.

Over the years the American Federation of Musicians, along with many of its locals, has received wide recognition for its efforts in helping gifted young people further their instrumental study. At least one alumnus of the Congress of Strings program is performing regularly with every major symphony orchestra in the country. Many other students have gone on to prominent musical institutions, colleges and universities.

The 1969 Congress of Strings program was particularly successful and rewarding and has added even more accolades for the Federation. As in the past year, the program utilized two separate campuses with sixty talented string instrumentalists from all sections of the United States and Canada, between the ages of sixteen and twenty-three, located at the Saratoga (New York) Performing Arts Center (June 30 to August 21) and a like number headquartered at the University of Southern California in Los Angeles (June 23 to August 15).

Richard Burgin, internationally known concertmaster and professor of music at Florida State University, was musical director of the program at the Saratoga Performing Arts Center and Hans Beer, a faculty member at the University of Southern California, directed the program on the West Coast.

Drawn from the nation's major symphony orchestras, the Congress of Strings faculty members at the Saratoga Performing Arts Center included Ruth Posselt, concert artist; Leonard Posner, concertmaster, Dallas Symphony; John A. Di Janni, principal violist, Metropolitan Opera Orchestra; Theodore Salzman, professor, Carnegie Institute of Technology, and former principal cellist, Pittsburgh Symphony; and Warren Benfield, double bassist, Chicago Symphony.

Faculty members at the University of Southern California were Hyman



Skitch Henderson



Morton Gould



Richard Burgin

Goodman, former concertmaster, Toronto Symphony; Henry Siegl, concertmaster, Seattle Symphony; Harold D. Klatz, former principal violist, Dallas Symphony; Barry Green, principal bassist, Cincinnati Symphony; and Dudley Powers, faculty member, Northwestern University, and former principal cellist, Chicago Symphony.

Besides regular studies and daily practice sessions, the students also participated in one of the Congress of Strings orchestras, presenting a series of public concerts with noted guest conductors. This year the students were fortunate in being able to perform under the direction of Skitch Henderson, Richard Burgin, Morton Gould (at Saratoga), Jacques Singer, Walter Ducloux, Harold Glick and Hans Beer (at Los Angeles).

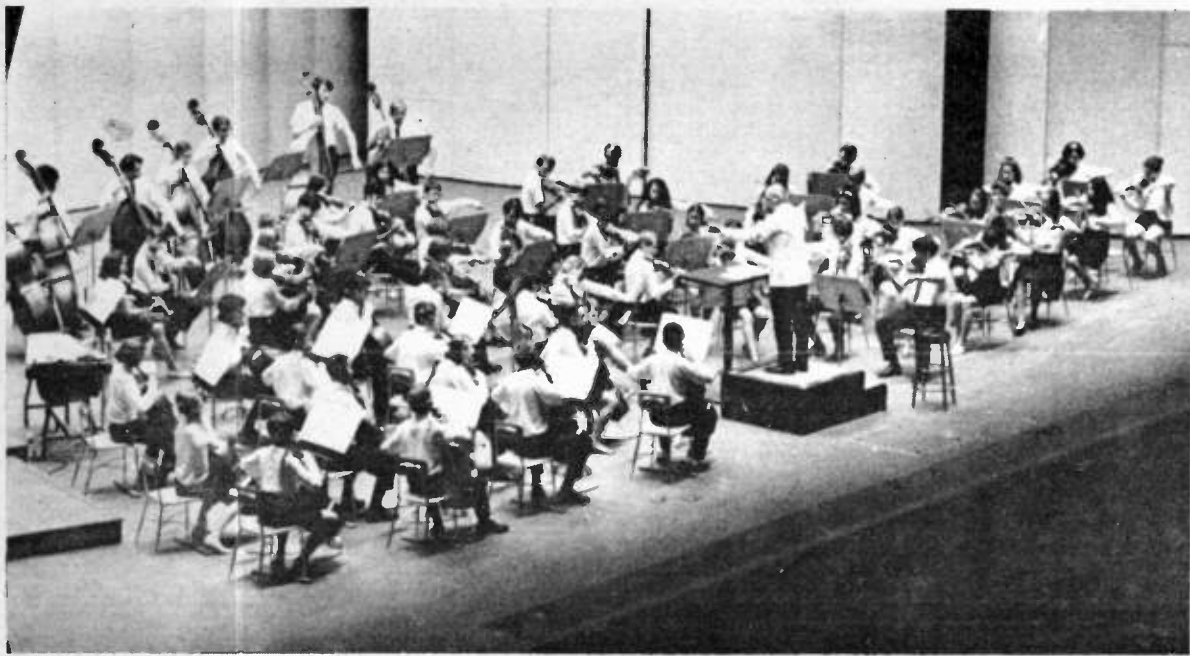
Those A. F. of M. locals and conferences which helped provide one or more scholarships should be particularly gratified with the results of this year's stimulating eight-week program. Among the contributors were:

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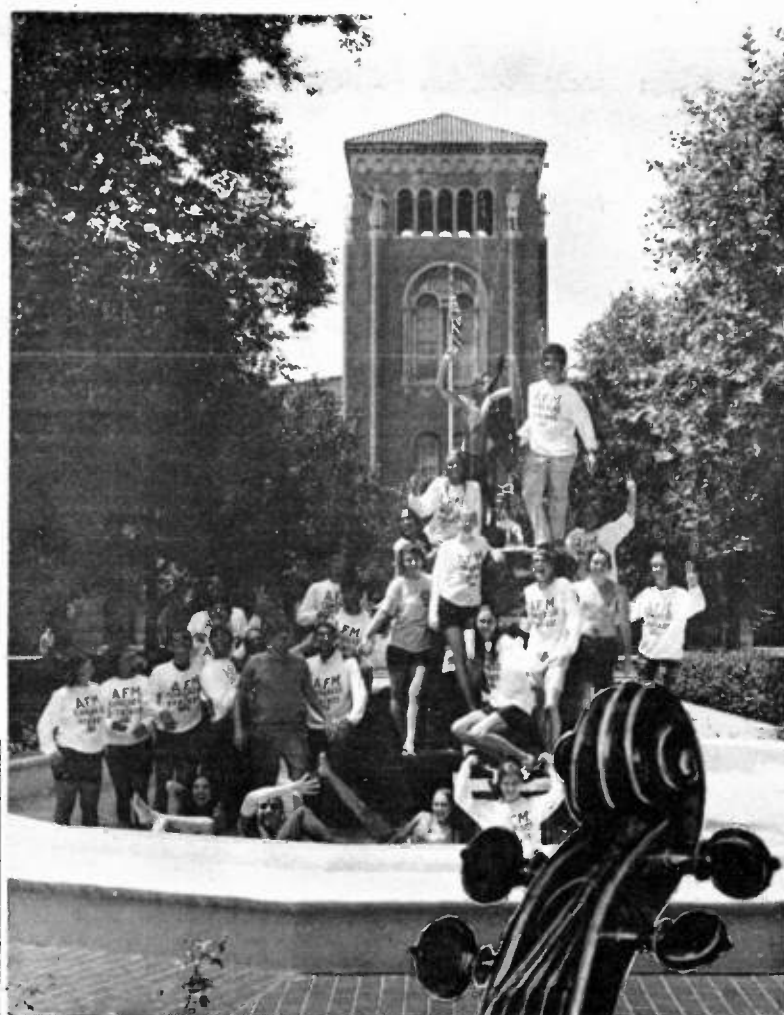
The program given by the Congress of Strings Orchestra at the Saratoga Performing Arts Center under the direction of Morton Gould received high praise.

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 Local 777, Grand Island, Nebraska
 Local 802, New York, New York
 Local 809, Middletown, New York
 Local 815, St. John, New Brunswick, Canada
 Michigan State Conference
 Midwest Conference
 New England State Conference

Northwest Conference
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 Western Conference

Without the financial support given by the many A. F. of M. locals plus the keen interest in selecting talented musicians, the Congress of Strings program would not be possible. The Federation also owes a

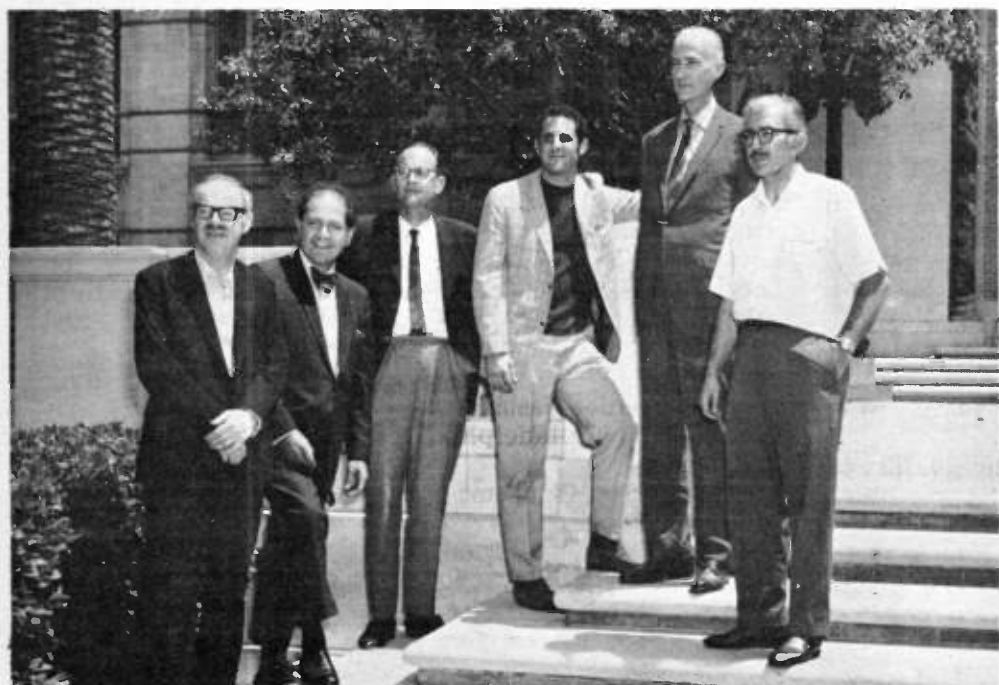
special debt of gratitude to the Rockefeller Foundation which in 1966 granted \$60,000 to this program to help meet future goals. In addition, praise should be accorded International Secretary-Treasurer and Congress of Strings Project Director Stanley Ballard who has given unstintingly of his time and effort to the achievement of the successful 1969 program.



It's not all serious music study at the A. F. of M. Congress of Strings as is demonstrated by this happy group at the University of Southern California.

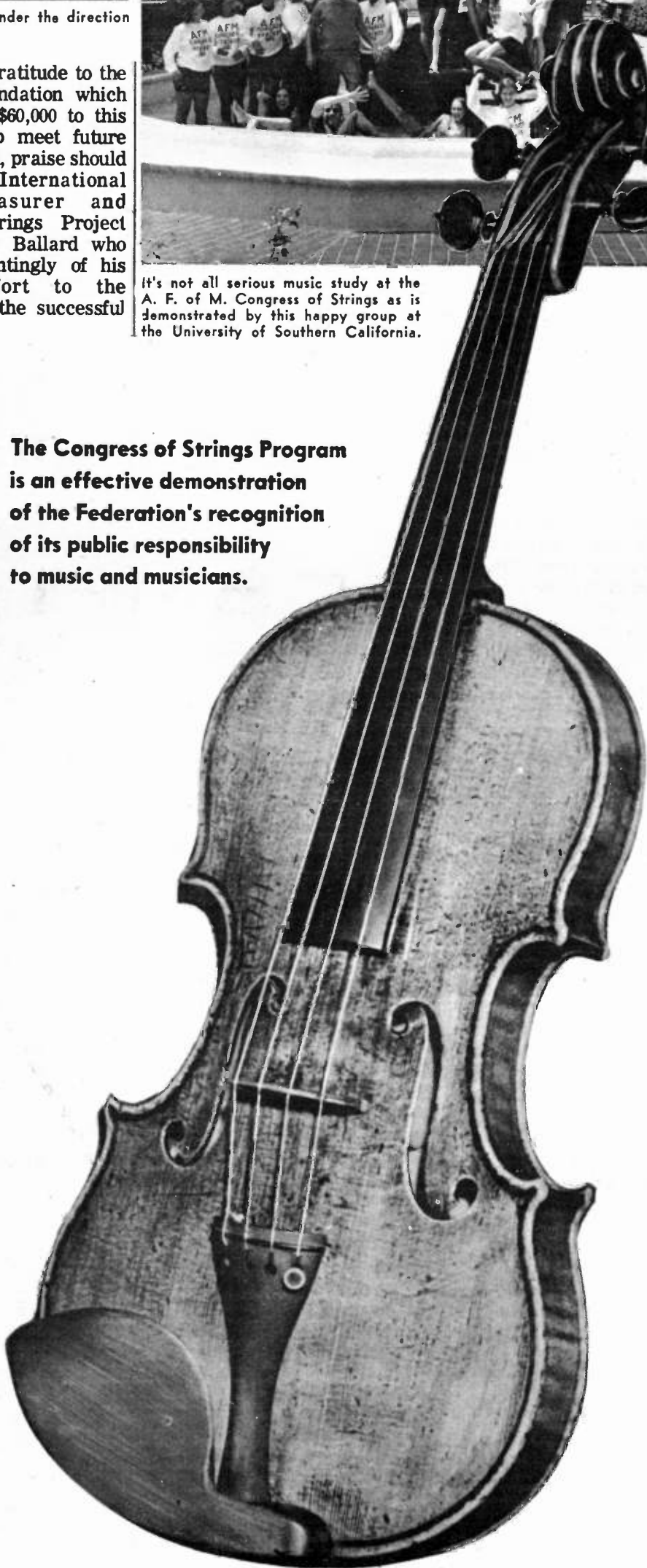


Congress of Strings faculty members at the Saratoga Performing Arts Center, left to right: Leonard Posner, concertmaster, Dallas Symphony; musical director of the program Richard Burgin, internationally known concertmaster and professor of music at Florida State University; Ruth Posselt, concert artist; Theodore Salzman, professor, Carnegie Institute of Technology; and former principal cellist, Pittsburgh Symphony; Warren Benfield, double bassist, Chicago Symphony; and John A. Di Janni, principal violist, Metropolitan Opera Orchestra.



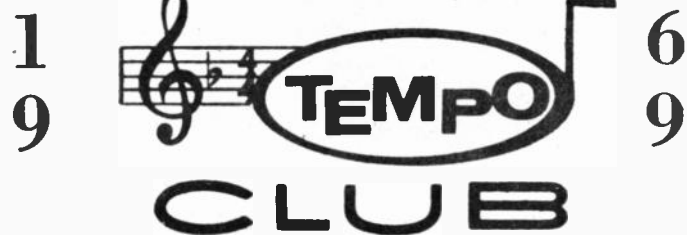
Faculty members at the USC Congress of Strings, left to right: Hyman Goodman, former concertmaster, Toronto Symphony; Henry Siegl, concertmaster, Seattle Symphony; musical director of the program Hans Beer, a faculty member at USC; Barry Green, principal bassist, Cincinnati Symphony; Dudley Powers, faculty member, Northwestern University, and former principal cellist, Chicago Symphony; Harold D. Klatz, former principal violist, Dallas Symphony.

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TEMPO Clubs are being established in many locals of the American Federation of Musicians. The Program contemplates a contribution of one dollar per year per member, for which the member will receive a year's paid up card in the TEMPO Club. The aims and objectives of the TEMPO Club are to unite all members of the A. F. of M. into various local clubs which will have one purpose in mind, TO PROMOTE LIVE MUSIC. To achieve this purpose, the Federation must solicit and maintain strong Congressional communications with all the Congressional representatives who will introduce and promote legislation favorable to the professional musician. TEMPO has achieved many gains in the past and now we must advance this program on a higher plateau and make efforts to unify over 300,000 professional musicians into one single unit, TEMPO Club members.

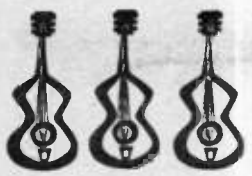
To function only on a non-partisan basis, TEMPO Clubs will seek assistance from members of Congress, regardless of party affiliations. Favorable legislation in Washington will greatly enhance the economic status of the professional musician.

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1969 TEMPO Club Cards Are Now Available



At the Florida Conference of Musicians held September 28 at the headquarters of Local 806 in West Palm Beach, Florida, a topic discussed at length was the TEMPO program. Shown in the photograph at the left are (left to right) Peter Chase, Secretary of Local 806; Jay Lee, chairman of that local's TEMPO Committee; Glenn Young, President of Local 806; and J. Martin (Marty) Emerson, International Executive Board member and Secretary of Local 161-710, Washington, D. C. In the photograph at the right, Edward Flynn, Secretary of Local 729, Clearwater, Florida, joins the group and also contributes to TEMPO.



By Don DeMicheal

Mike Bloomfield

Rock-pop success has more than once crippled the musical potential of its recipient. Fame and money have a way of halting the search for quality. And this is the real tragedy of American music — too many talented young musicians, blinded by their own and other's success, forget about music.

Mike Bloomfield, a rather extraordinary guitarist, has tasted the fruit — both the bitter and the sweet — of such success, but unlike others, he has continued to grow and mature as a musician. At twenty-six, he is almost without peer among the young white musicians who have chosen the blues as means of expression, and his long-lined, keening solos have won him the adulation of fans and the admiration of other musicians.

Despite his position as a major blues soloist, Bloomfield has retained a humility about music and his role as a musician that many of his fellows (and followers) lack.

"I love the idea of complementing another musician," he said recently. "I love to play behind him and give him a nice framework to play off. That's what the old blues guys used to call a second guitar or accompanist — a complementor. It's playing the right background; it's the vehicle for you to do your thing on, the proper and correct one. It's the sugar in your coffee. I like that in music. I like a whole band to play that way — that's how a band should play. I find so much music today has too many extraneous things to it. It's much too busy. I was especially guilty of that in the bands I played with — there were too many things put in just for the sake of filling up space where it's much better to have space. I like music with space in it, plenty of breathing space."

Among the bands Bloomfield has played in are two of the worthwhile ones that have come out of pop music in the last few years: The Paul Butterfield Blues Band, which grew out of Bloomfield's long association with Butterfield in Chicago, and The Electric Flag, which Bloomfield formed about three years ago (he left it soon after, however). Both bands were departures from the pop-group norm of the time because they used horns in addition to amplified string instruments and percussion.

"We were the first big-time media, famous rock bands, to add horns," he recalled. "But certainly for

years and years, there've been Kansas City boogie bands, shuffle bands — and they're rock bands to me... you know, Joe Turner, Joe Houston and Bullmoose Jackson. God knows, the only thing I wanted to do with horns was to have them play in the strict old genre of Louis Jordan — that's good enough for me. I wasn't interested in having them play jazz or anything."

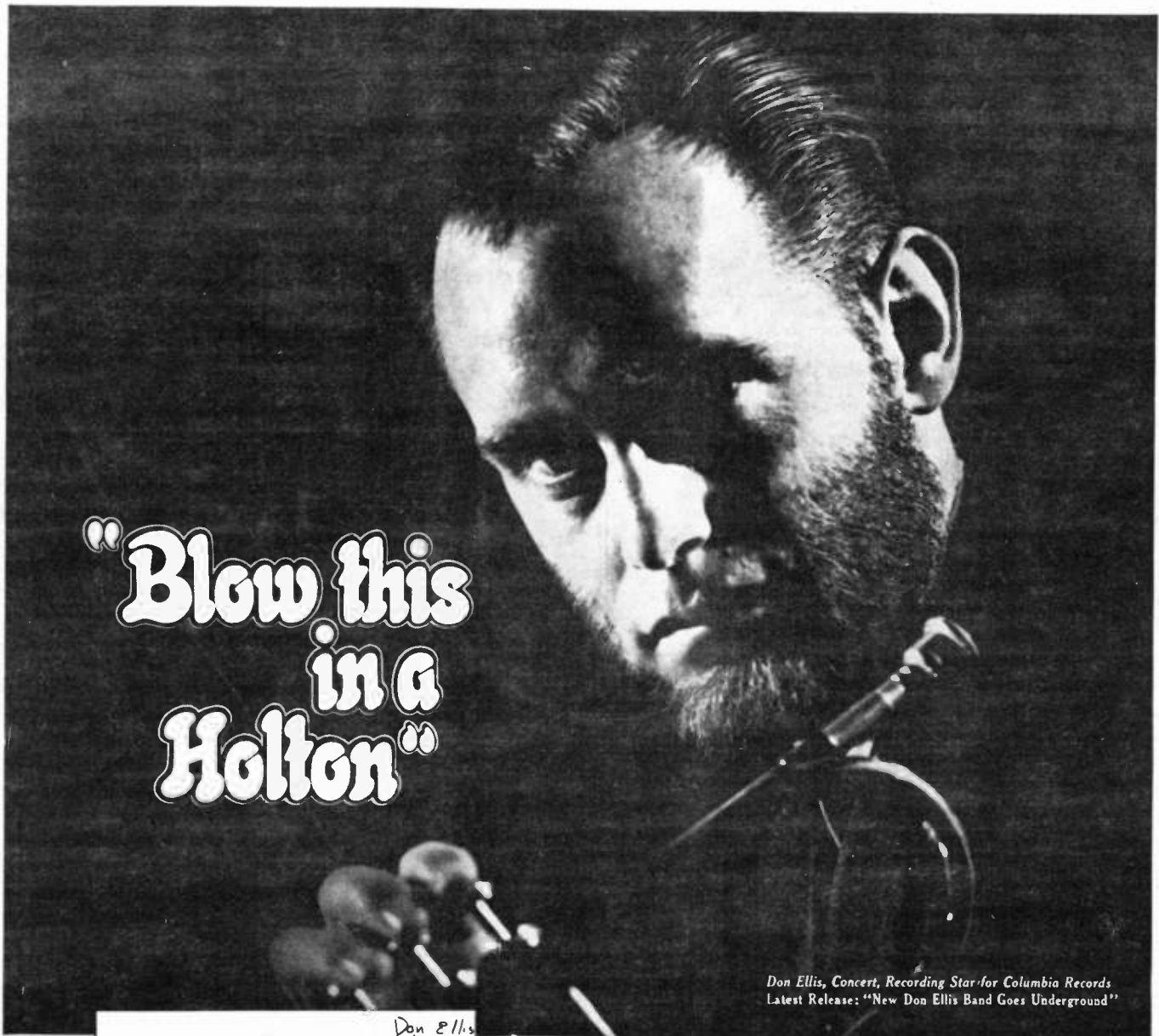
The long road to musical

maturity began for Bloomfield in his native Chicago when he received a guitar because his cousin had one. (Bloomfield comes from a wealthy family, and one can imagine how keenly parts of the family kept up with each other.) By the time he was sixteen, Bloomfield was working with rock'n'roll bands on the city's north side. Besides rock, however, he also began to hear the call

(Continued on page twenty-five)



Mike Bloomfield



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Increased Wages and Benefits for Symphony Musicians

(The present article on the Boston Symphony Orchestra is the nineteenth in a series of articles dealing with the development of major symphony orchestras in the United States and Canada and increased wage scales and benefits for their members that have been negotiated between A. F. of M. locals and orchestra managements.)



While studying in Vienna in 1857 a young Bostonian, Henry Lee Higginson, wrote to his father: "As everyone has some particular object of supreme interest to himself, so I have music. It is almost my inner world: without it, I miss much, and with it I am happier and better."

For twenty-four years Mr. Higginson cherished a plan which he was finally able to realize: to establish a permanent orchestra in Boston. This same man guided it personally and paid all its debts from his own pocket for nearly forty years. Thus the Boston Symphony Orchestra enjoyed the great

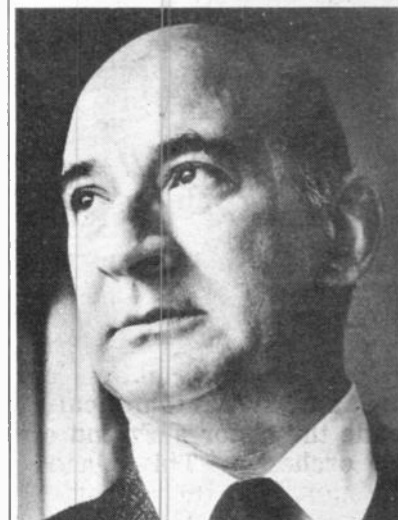
advantage of growing to full maturity with a freedom from serious financial struggle. When the time came, however, the citizens of Boston were ready to accept and support the orchestra.

The first concert took place in the Boston Music Hall on October 22, 1881.

Twenty programs were presented the first season under the direction of George Henschel with a recorded total of 83,359 persons in attendance.

Wilhelm Gericke succeeded Mr. Henschel as conductor; Artur Nikisch, Emil Paur, Karl Muck, Max Fiedler and Henri Rabaud were the orchestra's music directors prior to the appointment of Pierre Monteux in 1919. The latter conductor gave the symphony concerts life in a new direction by greatly widening the range of the programs.

A new era began with the advent of Serge Koussevitzky in 1924. For twenty-five years the names of the orchestra and its conductor seemed in-

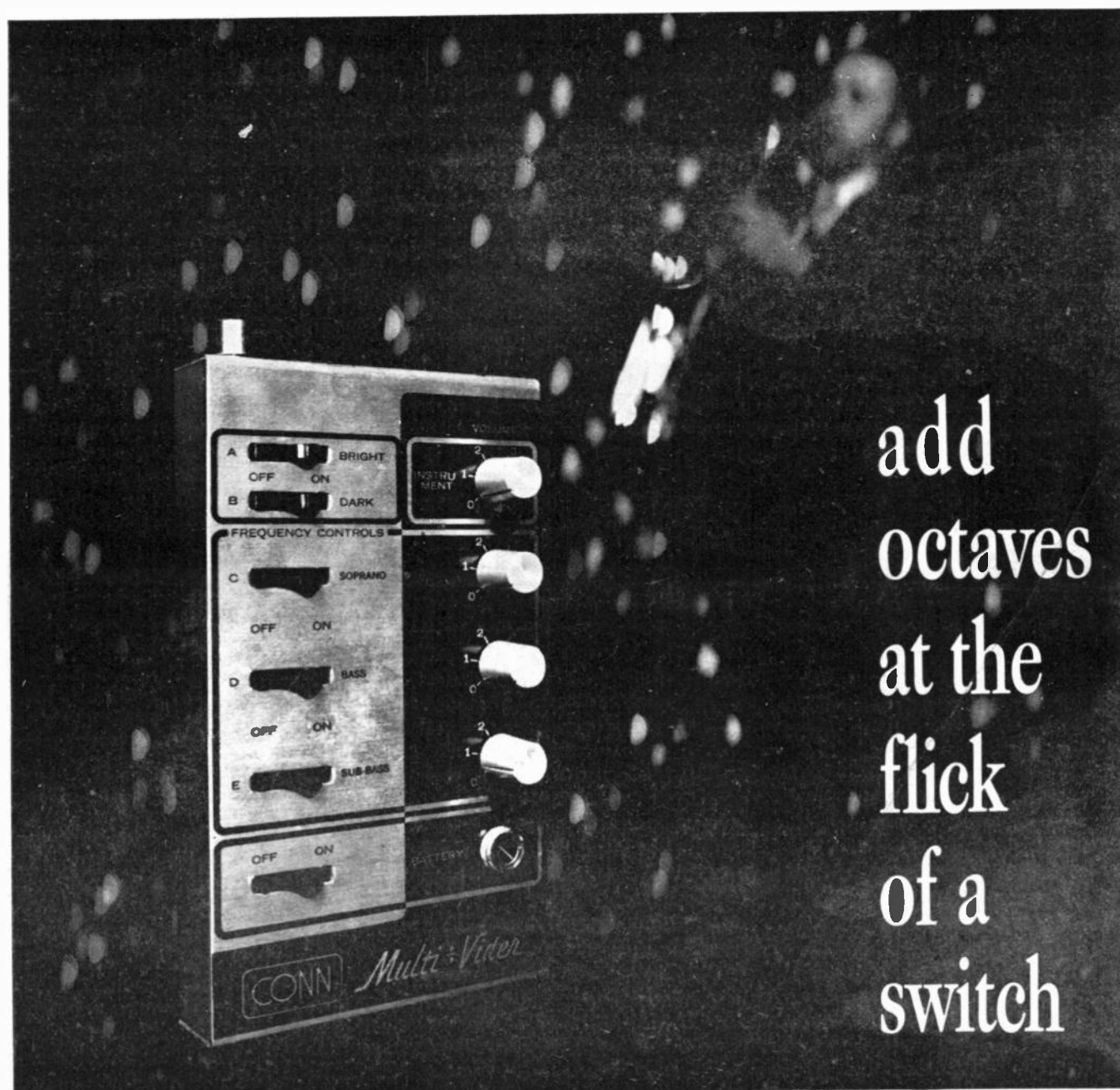


William Steinberg

separable. During his reign the orchestra's recordings, begun in 1917, appeared with more and more frequency, as did regular radio broadcasts of its live concerts. In 1930 the free Esplanade Concerts on the Charles River embankment were initiated under the leadership of Arthur Fiedler, who, that same year, became conductor of the Boston Pops concerts. In 1936 Dr. Koussevitzky and the orchestra played their first summer concerts in the Berkshire Hills, and in 1938 they began their annual summer residence at the now famous estate of Tanglewood, in Lenox, Massachusetts. All these avenues quickly increased the orchestra's audiences by the tens of thousands. Then in 1940 Dr. Koussevitzky realized his dream of many years when the orchestra founded the Berkshire Music Center at Tanglewood. This summer academy of music for young advanced musicians further increased the Boston Symphony Orchestra's influence throughout the world.

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INTERNATIONAL MUSICIAN



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Boston Symphony Orchestra, William Steinberg, Musical Director.

extra financial responsibilities, which naturally resulted, all played a part in the development in the method of support of the orchestra. From the beginning, of course, there had always been the basic funds provided by the sale of tickets, but a yearly deficit resulted which, as previously stated, was paid by Mr. Higginson from his personal funds until 1918. In the next sixteen years a handful of Boston citizens helped the Trustees to erase the annual deficits. By 1934 however, private fortunes had dwindled to a marked degree and the Trustees conceived the idea of the Friends of the Boston Symphony Orchestra, whereby a contribution of any amount automatically made the donor a Friend of the orchestra. This placed the support of the orchestra directly in the hands of its audiences and admirers in Boston and elsewhere, making it completely a public trust. There have been the additions of a strong endowment fund and income from recordings, but the Friends of the Boston Symphony Orchestra still constitute a major source of support, contributing as much as \$350,000 annually in recent years.

Dr. Koussevitzky retired as music director of the orchestra in 1949, but continued as director of the Berkshire Music Center until his death in 1951.

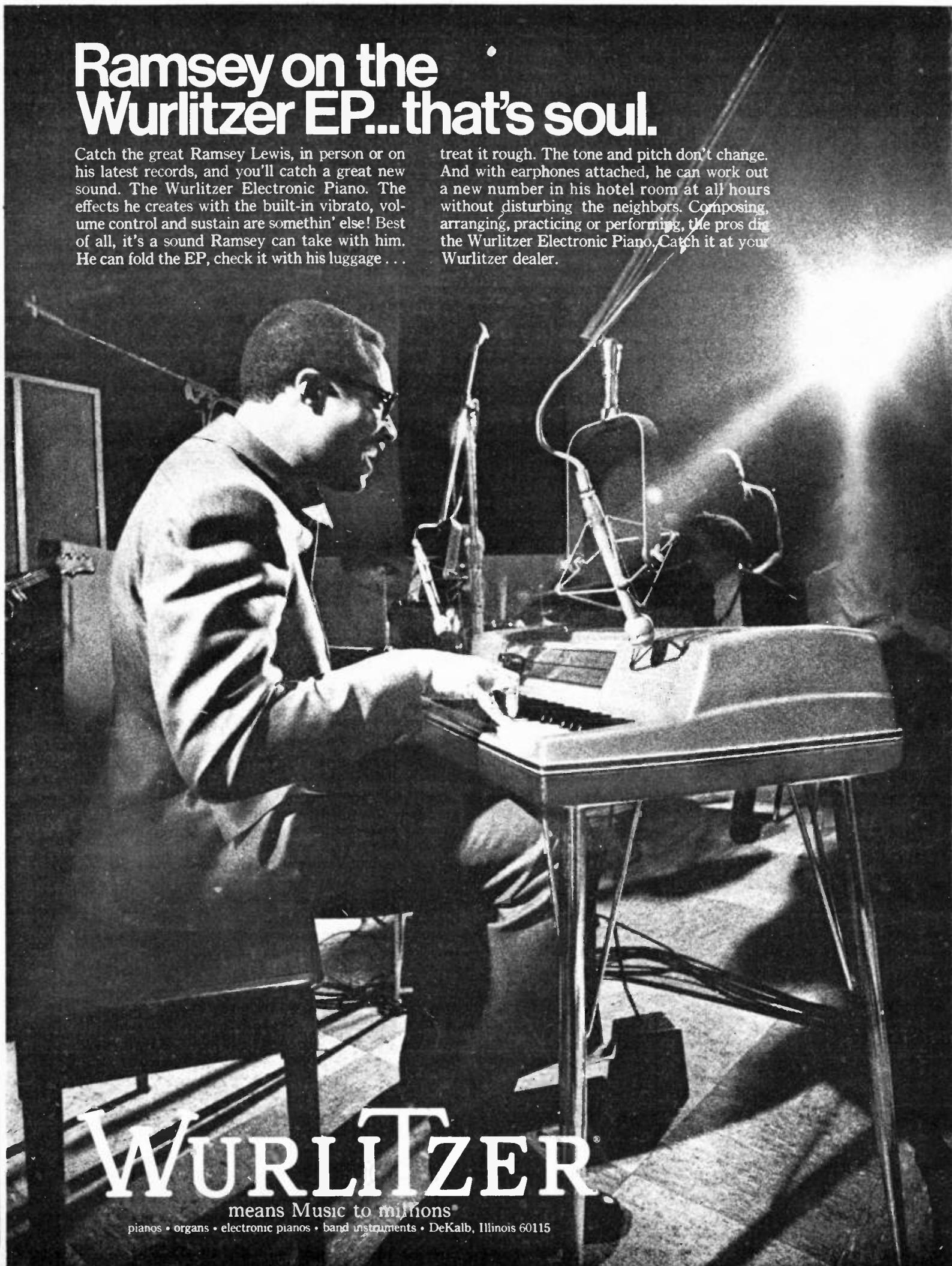
Forthwith Charles Munch began his thirteen year tenure as music director of the orchestra in the autumn of 1949. He extended the policy of giving strong support to the music of contemporary composers and introduced much music from the French repertoire to this country. During Mr. Munch's term the orchestra made its first tours abroad, under the auspices of the United States Government. In 1951 he restored to the public the privilege of hearing the orchestra in open rehearsals, a practice which Mr. Higginson had inaugurated during the early days. The proceeds from these open rehearsals, of-

(Continued on page twenty-four)

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THE POP and JAZZ SCENE

by BURT KORALL

JOHN SEBASTIAN RETURNS

John Sebastian, formerly leader of the Lovin' Spoonful, resumed his career as a performer in September. After two years devoted to writing music for films — *The Magic Christian* and *What's Up, Tiger Lily?* — and the Broadway theater — *Jimmy Shine* — he played an engagement as a soloist at the

Bitter End in New York City. His unscheduled appearance at the Woodstock Music and Art Fair this summer, the response he elicited and the pleasure it brought him, motivated the multi-faceted musician to make his move.

During the Bitter End stand, Sebastian sang new and old songs, most of them his own,

accompanying himself on guitar or electric piano. "He has a warm voice that alternates between a lovable whisper and a nasal country moan," *New York Times* reviewer Mike Jahn noted. "His songs deal with concrete, simple thoughts about the good things and some of the sad things of life."

The son of the great harmonica virtuoso who bears the same name, John Sebastian is warmly remembered for two of his songs that the Spoonful made famous: "Summer in the City" and "Do You Believe in Magic?"

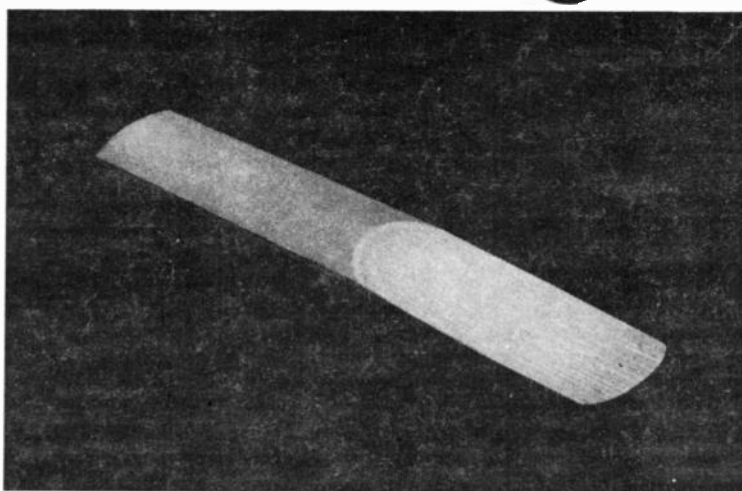
ITEMS

Dizzy Gillespie, who recently signed to tour Sweden's folk parks next summer, appeared with blues monarch B. B. King at New York's Fillmore East, September 15. The trumpeter along with two other jazzmen — tenor saxophonist Pharoah Sanders and bassist Ron Carter — jammed with King and his backup band: Sonny Freeman

and the Casuals . . . Harry Nilsson, better-known to pop fans as Nilsson, composed the background music for thirteen episodes of *The Courtship of Eddie's Father*, an ABC-TV situation comedy that made its debut on the tube in September . . . Veteran jazz singer Anita O'Day has an acting role in the MGM film, *False Witness* . . . Drummer Max Roach and his wife, singer-actress Abbey Lincoln, performed during the Shiraz-Persepolis Festival in Iran in September . . . The Committee for Preservation of Dixieland Music presented clarinetist Jim Beatty and the Original Dixielads in two concerts, September 28 and 29. The site of the sextet's performances: Gordy's in Jamestown, New York.

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JAMES BROWN TO COOL IT

James Brown, soul music's top attraction, has announced his intention to retire from the personal appearance circuit before next July 4. "I'm tired, man," he told *Billboard's* Memphis correspondent James D. Kingsley. "I will probably keep recording but the personal appearances will be halted."

Involved in a number of business ventures in and out of the music scene, the singer in all probability will devote much of his new-found free time to them. TV seems a likely medium for Brown to continue to expose his talent and personality and interests. In the past, he has turned down offers to have his own show and refused to appear in several films as well, with the explanation that they didn't permit him adequate freedom to be himself. Brown, however, has been on TV talk shows and one or two prime time programs.

ITEMS

New York's Greenwich Village, always a cauldron of pop activity, gives indication of growing even more heated. Salvation, the Sheridan Square discotheque, turned to a live policy three evenings a week (Tuesday, Wednesday and Thursday), beginning September 10 with Jimi Hendrix and his new band. The Cafe Au Go Go is in the midst of a revival under the guiding hand of Richie Havens. Several leading pop acts, including Grateful Dead, Janis Ian and Blood, Sweat and Tears, are booked. The nearby Gaslight Cafe also has gone back to presenting "name" performers . . . Pianist Erroll Garner was honored, September 17th, in Indianapolis by the city's mayor, Richard Lugar. The Indiana metropolis' chief exec presented Garner with the keys to the city and declared the day in the veteran jazzman's honor . . . Ken McIntyre, the well-known modern jazz reed man and composer, has been named assistant professor of music at Wesleyan University, Mid-

(Continued on page twenty-six)

INTERNATIONAL MUSICIAN

Art Hodes

By Charles Smith

Whenever the term "Chicago Jazz" is mentioned, there is one name which becomes immediately synonymous with that particular school. It belongs to a quiet, sensitive, rather slender man who perhaps did more to create and shape this style than any other pianist.

When Art Hodes came to Chicago from Nikoliev, Russia, with his parents, at the age of six, little did he realize that he would visualize, from within his mind and feelings, a manner of traditional jazz which would have his name stamped upon it from the very beginning, and which would remain as vital and strong through the years as the first notes played in the new expression which rapidly became known as "Chicago Style."

The concept of this type of jazz was more vivid and powerful, having a highly exciting drive and force to it, than the slower and warmer feel of traditional "New Orleans Jazz."

This was because Chicago itself was a new, growing, swinging town. And everyone in it thought, acted and felt fast; so naturally the music they liked, wanted, and played had to have that same stimulating and spirited quality.

There was much happiness and true communication among all of the musicians who helped create this new form. The music was to them an art, not a business, and professional jealousy was utterly unknown. Everyone was completely immersed in the development and experimentation concerning this "new" jazz and any ideas presented were immediately tried, changed, and re-interpreted to suit different horns and men.

And Art Hodes was living the complete personal ecstasy of it all, constantly working out his own thoughts and painting his very own music of the times and events which were happening in this city.

As this new movement progressed, the pianist became so deeply a part of the foundation of this emerging style that many people regarded the musician as its greatest and most knowledgeable exponent.

Time has proven this judgment correct. From the first record he made in 1928 for Vocalion, with Wingy Manone, to the recently re-issued albums distributed by Delmark Co. of Chicago, and recorded with his own group, the sensitive, yet powerful drive, and wonderfully creative choice of notes and movement changes have scarcely made any difference of statement, proving how basically true and rich his first

origins and designs were.

His involvements are not studied or planned; they are natural and flowing. And then his emotions finally burst free and the content is perfect and masterful, yet always preserving the basic root style of the earthy blues. It is just another way of saying the same deep, and yet intangible, things of life — and Art Hodes was one

of the very first to make this new approach to the same wonderful theme his very own. He knew what he wanted to say, and how he wanted to say it. And in addition, he has both the talent and ability to create his statements in any way he happens to feel like making them.

As the times changed, so did his approach and his attitudes toward his music. He became even more mature, thoughtful and profound as he discovered, experimented and developed new ways of playing and telling the things he wanted to say upon the piano.

Individualism was always his forte; nevertheless, he loved and enjoyed all of the exciting

and new forward movements by the other jazz greats who were his friends and associates, sometimes in their groups, where his services were always in demand, and sometimes in his own. It made no real difference to him. The main thing was that he was immersed in jazz in its most meaningful and truly basic period. This was the era which was to pave the way and lay the foundation for American folk music.

The Blues was strongly influenced and guided by Art Hodes who was right in the center of it from the very beginning and who today plays as youthfully and beautifully as the first time he ever walked into a session.



Art Hodes



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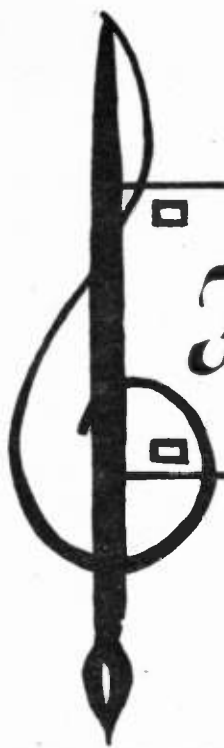
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From Pen to Screen... by Leonard Feather

Even the most unobservant of moviegoers could

hardly fail to have noticed the vital role played by music in that gory but resoundingly successful recent motion picture, *The Wild Bunch*.

The success of this film, and the importance of the score, can be credited as a

triple-fortissimo passage in the career of Jerry Fielding. An arranger-composer for thirty-one years, he has racked up an extraordinary list of credits. Currently his music can be heard regularly in three television series, *The Governor and J. J.*, *Hogan's*

Heroes and *The Good Guys*. He has written many episodes for *Mission: Impossible*, *Mannix*, *Star Trek* and *Felony Squad* among others. He has been responsible for the music in a dozen outstanding TV specials, including two for Debbie Reynolds this year and last; one for Lucille Ball and Bob Hope; the Sixteenth Annual Emmy Awards Show; the well remembered hour that presented Princess Grace of Monaco; and others for Edie Adams, Dean Martin, Danny Kaye, Gene Kelly and Julie London. Though Fielding's motion picture experience has been less extensive, his work has been a no less expressive reflection of his talent.

which he spent six years in the late 1940s and early 1950s. Early viewers may also recall his contributions to the *Saturday Night Review*, *Life of Riley* and his own *Jerry Fielding Show* on CBS-TV.

In 1951, Fielding began to organize groups for recording sessions. This was the period of the Jerry Fielding Brass Choir and the Hollywood Wind Jazztet. Ever since then he has been almost incessantly busy, with television taking up most of his time until two important film jobs changed his direction this year.

It was estimated recently that he had scored more than

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Jerry Fielding

The man behind these and innumerable other illustrious achievements was born June 17, 1922, in Pittsburgh. He studied under Max Adkins, then music director of the local Stanley Theatre. Among Adkins' other proteges were Henry Mancini, Billy May and the late Billy Strayhorn.

After five years of tutelage with Adkins, Fielding went on the road with the Alvino Rey orchestra. This job took him to New York late in 1941 and, soon after, to Hollywood, where he wrote music all day and worked at Lockheed Aircraft by night.

A vocal group he had put together, The Town Criers, sang with Les Brown's band, and later on Kay Kyser's radio series. Fielding soon found himself writing regularly for Kyser's orchestra.

"Kay didn't exactly have the hottest band of the time," says Fielding, "but for learning how to manipulate in the medium of radio, it was the best school I could have found."

After Kyser's *College of Musical Knowledge* came radio jobs with Tommy Dorsey, Kate Smith, Hoagy Carmichael, Bob Crosby and the Andrews Sisters. His first big assignment as conductor was on the *Lucky Strike Show*, when Jack Paar replaced Jack Benny in 1946.

The transition to television came easily. Fielding gained national recognition on the *Groucho Marx Show*, *You Bet Your Life*, with

ten million feet of TV or motion picture film. I asked him whether he could single out, from his grand spectrum of assignments, which segments had been the most difficult to score.

Fielding replied: "One was the first major motion picture I was involved with, *Advise and Consent*. This was a problem for two reasons, one being that it was a rather static story, dealing with politics in Washington, D. C., and in no way connected with music. Secondly, it was an emotionally charged story; the second half dealt with homosexuality, a subject that was rather taboo in those days. Otto Preminger, the director, felt that it was my job to convince the audience of what was happening in the story, without any open statements."

By far the most complex job, however, was one of his most recent pictures, *The Wild Bunch*. "I think this

(Continued on page twenty-one)

INTERNATIONAL MUSICIAN

Over Federation Field

Members of the American Federation of Musicians met in Norwalk in October for the Connecticut Conference of Musicians and adopted a resolution to oppose the 10 per cent amusement tax recently enacted by the Connecticut Legislature and approved by Governor John N. Dempsey.

Highlights of the resolution point out that the Legislature and the Governor enacted the tax program without prior notification of interested and affected parties — the action constitutes taxation without representation. (The amusement taxes have proven in the past to be detrimental to all concerned, including the governments who seek to benefit from them.) The resolution concludes with: "... this State Conference hereby directs the representatives of the Federation's local unions to seek repeal of the State amusement tax at the earliest opportunity, and by every reasonable means."

President Herman Kenin addressed the Conference and read a letter he had written to Governor Dempsey in which he said, "This (amusement tax) cannot be justified. It is, quite simply, the most flagrant and shameful form of taxation without representation."

Mr. Kenin called the tax program a "compromise. And like so many compromises," he said, "it's probably the worst possible solution to the problem."

Vowing that as a voting resident of the State of Connecticut as well as International President of the A. F. of M., Mr. Kenin promised that he would not forget what these legislators have done when the next election year comes around. "Politicians traditionally rely on the short memories of voters," he said. "Let us train our memories to be long."

Mr. Kenin ended his speech encouraging the Conference, "... to use every means at your disposal to insure that the sins of 1969 will not be perpetrated upon us again in 1971."

The Bob Watkins family of Chattanooga, Tennessee, labors, cooks and plays together. Ann Watkins is employed in the office of Local 80 of that city. She started working for the local in 1949, took a few years off when daughter Roanne was small and then went back on a "temporary" basis, remaining there ever since. Bob claims the only reason the local elected him secretary-business manager was to get Ann back in the office.

Bob is a fine musician and worker, however. He is involved with the Central Labor Council, becoming its representative in Chattanooga Area Labor Council activities. He is also editor of *The Labor World*.

During the period Bob served in World War II and in the Korean War he was store keeper first class. This probably accounts for his and his family's interest in food. All three Watkins cook and enjoy entertaining. Parties are usually informal buffets and many of their musician friends bring along their instruments. Any guest at the Watkins house finds it to be a pleasant and stimulating visit.

Count Basie and his Band have been booked to perform for Local 40-543's (Baltimore, Maryland) Cabaret Dance to be held at the Eastwind Ballroom, November 10.

Members of Local 290, Sudbury, Ontario, Canada, had an excellent summer, music wise. Taking advantage of the Music Performance Trust Funds and with some money of their own, Local 290 presented

five completely different musical programs at the Bell Park Amphitheatre in Sudbury for the benefit of the public.

Another free concert featured music students of Wakana Music Summer Camp.

In addition to these concerts, the local, through the MPTF, supplied a number of rock bands to playgrounds that could not afford to pay for bands. On Labor Day, with 90 per cent of Sudbury's work force out on strike, bands were supplied for dances throughout the city. The Village Steps played before 5,000 teenagers at a street dance and Con DiSalle's Orchestra, The Jaguars Trio and the Ron

Lachance Quartet performed before approximately 2,500 people at the two union halls in the city. In the afternoon, The Purple Daffodil Revue, a folk group, entertained before 15,000 people.

The complexity of Mexican alien musician competition was the principal topic of discussion at the Texas Association of A. F. of M. Locals' fall meeting in Austin, Texas, on September 21. Presidential Assistants Ted Dreher and Ernie Lewis were present at the meeting to discuss ways to resolve this problem.

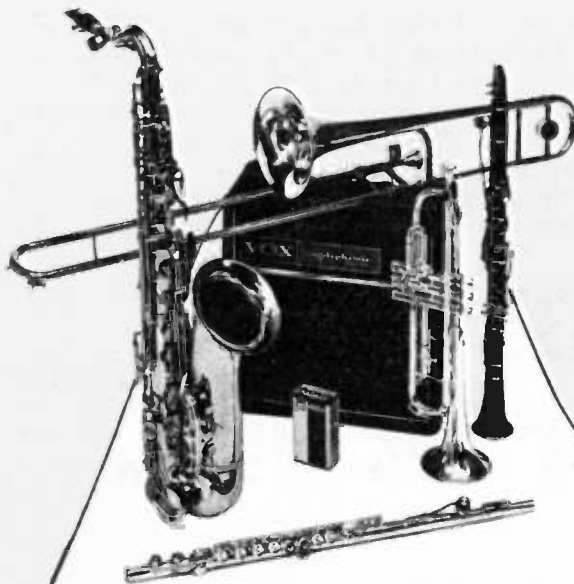
(Continued on page twenty)



A. F. of M. Presidential Assistants from both the east and west coasts were sent by President Kenin to the Texas Association of A. F. of M. Locals' fall meeting held in Austin, Texas, on September 21. Left to right, the newly elected officers of the Texas Association of A. F. of M. Locals: Hank Hlavaty, Vice President; Ken Foeller, President; Charlotte McDaniels, Secretary-Treasurer; A. F. of M. Vice President Emeritus William J. Harris; and Presidential Assistants Ted Dreher and Ernie Lewis.

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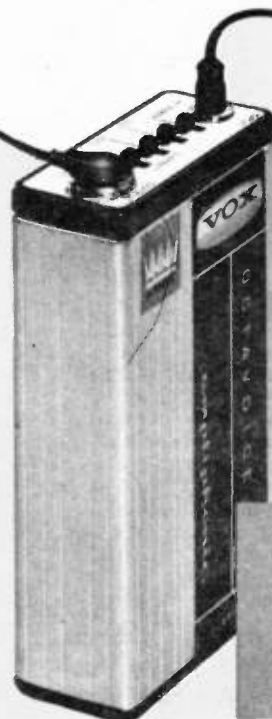
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World renowned organ virtuoso Virgil Fox is presenting a series of four concerts at Lincoln Center's Philharmonic Hall this season. In the first three concerts of the series Mr. Fox will perform alone and in the fourth and final event, February 24, he will have the assistance of The Symphony of the New World under the baton of Benjamin Steinberg.

The Dimitri Mitropoulos International Music Competition is open to conductors from twenty through thirty-three years of age

(those who will not have attained their thirty-fourth birthday by January 25, 1970). The first prize winners will receive the Mitropoulos Gold Medal, a cash prize of \$5,000 and will participate in a gala concert to be held on January 28, 1970, at Philharmonic Hall, where they will conduct the New York Philharmonic. In addition three first prize winners will receive appointments as assistant conductors of the New York Philharmonic for the 1970-71 season. The second prize winner will receive the Mitropoulos Silver Medal and a cash prize of \$2,500; third prize winner, the Mitropoulos

Bronze Medal and a cash prize of \$1,000.

Requests for application or for any additional information should be addressed to: Secretariat, Dimitri Mitropoulos International Music Competition, Federation of Jewish Philanthropies, 130 East 59th Street, New York, New York 10022. Completed applications must be postmarked on or before December 1.

Since the Jumping Jills and Jacks (a group of four young musicians of Local 293, Hamilton, Ontario) were formed two years ago, they have performed for approximately 40,000 people throughout the Province. The band does fox-trots, Latin American rhythms, polkas, waltzes, twists and sing-along style numbers. Ellen Oja (eighteen) plays the accordion and is leader and arranger of the group; Paul Goodwin (nineteen) is featured on

tenor sax; Paul Hodgins (eighteen) gives out on drums; and Joanne Oja (seventeen) handles the bass guitar.

Louis Gelwasser, who has played French horn with the Municipal Concert Band of Baltimore, Maryland, for the past forty years, was recently honored by the Bureau of Music in a ceremony at Mt. Vernon Place, a location visited by the band since the early 1900s. On this occasion Stephanie Sodaro, Superintendent of Music for Baltimore, presented Mr. Gelwasser with a plaque in recognition of his many years of service.

During the week of June 16-20 John Barrows, Arthur Berv, James Chambers, Philip Farkas, Carl Geyer, Anton Horner, Wendell Hoss, Max

Pottag and Barry Tuckwell met in Tallahassee, Florida, with one hundred ninety-four horn players from thirty-two states and Canada for the First Annual French Horn Workshop, jointly sponsored by the School of Music and the Office of Continuing Education at Florida State University. Plans are already being formulated for the Second Annual French Horn Workshop to be held in June of 1970.

Janos Kiss was recently awarded recognition as a teacher of brass instruments by the Certification Board of the Music Teachers National Association. He teaches all brasses at both the Main Branch and West Side Branch of the Cleveland Music School Settlement, and at St. Edward High School in Lakewood, Ohio. He is also the instrumental teacher and orchestra director at Western Reserve Academy in Hudson, Ohio, and at St. Luke School in Lakewood. As an arranger and composer, a number of his works have been performed in this country and abroad. His harp concerto entitled *Western Legend* was premiered on May 7 at the Hartt College of Music, Hartford University.

Noted woodwind instrumentalist Mitchell Lurie was recently named Associate Professor of Woodwinds in the Music Department of the University of Southern California. Mr. Lurie first achieved prominence at the age of sixteen



Mitchell Lurie

with a performance of Mozart's Concerto for Clarinet with the Los Angeles Philharmonic under the baton of Otto Klemperer. Since then, Mr. Lurie has made frequent appearances with the Paganini, Hungarian, Fine Arts, Curtis and Hollywood quartets. In addition, he has performed with the Budapest Quartet at the Library of Congress and the Casals Festival in Puerto Rico. A regular with all major motion picture and television studio orchestras for three decades, Mr. Lurie will remain as lecturer at UCLA and UCSB. He will also continue to head the Woodwind Department at the Music Academy of the West in Santa Barbara.

Jerry Murad's Harmonicats (Jerry Murad, Al Fiore and Don Les) celebrated their twenty-fifth anniversary at Henrici's O'Hare Inn in Des Plaines, Illinois, October 11.

Concert violinist Fredell Lack and pianist Albert Hirsh are observing the Beethoven bicentenary by presenting the entire cycle of the Beethoven Sonatas for piano and violin at the University of Houston where they are professors and artists-in-residence at the School of Music. This will be the third time this duo will have performed the complete sonata cycle.

(Continued on page twenty-two)

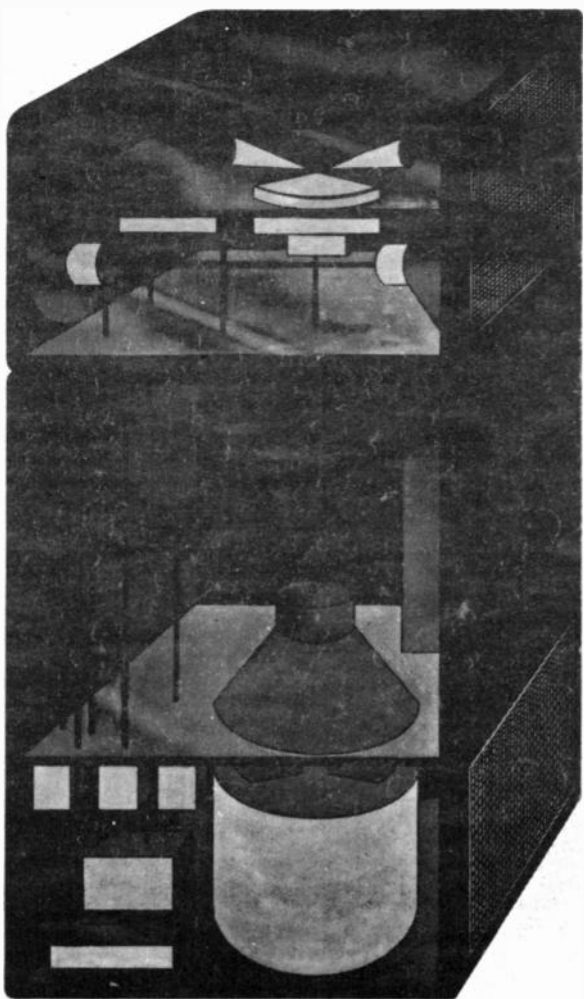
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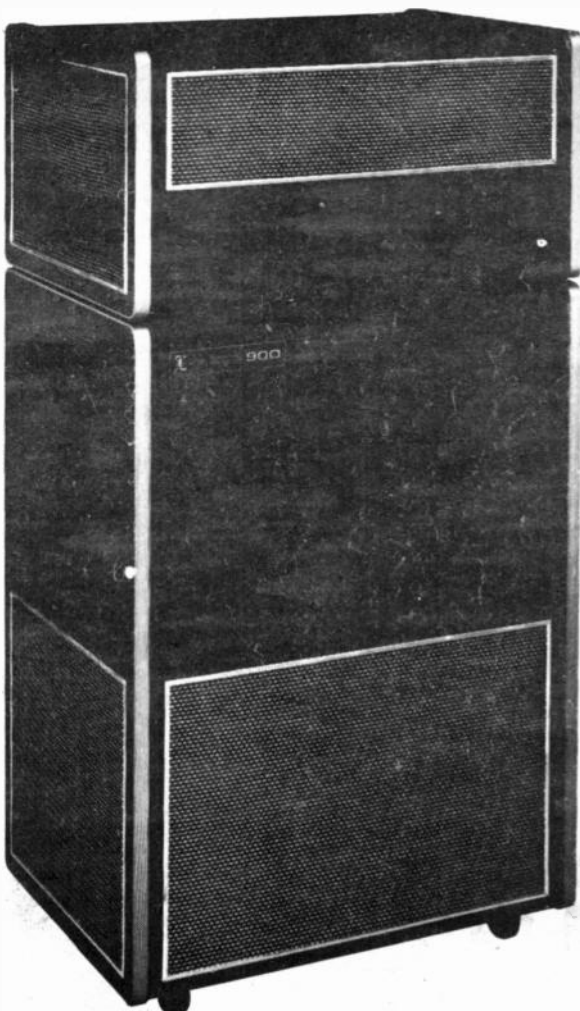
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Closing Chord

JOSEPH MALKIN

Joseph Malkin, noted cellist and founder-director of the Malkin Conservatory of Music in Boston, died on September 1 at the age of eighty-nine. He was a member of Local 802, New York City.

Born in Propoisk, near Odessa, Russia, he studied at the Odessa Music School and later at the Paris Conservatory. From 1902 to 1908 he was first cellist of the Berlin Philharmonic and then toured Europe, Mexico, the United States and Canada as a member of the Brussels Quartet. In 1914 he became first cellist of the Boston Symphony and in 1919 held the same position with the Chicago Symphony. After 1922 he toured with the Malkin Trio composed of his brothers, Jacques, a violinist, and Manfred, a pianist. In 1933 he founded the Malkin Conservatory and directed that school until it closed in 1943. Before his retirement in 1949, he was a cellist with the New York Philharmonic.

JOHN E. WILLIAMS

John E. Williams, Business Agent of Local 56, Grand Rapids, Michigan, was drowned in a boating accident on August 23. In 1940 he was President of Local 548, Pensacola, Florida (which has since surrendered its charter), and was a delegate to the A. F. of M. convention held in Indianapolis that same year.

Mr. Williams was active in the music profession all of his life, having played with name musical groups all over the country as well as in Europe. He came to Grand Rapids in 1947 from Chicago where he had been active in the old Local 208 for several years. He served Local 56 as Business Agent in 1955 and again from 1965 until his death. He attended the Michigan Conference for several years and received a citation at the 1969 conference for his outstanding services to all of the Michigan locals.

JACQUES GREEN

Violinist Jacques Green, a member of Local 802, New York City, and Local 47, Los Angeles, passed away recently at the age of seventy-nine.

While a young man, Mr. Green was concertmaster and soloist of the Volpe Symphony Orchestra and one of the first violinists of the New York Philharmonic Orchestra. He also played quartets with Mischa Elman and Efrem Zimbalist and was concertmaster of the Young Men's Symphony Orchestra. Later he formed and conducted the Biltmore Society Orchestra and was head of the music department of the Foundation for International Brotherhood. He also played with the Bell Telephone Orchestra from the time of its inception until he retired in 1967 and went to live in California.

ARCHIE W. DIETER

Archie W. Dieter, a charter member of Local 437, Rochester, Minnesota, having joined that organization in 1915, passed away on August 11 at the age of seventy-five. In 1960 he had received his gold card life membership in the local.

Mr. Dieter was active in the music circles of Rochester for more than fifty years. In 1912 he played in the pit orchestra of the

old Metro Theater. Subsequently he was a drummer in the city band, the Rochester Symphony, the American Legion Drum and Bugle Corps and the Jolly Norsemens.

Svensy and his Band, which Mr. Dieter directed, gained popularity in the Midwest during the 1940s and broadcast "Noon Time Frolics," a thrice weekly program over KROC radio for a number of years besides regular performances at the Rochester Armory.

GINO PINO

Gino Pino, a charter member of Local 355, Cape Breton, Nova Scotia, Canada, was killed recently at the Pyro Minerals Plant on Cape Breton when he got caught in a conveyer belt. He was in his mid-twenties and played bass with his father's orchestra.

BERT F. PARSONS

Bert F. Parsons, a life member of Local 10-208, Chicago, and of Local 586, Phoenix, Arizona, passed away on August 23. He was a business representative of Local 586 and a former member of its board of directors.

Mr. Parsons played saxophone, clarinet and violin in the Chicago area before moving to Phoenix more than twenty-five years ago. He was active in local musical circles and for seven years had his own dance band.

HAL G. MOLLISON

Hal G. Mollison, a member of Local 47, Los Angeles, and Local 20, Denver, Colorado, passed away on September 2 after suffering an acute coronary heart attack. He was fifty-five years of age.

Mr. Mollison was born in Trenton, Nebraska, on March 13, 1914.

Following graduation from high school, he enrolled in one of the large conservatories of music in Chicago, where he received his master's degree; he furthered his studies at the Institute of Education at Los Angeles. Prior to spending five years in the U. S. Army as a bandmaster, he taught music at the Chicago Musical Instrument Company. He was official band and music advisor for all Masonic band organizations throughout the nation. Mr. Mollison managed music stores in Denver for a time and taught music at Bertrand, Nebraska, and the surrounding area. Together with his wife, Grace, he traveled extensively throughout the country, performing as a team.

FRANK CHLIBEC

Frank Chlibec, a member of Local 98, Edwardsville, Illinois, for the past forty-seven years, died in mid-July of a heart attack.

For many years Mr. Chlibec, a clarinetist, had led a small band which played regularly on St. Louis and East St. Louis radio stations. Known as the Chlibec Bohemian Band, it appeared often at St. Louis area picnics, fairs and festivals.

Though in semi-retirement, Mr. Chlibec accepted a few engagements each year, and was booked to play a local fair the week he died.

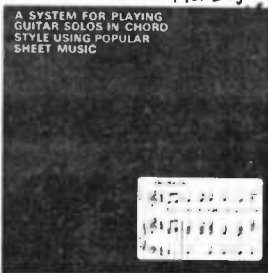
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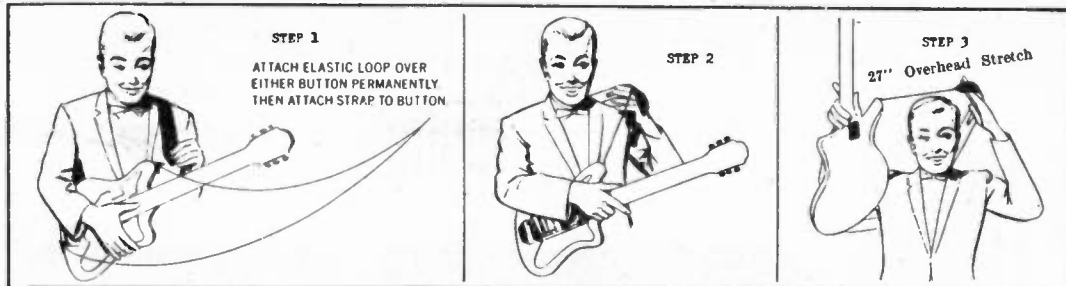
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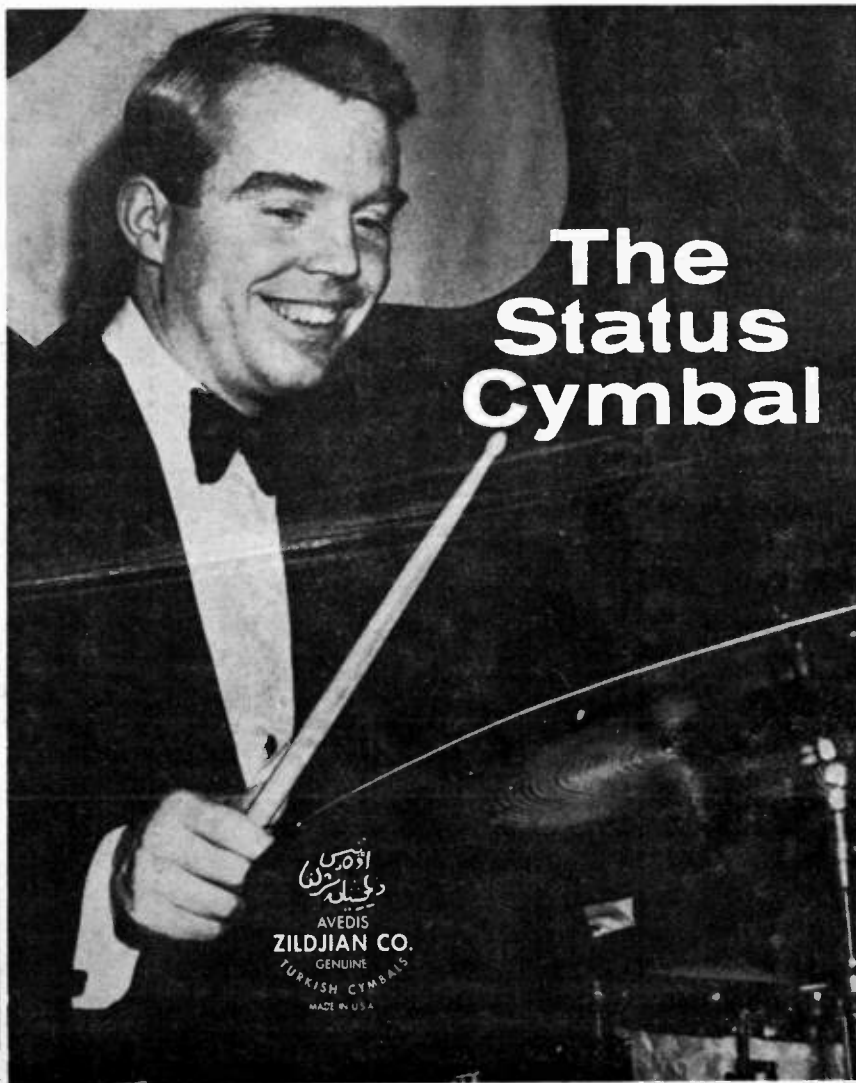
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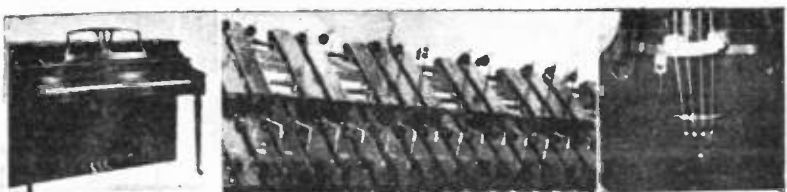
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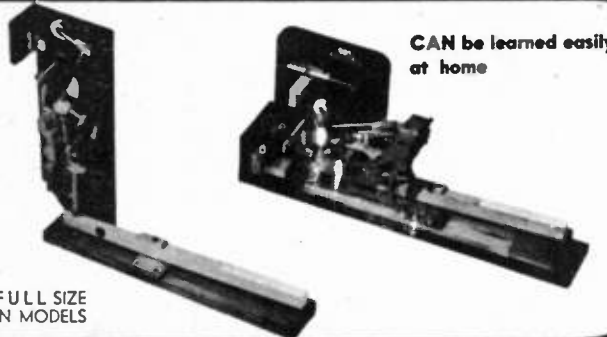
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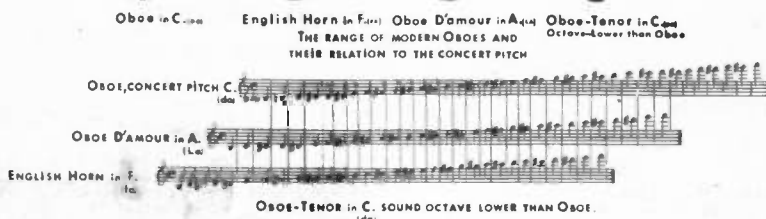
Looks At His Problems

by Isai Belinsky

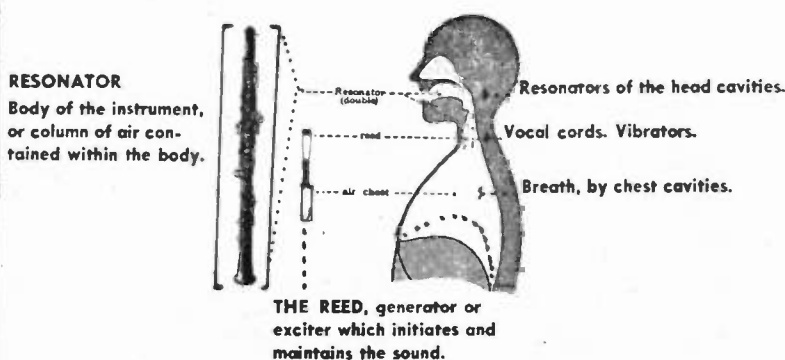
Isai Belinsky was for many years professor of Music at the Conservatory of Mexico City where he also performed with the Mexican National Symphony Orchestra.

In the United States, Mr. Belinsky has played under Arturo Toscanini and Leopold Stokowski and was solo oboist with the Chicago Opera Company. For several seasons he played oboe with the Adolph Busch Chamber Ensemble.

He is a member of Local 802, New York City, and Local 10-208, Chicago.



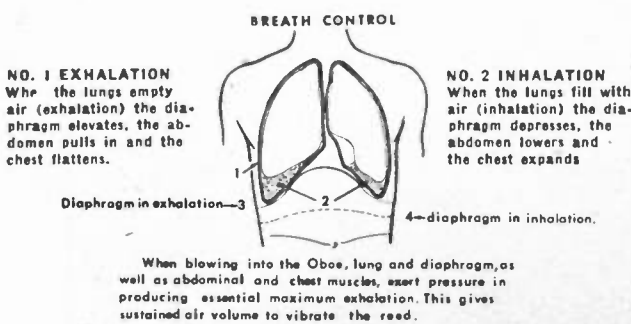
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(Continued on page twenty-nine)



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Walfrid Kujala, noted
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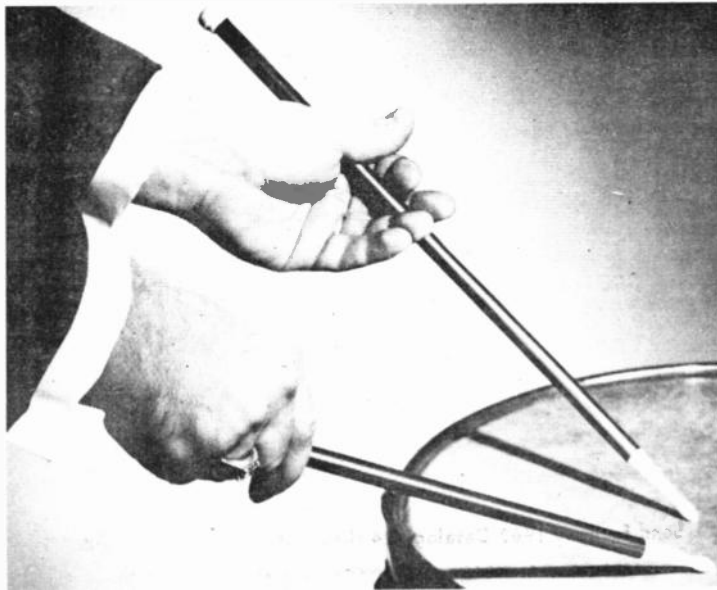
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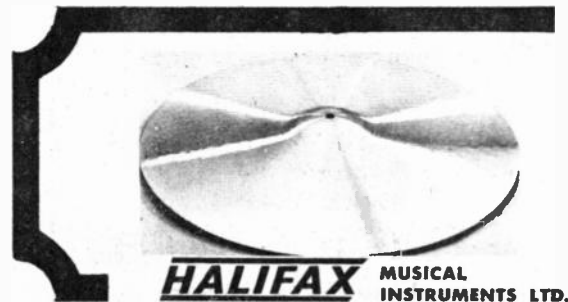
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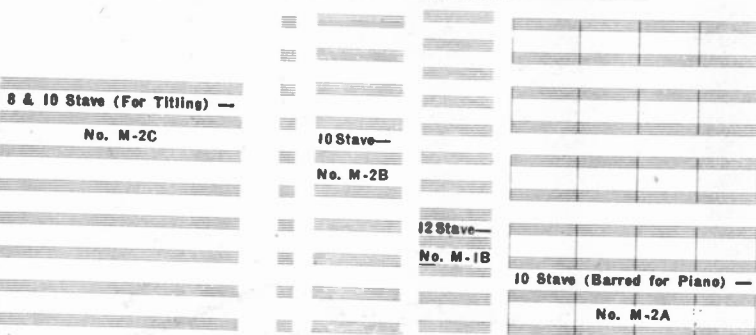
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Over Federation Field

(Continued from page thirteen)

Local 47, Los Angeles, staged its annual Country Music Jamboree at MacArthur Park on September 28. As in previous years, top stars in the country field entertained at the free-admission event. The performance was made possible by cooperation of the Music Performance Trust Funds of the Recording Industries and the City of Los Angeles.

With Cliffie Stone as master of ceremonies, the featured attractions included Chuck Martin and his Orchestra, Red Rhoads and his Orchestra, "Tokyo Ernie" Hiraga and his Orchestra, Carl Cotner and the Melody Ranch Boys, Doye O'Dell and his Orchestra, Gene Davis and his Orchestra, plus Dima Davies and "The Wildwood Flowers." Guest stars were Johnny Bond, Cathy Taylor, Junior Nichols, Eddie Dean, Jimmy Pruett, Hal Southern and Bobby Wayne.

Famed jazz saxophonist Paul Howard, now Special Assistant to President John Tranchitella of Local 47, Los Angeles, and an international executive board member, was honored at a testimonial at the Statler Hilton Hotel on October 26.

Mr. Howard, now seventy-four, has been an official of A. F. of M. locals since he was first elected Vice President of Los Angeles Local 767 in 1921.

Mr. Howard first played in the Los Angeles area in 1915 with Wood Wilson's Syncopators and with McVea's Howdy Band. He formed his own group, Paul Howard and the Quality Serenaders, in the 1920s. The band achieved considerable fame as a traveling group and as a recording orchestra. Lionel Hampton got his first quality job in California working with Mr. Howard and over the years the two often worked with, or for, each other.

Dalton Fuller and the Nebraska Play Boys departed October 13 on a forty-five-day U.S.O. tour of Vietnam and Thailand, entertaining servicemen aboard U. S. Navy Carriers in the Pacific Ocean as well.

Mr. Fuller not only vocalizes and fronts his own group, but plays bass, lead guitar, steel guitar, rhythm guitar and piano. He first organized his own band on the West Coast the early part of 1950 and more recently in the Middle West. He has appeared with such stars as Roy Clark, Carl Belew, Tex Williams, Storewall Jackson, Melba Montgomery, Johnny Galvin, Marvin Rainwater and Jimmy Doyle. After stints on radio and television he organized his own "Country Show," which is heard in Nebraska, Kansas, Colorado and Wyoming.

The other members of the



The making of a Colonel could very well be the title of this picture which shows (left to right) International Executive Board member J. Martin (Marty) Emerson, who is also Secretary of Local 161-710, Washington, D. C., receiving his commission as a Kentucky Colonel from Congressman William O. Cowger (R.), of Kentucky's 3rd District, and Herbert E. Hale, President of Local 11-637, Louisville, Kentucky. The presentation, appropriately enough, took place September 15 on the steps of the United States Capitol in Washington, D. C.



Famed jazz saxophonist Paul Howard (center), now Special Assistant to President John Tranchitella of Local 47, Los Angeles, and an international executive board member, was honored at a testimonial dinner at the Los Angeles Statler Hilton Hotel on October 26. Shown with Mr. Howard are co-chairmen of the October 26 dinner: Vince DiBari (left), Secretary of Local 47, and Desilu pianist Marl Young (right).

group include Jim Edmonds, steel guitar and accordion; Cliff Keslar, drums and bass; Roger Woofert, bass and rhythm guitar; and Francie Allen, bass and rhythm guitar, who was given the title of "Miss Vietnam" for the month of November by James Sheldon, Assistant Director of the U.S.O. tours.

Mr. Fuller is Vice President of Local 609, North Platte, Nebraska, and Mr. Keslar is a board member.



The officers, executive board members and invited guests who attended the annual New York State Conference of Musicians held at the Roger Smith Hotel, White Plains, New York, on September 20 and 21. Seated, left to right: Ralph D. Franchi, Vice President; Max L. Arons, President; Emil Paolucci, Executive Board member and Chairman of the committee for host Local 38, Larchmont, New York; William G. Coleman, Secretary-Treasurer; Victor W. Fuentealba, International Executive Board member; and Phil Lampkin, International Representative. Standing, left to right: Phil Klein, President, New York State School Music Association; Robert Crothers, Assistant to President Puglia; Carl Dispenza, Al Donatone, Morris Harper, Executive Board members; Father Norman J. O'Connor; Peter Puglia, President, Westchester County Central Labor Body, AFL-CIO; and Andrew E. Thompson, International Representative.



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FROM PEN TO SCREEN: JERRY FIELDING

(Continued from page twelve)

involved the best musical writing of my entire career," he says. "I spent seven months composing it, and although I didn't deliberately make the orchestrations difficult to play, the musicians told me that it was one of the toughest scores they'd had to tackle in several years."

The Wild Bunch, set in Texas and Mexico, avoided all the old western movie cliches. Its music captured totally the mood of the film. "Sam Peckinpah, who directed it and co-wrote the screenplay, has a reputation as a stickler for authenticity. His idea was to use actual Mexican music of the period. I said this was impossible, that you couldn't sell that sort of thing on the screen today.

"The subject was so harsh and rough that the use of music was a problem throughout, and it was important not to let it become too obtrusive.

"There was a tremendous quantity of footage filmed. The first version was five hours long. Later I went to a screening for an advanced film class at the University of Southern California. Now it was three hours long, a rough cut, without any music.

"When the young people in the audience saw the final shoot-out scene, at the one point where they should have been emotionally stirred, they burst out laughing — perhaps out of embarrassment or relief. Now if that were to happen in a theatre, it would really be bad news; so my job was to use music to hold things down at this point, to ensure that nobody ever got out of the darkness of this mood. It wasn't easy."

Presented with this challenge, Fielding found a solution that made the essential psychological difference in the effect of the film's dramatic climax.

"After the shooting, which is so noisy, when the last man dies after the final shot has been fired, I left no room for even a moment of silence. There was a heavy entrance of the strings, the lowest pedal note we could get. This was the very dark-toned, creeping onset of a long dirge.

"I thought it came off well, but there was still a battle with the director, who said, 'It seems to work fine, but it doesn't sound Mexican to me.' Well, as I told him, if you didn't know by this point that the picture was set in Mexico, you were in trouble! So he let it go as it was."

Although Fielding modestly neglected to say so, the scene at which the viewers had laughed, during the preliminary screening,

was now hailed by critics as one of the strongest points of the entire picture. In the final version, thanks to the music, the audience remained engrossed to the end. The film as shown to the public ran a little over two hours and included 75 minutes of music. Clearly the motion picture composer, like the actors, director and everyone else involved, does substantially more work than eventually reaches the screen, especially in high-budget productions where a great deal of editing takes place.

Since his triumph with *The Wild Bunch*, Fielding has completed another major film, *Suppose They Gave a War and Nobody Came?*, due for release in November.

His experience with the motion picture industry has taught him lessons on many levels, technological and musical. "You have to remember," he says, "that despite the great technical advances that have been made in the recording field and in electronics, most of the movie houses are still running their feature films — including, of course, the

musicals — on equipment that may be at least twenty-five years old. You lose some of the original sound quality when the film is printed, and then after it has been run many times, particularly through such dated machines, the public doesn't hear enough of what really went into the score."

As his films, TV show and album clearly illustrate, Fielding has never failed to move with the times. Of the rock and pop trends, he says: "I have become very intensely wrapped up in what has been happening. I'm not bemoaning it; on the contrary, I believe these are healthy developments, and I used some interesting rock things in *Suppose They Gave a War*. To me this idiom is another arsenal of tools for the musical craftsman, one to be used with caution and taste. As far as I'm concerned, the Beatles' *Sergeant Pepper* marked the start of a musical revolution. The record business has never been in better shape; the variety and quantity of the product is incredible.

"I foresee the same developments taking place for music in television and motion pictures, but there is a problem with businessmen

who pressure the producers to cut expenses. When you start economizing on creative costs, the product is bound to suffer. It seems to me that the way to keep things running economically is not by hiring fewer or cheaper people, but by getting expensive, experienced people who can work fast.

"There are some examples of what I mean. The people who make 'Mission: Impossible,' for instance, are always very conscious of the quality and value of everything they deal with. That show is very consistent, and part of its success is the important role played by music."

Jerry Fielding's distinguished record in the world of music has earned him the respect not only of his peers but even of those producers and directors who, too often, are so busy with other problems that they become insensitive to the significance of the musical sound track. Whether at work on a major movie, a TV comedy segment, a commercial jingle or a pop record date, Fielding is known to them as the man who won't settle for less than the best.

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NEWS NUGGETS

(Continued from page fourteen)

The Musica Viva Trio, a chamber music ensemble organized in 1953 and composed of Bernard Goldberg, flutist, Theo Salzman, cellist, and Harry Franklin, pianist, appeared in recital at Seton Hill College in Greensburg, Pennsylvania, on September 25 under the auspices of the Thomas Lynch Foundation Lecture series.

Bernard Goldberg is principal flutist with the Pittsburgh Symphony, instructor of flute and woodwind chamber music at the Duquesne University School of Music, a visiting professor at the Department of Music of the University of Pittsburgh, and assistant conductor of the Pittsburgh Youth Symphony. Mr. Salzman and Mr. Franklin, both formerly associated with the Pittsburgh Symphony, are presently members of the faculty of the College of Fine Arts of Carnegie-Mellon University. In addition Mr. Salzman is a member of the faculty of the A. F. of M. Congress of Strings.

The Ritter-Allen Duo made its second European tour in October, with concerts in Berlin, Vienna,



Ritter-Allen Duo

London, Amsterdam, Rotterdam and Brussels.

Melvin Ritter was formerly concertmaster of the St. Louis and Baltimore symphonies and Jane Allen (Mrs. Ritter in private life) was formerly official pianist of the St. Louis Symphony. Together they have toured the United States and Canada extensively, appearing in recitals and as soloists with various orchestras. Currently they are faculty artists at Stephens College.

Harpsichordist Igor Kipnis (son of the Metropolitan Opera basso, Alexander Kipnis) performed at the Israel Festival from August 6 to 14. He also played a number of concerts under the auspices of the U. S. Government's Embassy in Israel and, before his return

home, gave a concert for the Army of Israel.

Bert Buhrman, who spent twenty-three years in New York City as organist for the major networks, retired to the Ozarks six years ago to concentrate on composing. During the two-week Festival of the Arts at the School of the Ozarks in August, Mr. Buhrman's Songs of the Ozarks, poems of the late Mary Elizabeth Mahoney set to music, received its world premiere.

The thirteenth annual Young Artists Awards Regional Contest, sponsored by the Junior League of Fresno and the Fresno Philharmonic Association, is open to instrumentalists (other than pianists) between the ages of eighteen and twenty-eight years of age. The contestant must be a resident of or enrolled in a college, university or accredited conservatory in Washington, Oregon, California, Idaho, Nevada, Utah, Arizona, Montana, Wyoming, Colorado or New Mexico. The winner will receive \$1,200 and an appearance in regular concert with the Fresno Philharmonic Orchestra on February 20, 1970; the second place winner will receive \$200.

Entry blanks and further information may be obtained by writing Mrs. Charles Knudsen, Chairman, Young Artists Awards Regional Contest, 1362 North Fresno Street, Fresno, California 93703. The deadline for applications is December 8, 1969.

Violinist Eugene Grativich, assistant professor of music at the University of Missouri-Columbia, was violin soloist with the St. Louis String Ensemble, conducted by Carmine Ficochelli, on October 13 in the concert hall of Fontbonne College in St. Louis.

Dr. Grativich is first violinist with the Esterhazy String Quartet, UMC faculty string quartet in residence. He has appeared as soloist with various orchestras and has performed in solo and chamber music recitals both in the United States and in Europe.

The New York Woodwind Quintet (Samuel Baron, flute; David Glazer, clarinet; Ronald Roseman, oboe; Arthur Weisberg, bassoon; and Ralph Froelich, horn) recently toured Latin America for eight weeks under the auspices of the Cultural Presentations Program of the State Department. This was the group's third tour for the State Department and its second to South America since 1965. Visiting eight countries — Mexico, Nicaragua, Colombia, Venezuela, Surinam, Brazil, Paraguay and Chile — the quintet made over forty appearances which included three performances with the Mexico City Symphony, one appearance



Bert Buhrman



Louis Palange

each with the Bogota and Rio orchestras, recitals, seminars, workshops and radio and television concerts.

Since the tour, Mr. Baron, who resigned to concentrate on a solo career, has been replaced by Tom Nyfenger.

The eleventh annual Oakland Symphony Young Artist Award Competition is open to violinists and cellists who were born on or after September 1, 1944. The winner of this competition will receive \$1,000 and a contract to appear as soloist with the Oakland Symphony Orchestra on a set of three regular subscription concerts during the 1970-71 season.

Address all inquiries to Mrs. William Denny, Oakland Symphony Orchestra Association, 601 Latham Square Building, Oakland, California 94612.

Harry Roberts' Orchestra and Ray Stinson's Orchestra, both operating in Kansas City, Missouri, received a citation of recognition from the National Ballroom Operators Association in September.

Louis Palange, one of Hollywood's leading conductors and composers, maintains a busy schedule. Currently he is musical director and conductor of the Downey Symphony Orchestra (fourth season), the Beach Cities Symphony Orchestra (fifteenth season), the Hollywood-Wilshire Symphony Orchestra (fourth season), the Metropolitan Symphony Orchestra (fourth season), and the Southeast Symphony Orchestra (sixth season).

With this busy schedule, Mr. Palange has found time to appear as a guest conductor with the Inglewood Philharmonic, the

Burbank Symphony, and the San Gabriel Symphony, among others. During the summer months he conducts the Los Angeles Philharmonic City Band in parks throughout Los Angeles County. Mr. Palange is also the founder and musical director of the West Coast Opera Company which programs two complete operas each year. In addition, the energetic and capable conductor is sought after as a clinician and is well known in the area of woodwind instruction. He is also noted for his work in radio, television and motion pictures. His published compositions include symphonies, concertos, ballets, trios, quartets and works for chorus.

The jury of the Eighth International Competition of the City of Trieste has awarded a prize of 750,000 lire to Gene Gutche for his Violin Concerto (Op. 36). This competition was organized by the Giuseppe Tartini Conservatory of Music in collaboration with the Giuseppe Verdi Municipal Theater of Trieste under the auspices of the Municipality of Trieste.

Mr. Gutche has won many prizes for his music, among them the Minnesota State Centennial Prize for his Third String Quartet, a Luria Award for his Holofernes Overture, and an Oscar Espla International Composition Award for his Fifth Symphony. He has also received a Guggenheim Fellowship.

On October 22 the Penn Contemporary Players, affiliated with the University of Pennsylvania's Department of Music, presented a concert of six compositions by Dr. George Crumb, Pulitzer-prize-winning associate professor of music at the university. Richard Wernick, also a composer and acting chairman of the Department of Music, has been musical director of the Penn Contemporary Players and



The Executives, a big seventeen-piece dance band from Birmingham, Michigan, is promoting the big band cause with new bumper stickers which read "I Dig Big Bands." They even had some stickers printed in reverse for front bumpers so they can be read correctly through rear view mirrors. Above, left to right: band members Lee Rosemont, Eldon Marwede (leader), Priscilla Benson (vocalist), and Bruce Flack admire one of the several thousand bumper stickers distributed free in and around the Detroit area. The Executives are all members of Local 784, Pontiac, Michigan.

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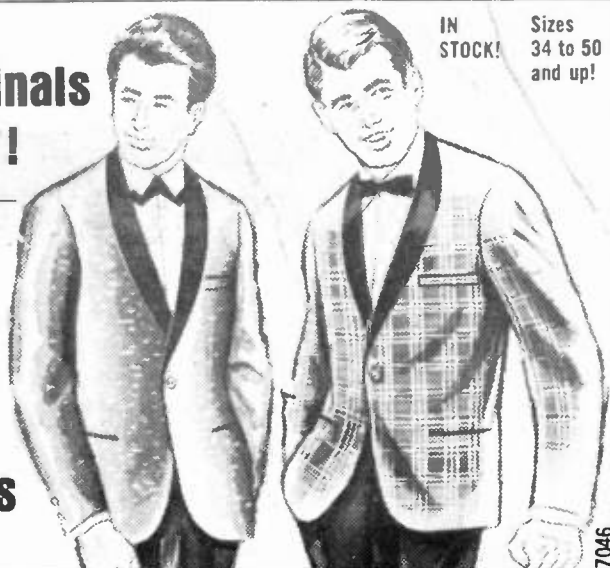
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conductor of the university's symphony orchestra since he joined the faculty in 1968.

The Westwood Wind Quintet has completed a three-week tour of the Northwest. Concerts were given in California, Oregon, Washington, Montana and Utah. Members of the ensemble are Gretel Shanley, flute; Peter Christ, oboe; David Atkins, clarinet; Carolyn Dove, bassoon; and Robert Henderson, horn.

The Sheboygan (Wisconsin) Municipal Band recently honored William Haack in a surprise tribute marking his twenty-five years as the band's director. On this occasion he was presented a weather gauge memento in appreciation of his outstanding work.

Mr. Haack is a charter member of the Sheboygan Municipal Band, which was organized in 1936 by the late G. F. Schlei. He was a charter member of the first Sheboygan High School Band, organized in 1924 by the same man, and is a charter member of the Wuerl Band.

Mr. Haack began studying the violin as a young boy, but switched to trombone and baritone so that he could play in St. Andrew's Church Band and other church organizations. Later he performed in dance bands of the late Billy Marquardt, Earl Yecke and "Sax" Schumann. Now, as his schedule allows, he joins various dance bands in the community.

In addition Mr. Haack is a past director of the Sheboygan Civic Chorus, St. John's UCC Choir and St. Andrew's Lutheran Church Choir. Presently he is director of the Zion UCC Choir.

Violinist-composer Paul Zukofsky heads the New York String Quartet which will be in residence at Temple University in Philadelphia, Pennsylvania, during the 1969-70 academic year. The quartet includes Jean Dupouy, violist; Robert Sylvester, cellist; and Romuald Tecco, violinist.

Nathan Gordon has been re-engaged for his eighth year as conductor of both the Dearborn (Michigan) Orchestra and the Detroit Women's Symphony. Mr. Gordon, formerly with the NBC Symphony under Toscanini, is the solo violist of the Detroit Symphony Orchestra and an internationally known concert artist. Founder and coordinator of "Excursions in Music," he is on the faculty of Wayne State University and the Meadowbrook School of Music of Oakland University.

The first place winner of the annual National Jazz Composition Contest at Sam Houston State College in Huntsville, Texas, will receive a cash award of \$100.00 and a publication contract with Berklee School of Music Publications, Inc. Phil Wilson, trombonist and arranger, will conduct the winning composition on a jazz concert at Sam Houston State College in



The Westwood Wind Quintet: Gretel Shanley, flute; Peter Christ, oboe; David Atkins, clarinet; Carolyn Dove, bassoon; and Robert Henderson, horn.



William Haack (center) was honored recently in a surprise tribute marking his twenty-five years as director of the Sheboygan (Wisconsin) Municipal Band. Michael Brendzej (right), president of Local 95 and president of the Sheboygan Municipal Band, and Allen Steinhaus, vice president of the band, share in the presentation of a weather gauge memento on behalf of the band.

February, 1970. All contestants must be enrolled at a college or university during the fall of 1969 in order to participate. Deadline for entries is January 6, 1970. For further information contact: Harley Rex, Chairman, National Jazz Composition Contest, Department of Music, Sam Houston State College, Huntsville, Texas 77341.

The Festival Winds, the chamber ensemble based in New York, will perform a series of three concerts at the Hunter College Playhouse this season.

Members of the Festival Winds who will appear in the concerts

include John Solum, flute; Melvin Kaplan, oboe; Charles Russo, clarinet; Morris Newman, bassoon; and Ralph Froelich, French horn. The assisting artists will include other leading New York woodwind players and Harriet Wingreen, pianist.

Messrs. Solum, Kaplan, Russo, Newman and Froelich have been appointed lecturers in the music department of Vassar College, Poughkeepsie, New York. Each will teach his respective instrument as well as coach student chamber ensembles.



The Meriden (Connecticut) City Band plays to large crowds at the Band Shell, Hubbard Park, Meriden, every Wednesday night during the summer months. This past season the band gave nine concerts with the cooperation of the Music Performance Trust Funds of the Recording Industries and the city of Meriden. George Robinson is conductor of the band and Leonard S. Bialick is assistant conductor.



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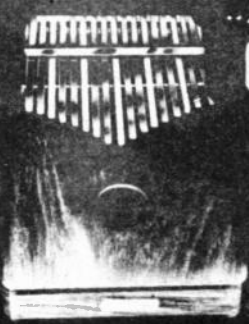
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(Continued from page nine)

ferred at a lower subscription rate, benefit the orchestra's Pension Fund.

When Mr. Munch made known his intentions of retiring at the close of the 1961-62 season, Erich Leinsdorf was engaged to take over the conductorial duties. His seven seasons with the Boston Symphony Orchestra were also marked with great accomplishment. The orchestra continued its full schedule of Boston and Tanglewood performances, broadened the scope of its educational activities and pursued an intensive recording schedule. This past summer, at the end of the Tanglewood season, Mr. Leinsdorf relinquished his post to William Steinberg in order to concentrate on freelance concert and opera work.

When Mr. Steinberg assumed his place at the head of the Boston Symphony Orchestra for the opening of the eighty-ninth season on September 26, the complete response of the orchestra was at once apparent. The audience at Symphony Hall, the orchestra's permanent home since 1900, rose with unmistakable enthusiasm at the close of the concert for the engrossing performance rendered by the 106-member ensemble under its new music director. It is indeed evident that the Boston Symphony Orchestra is entering upon a new and even greater plateau.

Mr. Steinberg, who has been music director of the Pittsburgh Symphony Orchestra since 1952, will continue guiding that organization as well. He first conducted the Boston Symphony Orchestra in January, 1960, and has returned regularly since then. This season he will conduct about half of the Boston winter concerts and lead the orchestra in a number of its Tanglewood summer programs.

As before, the Boston season consists of twenty-four Friday/Saturday pairs and five shorter series on Tuesday and Thursday evenings. There will be the customary seven open rehearsals, which this year will have a different conductor for each. The guest conductors include Claudio Abbado, Colin Davis, Carlo Maria Giulini, Seiji Ozawa and Gunther Schuller. Michael Tilson Thomas, newly appointed assistant conductor, will also conduct. Erich Leinsdorf will return as a guest conductor. On December 17, Arthur Fiedler, celebrating his seventy-fifth birthday, will conduct the Boston Symphony Orchestra in a special non-subscription concert given in his honor. Among

the featured soloists scheduled to appear this season are pianists Rudolf Serkin, Robert Casadesu, Rudolf Firkusny, Alexis Weissenberg, Ingrid Haebler and Theodore Lettvin; violinists Isaac Stern, Edith Peinemann and Joseph Silverstein (the orchestra's concertmaster); cellists Zara Nelsova and Jules Eskin (the orchestra's principal cellist); singers Evelyn Lear, Evelyn Mandac, Stanley Kolk, Sherrill Milnes, Maureen Forrester, Jon Vickers, Arnold Voketaitis, Vern Shinnall, Philip Cho, Martina Arroya, Lili Chookasian, Richard Lewis and Thomas Paul.

All the concerts of the Boston Symphony Orchestra are generally sold out. Nevertheless, to maintain an orchestra of this size and calibre is an enormous undertaking. Last season the total cost for salaries, administration, music, transportation, maintenance, etc. was over \$5,000,000.

The major factor in the increased expenses of the orchestra was the three-year contract signed with Local 9 on August 21, 1968. According to Talcott M. Banks, president of the orchestra's board of trustees, "The agreement was generous, but also fair and justifiable." He pointed out that until recently compensation for symphonic musicians had been "appallingly low." Through the years the local and the symphony management exerted every effort to improve the wage scales and conditions of the orchestra and much has been accomplished in this regard periodically.

In the first year covered by the new pact the total minimum base salary per player was \$13,000; this year it will be \$14,000 and next year, \$14,500. In addition each musician is guaranteed \$1,000 per year from recordings. The annual average salary is perhaps even more meaningful, however, since a large percentage of the members receive compensation above the annual minimum.

The symphony season consists of thirty-one weeks (of which one is a paid vacation week); the pops season is nine weeks (of which one is a paid vacation week); and the summer season runs eight weeks (four paid vacation weeks between seasons).

In addition to year-round employment, the musicians are covered by Blue Cross/Blue Shield, Major Medical, \$5,000 life insurance per member and \$15,000 accident insurance (all occurrences). Yearly physical examinations are voluntary for present members, compulsory for

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new ones. Sick pay continues for the remainder of the player's contract or fifty-two weeks, whichever is shorter. There is also a severance pay clause in the contract which entitles any member whose duties are terminated to be paid the sum of \$100 for each year of service.

Improvements have also been made in per diem allowances, rehearsal payments and overtime rates.

Noteworthy of mention is the Boston Symphony Orchestra's Pension Fund which dates back to 1901. Each member of the orchestra is required to pay an initiation fee and contribute approximately \$175 a year in dues to this fund. The Trustees match the monies collected as well as make supplementary contributions. Additional revenue comes from special admissions charged at open

rehearsals and from annual pension fund concerts. The fund has now reached a point where it can disburse minimum payments of 50 per cent of the basic minimum annual salary to retired musicians and to beneficiaries.

Indeed the Boston Symphony Orchestra of today, with its superb performances, its remarkable personnel and the vast public it addresses might seem at first glance very different from the sixty players whom Henry Lee Higginson assembled under the same name in 1881. However, if he were alive today, he would recognize the orchestra as still fundamentally his own, as the consistent outgrowth of his early imaginings and his long endeavors to make it one of the leading musical organizations of the world.

—A. F. W.

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Roland Tapley
Roger Shermont
Max Winder
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MIKE BLOOMFIELD

(Continued from page seven)

of the blues — Sonny Terry and Brownie McGhee, Lightnin' Hopkins and Chicago's own Muddy Waters. He soon was a regular visitor to the south side of town, the black ghetto, and sat in with anyone who would let him. He says now that he wasn't really playing the blues at these sessions but merely showing off his technique:

"I wasn't playing soulfully or anything — I was just playing my fast licks — and it's taken me until now to learn how to play the blues like a man, the correct way."

"I got into it by putting on concerts and finding old artists who had made records for Victor and Bluebird years ago and hanging around with them and listening to them and learning from them and gigging in the funkier black clubs in the world. . . ."

(He also met Butterfield, a harmonica player who was following a similar blues learning process. They formed a friendship that has been fairly well maintained throughout the years despite the then-undreamed-of things that have happened to both.)

Bloomfield made a study of jazz as well as blues, but he draws a strong distinction between jazz blues and what can be called blues blues. He said he finds jazz blues lacking in feeling, with the players, at least the guitar players, "thinking" more with their fingers than their souls. Of the guitarists usually included in the jazz category, he said he admired primarily only two: Django Reinhardt and George Van Eps. Bloomfield said he was drawn to Reinhardt because he played sweetly, had a good tone and used a strong attack. (Interestingly, one of Bloomfield's major influences, B. B. King, also cites Reinhardt as one of the jazz guitarists he most admires.) The young guitarist said he finds Van Eps' playing romantic and human-sounding, but like all other musicians who appreciate the artistry of Van Eps, Bloomfield took especial notice of the master's skill with chords.

When he was asked if he saw possibilities for apply-

ing Van Epsian principles to rock, he replied that he did, even though little has been tried in that direction.

"On the other hand," he continued, "there's been very little done in logical harmonic extensions in the modern guitar rock styles. Jimi Hendrix does a lot with chords, though. You have to listen to him carefully — he does some very amazing things. . . . But George Van Eps doesn't play chords; he plays voicings. He plays melodies and bass and chords all at the same time."

"Another guitar player who does that is Luis Bonfá, (the Brazilian bossa nova musician). He's maybe the greatest guitar player in the world. He plays incredibly. He plays four things at once."

Bloomfield's deep interest in music encompasses not only the scope of his own instrument but others as well. Though he does not play them, he has strong opinions about how drums and bass should be played:

"A drummer should get some kind of arrangement so he can have tympani pedals for all his drums so he can play tonally, actually play more notes on his drum kit. I like to hear a drum that's an E and one that's an A, another that's a D, so you can tune them in thirds or fifths or whatever you want to tune them to."

When it was pointed out to him that this can be done with the standard four-drum set but, because of the method of tightening and loosening heads, that pitch changes necessitated by different chords or keys could not be accomplished quickly enough, he replied:

"Well, those drums aren't sophisticated enough for my taste, and they should invent better drums. Still, I've heard Max Roach play drum solos that were melodies — tuned. I'll never forget it, the first time I heard that on a record. I heard that each of his drums was tuned, and he knew which notes they were tuned to."

Bloomfield was almost vehement in his denial that rock bass lines were better than they used to be. He took as a point of departure the playing of the bassist with one of the most successful British groups, a trio that recently broke up.

"You take his (the bassist in question) playing and compare it to Scott LaFaro's or Charlie Haden's or Eddie Gomez' and you'll find that this guy is just screwing around, as far as I'm concerned. But take r&b bass lines, where the patterns are repeated over and over, and you'll find they're highly, cleverly intricate — they're figured out. R&b music has patterns; it's all based on

patterns that all fit together. They're very complex rhythmically, especially the bass playing, the way it fits with the drums. It's what I call hard bass playing. It's like jazz in the way that Oscar Pettiford swung, the way Charlie Mingus pushes. Those cats also know how to solo in a really heavy way. I think the r&b players know how to use their ax as a rhythmic vehicle for the entire band to be supported on, yet the bass line stands away from the rest."

"If you listen to an r&b bass pattern by itself, without the drums, it's really a strange sounding thing. But when you fit in the pieces one by one — the bass, then the drums, rhythm guitar and piano — and they're all playing parts but they all fit together, it's as sophisticated as a whole fantastic chart for the Maynard Ferguson horn section."

He suggested that a study of some of the best r&b bands, such as James Brown's, would explain what he was talking about:

"Listen to how the bass player can play the same thing over and over, and the only thing he does different is to bear down a little harder as the cycle goes around — he tightens up, he makes the groove a little stronger. That's the essence of cooking — that's what cooking is all about."

Bloomfield holds equally strong views on audiences. Perhaps because he learned so much about blues by playing before black people, he prefers black audiences to white ones.

"Black music is call-and-response music," he explained. "The artist sets out a musical thing, and he expects an immediate response from the listeners that shows that they understood what that musical thing was. That's why I want to play for black audiences. They will know the proper responses and the white audience will not. A white audience is schooled to applaud when it is over if they enjoyed it. A black audience responds right when it happens. It's participation in the music, absolutely. It's not one playing to the other; it's one playing on the responses of the other and then responding harder from that response — and that's called grooving and that's what makes music worth playing. . . . It's the only way to play for me. . . ."

"Y'know, I haven't felt that in a long time because the places I've been playing are real jive. The kids just want to see a name. I don't think I'm going to play any more gigs unless it's going to be that groovy kind of environment."

And such are the frustrations — and benefits — of success in the rock-pop world, U.S.A.

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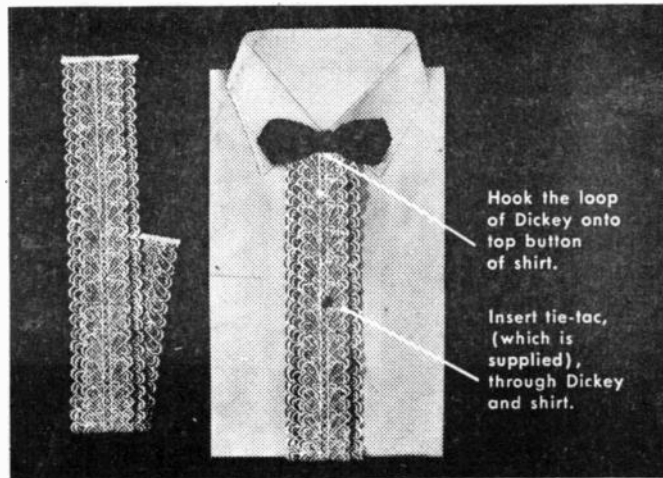
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CORRECTION

The photograph which appeared on page twenty-four of the September issue showing a group of musicians performing for school children was not a PACE sponsored concert as stated but put on by Jazz Interaction. All the musicians in the group were co-leaders: Marian McPartland, Benny Powell, Joe Newman, Clifford Jordan, Chris White and Al Foster.

THE POP AND JAZZ SCENE

(Continued from page ten)

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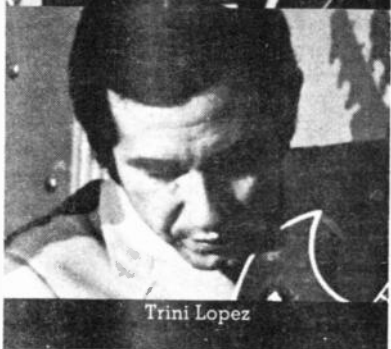
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dleton, Connecticut. Among his duties: to give a course in black music history and the formation and development of a lab band. Prior to this appointment, McIntyre taught at Central State University in Wilberforce, Ohio.

CHUBBY AND SON

Former Woody Herman bassist and band leader Chubby Jackson, who has worked in television and done a variety of musical things since he helped motor the Herman Herd in the 1940s, is fronting a big band again.

Every Sunday at Lou's Restaurant in Atlantic Beach, New York, he steps in front of a seventeen-piecer, including top-level New York sidemen — i.e. trumpeter Lou Soloff, trombonists Eddie Bert and Jimmy Knepper, saxophonist Arnie Lawrence — and things swing.

One of the band's prime features is drummer Duffy Jackson, the cherubic one's sixteen-year-old son. According to those who have been out to hear the unit, young Jackson gives an impressive accounting of himself. Jackson, the elder, cheers the sidemen on, does a bit of comedy and conducting. The bassist in the band is Knobby Totah.

ITEMS

William (Bill) Russo's "Three Pieces for Blues Band and Symphony Orchestra" was programmed by the New York Philharmonic in October . . . Yank Lawson and Bob Haggart's "The World's Greatest Jazzband," which appeared at President Nixon's Inaugural, returned to the nation's capital, November 2, for a concert at George Washington University's Lisner Auditorium. The unit includes Lawson and Billy Butterfield (trumpets), Lou McGarity and Carl Fontana (trombones), Bud Freeman (tenor saxophone), Haggart (bass), Ralph Sutton (piano) and Gus Johnson (drums) . . . Tito Puente, the veteran Latin-American band leader and composer, recently was honored by Mayor John V. Lindsay in New York. He was presented with a trophy for his extensive efforts on behalf of Latin-American popular music and his help to young artists working in this area.

SHANKAR IN GANDHI TRIBUTE

Ravi Shankar, the Indian sitarist-extraordinaire, participated in a tribute to Mahatma Gandhi at the Washington National Cathedral in the nation's capital, September 28. The audience of 2,000 in the cathedral included former Vice-President Hubert H. Humphrey, the Foreign Minister of India and other dignitaries, parishioners, and a large number of young people.

For 23 minutes Shankar played a composition created

for the centennial year of the great Indian leader, born on October 2, 1869. "The performance seemed to bring the atmosphere of India into the gothic cathedral during the 90-minute special service in memory of Gandhi," *The New York Times* declared.

Dinesh Singh, the Indian Foreign Minister, gave the main address. Mr. Humphrey, emphasizing the theme of universality, which was stressed through the entire service, read selections from various religious tracts, including Buddhist, Islamic, Christian, Sikh and Hindu scripture.

"I thought it was most uplifting," Mr. Humphrey said, following the service. "It was better than Monterey Pop," a young girl told one observer, referring to the film of the music festival in Monterey, California, in which Shankar appeared.

ITEMS

The opening act during the five-week Steve Lawrence-Eydie Gorme engagement in the Main Room of Las Vegas' Sands Hotel was the Craig Hundley Trio . . . Calvin (Cal) Lampley is the new director of the sound and recording studio at the Peabody Conservatory of Music, Peabody Institute of the City of Baltimore (Maryland) . . . The 360 Degree Music Experience and The Primordial Group, two jazz groups, were heard, October 17 and 18, at St. Peter's Church Parish House in New York City. The former features Roland Alexander (saxophone), Grachan Moncur III (trombone), Dave Burrell (piano), Ron Carter (bass), and Beaver Harris (drums). The latter unit includes Roswell Rudd (trombone), Richard Youngstein and Lewis Worrell (basses), Enrico Rava (trumpet) and Gene Gammage (drums).

DUCAL DOINGS

This is the year for Ellington tributes. The latest took place at the University of California in Berkeley, sponsored by the U of C extension, September 28 and 29. Lectures on Ellington and various aspects of his music were given by leading authorities and musicians. The Ellington orchestra was heard in concert and the Duke participated in informal discussion.

Musician-sociologist Ortiz Walton opened the salute the morning of the 28th, speaking on "Coronation of the King: Duke Ellington's Contributions to Black Culture." Leroy Robinson's exposition was on "Black Pride in the Music of Duke Ellington." Musician John Handy talked about "Ellington's Career and Its Meaning to Us."

The afternoon program included Stanley Dance's comments — "Ellingtonians: The Duke's Men." Gunther Schuller

lectured on "The Ellington Language." During the evening session, MJQ's John Lewis discussed "The Ellington Impact" and Charles Mingus offered "Mingus Plays Ellington" — a musical tribute.

Appropriately, the Ellington concert (on Monday evening) followed all the explanations. And the music told the story as only it can. *Love You Madly*, the NET documentary that Ralph Gleason had so much to do with putting together, was shown free on both Sunday and Monday afternoons.

In a gesture of love, Ellington paid tribute to a friend before going out to Berkeley. During the requiem mass at New York's St. Clements Episcopal Church, celebrated for Dr. James A. Pike, September 14, he played variations on a hymn. (ADDENDA) — It would seem that Duke's men cannot stay away for too long. Cootie Williams and Cat Anderson, who left the band for a short while, are back. They will be on hand for Ellington's extensive travels abroad later this fall.

ITEMS

Horace Arnold's "Here and Now Company" (a jazz quintet) and singer Jeanne Faulkner, were the featured artists in a concert given at New York's Whitney Museum September 30, in cooperation with the Harlem Cultural Council. Members of the Arnold group included Sam Rivers (saxophone), Mike Lawrence (trumpet), Karl Berger (vibraphone), Reggie Workman (bass), and Arnold (drums).

ITEMS

Ray Charles and his band and revue concluded a thirty-five-day tour of twenty-one European cities in Stockholm, October 30 . . . Jim Morrison, of The Doors, is at work making his second film, *Hiway*, which centers on the adventures of a hitchhiker. His first motion picture effort, *Feast of Friends*, won him a gold medal at the Atlanta International Film Festival . . . A jazz package under the title of Sonny Lester's Jazz Ware Ltd. is set for dates in Britain this month. The all-star line-up includes Snooky Young, Thad Jones and Freddie Hubbard (trumpets), J. J.

Johnson and Bob Brookmeyer (trombones), Phil Woods, Lou Donaldson, Stanley Turrentine, Eddie Daniels, Jeremy Steig and Pepper Adams (reeds), Jimmy McGriff (organ), Chick Corea (piano), Kenny Burrell (guitar), Ron Carter and Richard Davis (basses), Louis Hayes and Mel Lewis (drums).

PARENTI CLUB

Veteran traditional clarinetist Tony Parenti has received the ultimate compliment. He is fronting his own band at a club in New York — 227 West 52nd Street — named for him. Previously known as the Curtain Call, it is now called The Tony Parenti Dixieland Club.

Long a fixture at the legendary New York jazz club, Jimmy Ryan's, Parenti left there in July. One of his fans recommended him to the owner of the Curtain Call and this story had its beginning. The sixty-nine-year-old musician is extremely happy about the whole thing. His band includes Jimmy McPartland (trumpet), ex-King Oliver sideman Freddie Moore (drums), Graham Stewart (trombone), and Dill Jones (piano).

ITEMS

A midnight concert at Harlem's Apollo Theater, for the benefit of the Harlem Music Center, Inc., October 17, featured some of the leading names in jazz: the Gil Evans Orchestra, the Miles Davis Quintet, the Herbie Hancock Sextet, Milford Graves and SRP and singer Gloria Lynne . . . Earl Hines was saluted this summer in San Francisco. Prior to performing in the Garden Court of the Sheraton-Palace Hotel, he was presented with an antique Steinway grand piano. The inscription on a silver plaque attached to the instrument's lid reads: "Presented by jazz lovers from all over the world, this piano is the only one of its kind in the world, and expresses the great genius of a man who has never played a melancholy note in his lifetime on a planet that has often succumbed to despair." Scott Newhall, executive editor of the *San Francisco Chronicle*, was sponsor of the affair.



Joe Russo and his group, all members of Local 55, Meriden, Connecticut, have been performing for the shut-ins at the Undercliff Hospital in Meriden for the past four years. Left to right: George McKinstry, vibes; Edgar Brainard, drums; Sal Russo, bass; Anthony Bellabuo, trumpet; Joseph Amentea, piano; and Alvin Weiner, tenor sax. Joe Russo is missing from the photograph.

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This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE, Local 407, 613
McDaniels, Lura

ALASKA

ANCHORAGE, Local 650
Gibson, Danny
FAIRBANKS, Local 481
Caribou Country Club and
Peter Aiken

ARIZONA

TUCSON, Local 771
Frank Kall Television
Show

CALIFORNIA

ABCATEA, Local 333
Benham, Grady
Keg, The
BAKERSFIELD, Local 263
Allenthorpe, Carl and/or
The Starlite Ballroom
and/or The Rollo-Dorse
Ballroom
Radio Station K.A.F.Y. and
Mike Thomas
BELLFLOWER, Local 353
Holiday, Jim
BEVERLY HILLS, Local 47
White, William R.
CAMARILLI, Local 581
Hitching Post
CAPITOLA, Local 316
Edgewater Club, 203
Esplanade
CLAYTON, Local 424
Sli's Club
CONCORD, Local 424
Sli's Club
EL CAJON, Local 335
Valley Inn, The
ENCINO, Local 47
Storm, Tempest
EUREKA, Local 333
Giant Lounge and Bill
Wheeler
GARDEN GROVE, Local 353
Alumni Club, The
HOLLYWOOD, Local 47
Berwin, Gary
Glatman, Bruce
Norris, Jorge
Vescio, Pete
IONE, Local 12
Watts, Don, Orchestra
JACKSON, Local 13
Watts, Don, Orchestra
LAKE COUNTY, Local 392
Blue Lake Lodge
LAKEWOOD, Local 353
Lakewood, The
LONG BEACH, Local 353
Barnes, Mitchell R.
Brown, Neal
Caffe Antiguo, and Miss
Bell
Cinderella Ballroom, John
A. Burley and Jack P.
Merrick, Proprietors
Cowboy's Party House
Hollywood on the Pike, and
James G. Way
Mathis, Jess W.
Raynolds, Jack
Tabone, Sam
36-38 Club, and
Carl Juhl
Workman, Dale C.
LOS ANGELES, Local 47
Johnson, J. C.
NAPA, Local 541
Berryessa Bowl, A. R. Bis-
sett, Bill Quarry, and
Richard Bomanello
Cameron, Jack
NEWPORT BEACH, Local 7
Bayside Inn and/or
Anthony Capps
NORTH LONG BEACH, Local 353
Beau Tie, and Dale Hall
NORTH RICHMOND, Local 434
Savoy Club
OAKLAND, Local 6
Fraternal Order of Eagles
No. 7 Hall, The
OCEANSIDE, Local 325
Town House
OJAI, Local 581
Firebird
Ojai Club
OXNARD, Local 581
Casa Tropical
Crow's Nest
Red Garter
Rudder Room
TC Au Go Go
PITTSBURG, Local 424
Lincoln Lounge
PORT HUENEME, Local 581
Jerry's Place
RICHMOND, Local 424
New 400 Club Office,
The Santa Fe Club
SAN CLEMENTE, Local 7
Omar's and/or Tom Broadbent
SAN DIEGO, Local 325
Bar of Music and Dion
Rich
Enlisted Men's Club
Ivanhoe, The, and Gene &
Richard Taylor
Red Coach Inn, The, Gene
& Richard Taylor
SAN FRANCISCO, Local 6
Camelot Club
Ceballos, Manuel
Freitas, Carl (a/k/a Anthony
Carle)
SAN JOSE, Local 153
Chava Fiera Orchestra
SAN PABLO, Local 424
McKee's 13 Club

SAN LUIS OBISPO, Local 395
Seaton, Tony
SANTA BARBARA, Local 308
Collins, Larry
Ruffino, Val
SANTA PAULA, Local 581
Buck & Sunny's
Glen Tavern
SEBASTOPOL, Local 292
Sebastopol Optimists Club,
and R. Richard Grant
SIMI, Local 581
Simi Bowl
SUNNYVALE, Local 153
Gambino Enterprises
Gigi's
THOUSAND OAKS, Local 581
Conejo Lodge and
Ken Chrisman
VALLEJO, Local 367
Navy City Elks Club
IBPOEW
VENTURA, Local 581
Aristocrat, The
Eagles Hall
Jack's Round-Up and
Jack Powers
Moore Hall
Merrill Shapiro
O'Fice, The
WALNUT CREEK, Local 424
Emmett's Pizzeria

COLORADO

ASPEN, Local 28
Abbey Cellar and Thomas
Fleck
Crystal Palace, The, and
Mead Metcalf
Little Bavaria and
Albert Flossman
COLORADO SPRINGS, Local 154
Dublin House (Collette
Divine, Mng.)
DENVER, Local 30
Good American Organiza-
tion, The
Gregory, Ray, Theatrical
Agency
Latin Village, The
Sanchez, Pachio

CONNECTICUT

DANBURY, Local 87
Danbury Fair, and
John W. Leahy
EAST LYME, Local 385
Ferry Tavern and Joseph
Vivieris
MYSTIC, Local 385
B. F. Hoxie Fire Co., the
NAUGATUCK, Local 445
Zembruksi, Victor-Polish
Polka Band
NEW HAVEN, Local 334-484
Silver, Norman
Theatrical Agency
OLD LYME, Local 285
100 Acres Restaurant
POQUONOCK BRIDGE, Local 285
Sully's Restaurant and
Mr. Sullivan
SOUND VIEW, Local 285
Doyles Restaurant and
Raymond J. White

FLORIDA

FORT LAUDERDALE, Local 655
Aloha Club
JACKSONVILLE, Local 80
Atlantic Coast Productions
and Don Dana
MIAMI, Local 655
Heller, Joseph
ORLANDO, Local 389
Larson, Deliaire and Della
TAMPA, Local 721
W.F.L.A.—TV Station

HAWAII

HONOLULU, Local 677
49th State Recording Co.

IDAHO

NAMPA, Local 423
Globe Tavern and
Harold Brown
POCATELLO, Local 295
Adams, Wayne
Kalavis, Bill and RDK Club
TWIN FALLS, Local 474
Radio Rendezvous

ILLINOIS

ATLANTA, Local 268
Bob & Hazel's Fiesta
Lounge and Robert Boas
CAIRO, Local 300
Paradise Club, The, and
Buddy Harris
Turf Club, The, and Ed
McKee
CALUMET CITY, Local 203
Acres, The, and
Frank Zela
Whitely's, Jim Lentini and
Dom LaFave
CARMi, Local 410
Eagles Lodge
MOOSE LODGE
CHICAGO, Local 10-208
Allen, Ricky
Ambassador Halls
Anthony's Banquet Rooms
Atomic Hall and
Catering Service
Austin Caterers
Cardinal House
Catering by Heck
Citywide Catering Hall
Columbia Hall
Cypress Hall
Dimitris Restaurant
Diplomat
Ed's Coses Inn
Faith-Hope-Charity Talent
Productions, Inc., and
Stan Paul
Hagerty Catering Company
Hagerty's Restaurant
Harper, Lucius C., Jr.
Johnny Hyma's Catering
Hall and Lounge

Johnny Krok's Cardinal
House
Kryl, Bohumir, and his
Symphony Orchestra
New Walnut Room
Polonia Grove Catering
Hall and Lounge
Slowik Halls
Station WEFM
Universal Association of
Artists and Musicians,
Inc., and J. Delano
Banks
Zenith Radio Corporation
CHICAGO HEIGHTS, Local 386
Craftsman's Hall, Allen
Marshall and Robbie Nell
FOREST PARK, Local 10-208
Ches Parce
NORRIDGE, Local 10-208
Restaurant, Inc.
OAK PARK, Local 10-208
Banqueters
OLMSTEAD, Local 200
Club 37, and Lester
Pearman
PALOS PARK, Local 10-208
Walnut Hills Country Club
PEORIA, Local 28
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Elks Club
Neal's Lounge and Neal
Monroe
Palace Theatre
Radio Station WPEO, and
J. W. O'Connor,
Manager
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SCHELLER, Local 465
Andy's Place, and Andy
Kryger
STEGGER, Local 386
Reno, Sam, and Reno's
Tavern and Tap
WALNUT, Local 329
Stevens, Neil, Jr.
WAYNE CITY, Local 465
Wayne City American
Lounge

INDIANA

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Silver Springs Lodge and
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Bud Myers Place
EVANSVILLE, Local 35
Elliott, George
FORT WAYNE, Local 58
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Hall and Paul Rader
Fourth Shadow
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Montgomery, Charles Smoky
Starkes Tarian Television
Station WPTA and Bill
Thomas
GARY, Local 203
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Dante's Lounge
Lee, Laurie
Neptune Lounge, The
and Mike Witcki
HAMMOND, Local 303
Gen. John Pershing Post
No. 428
HOBART, Local 303
Jimmy's Hobart Tap
HUNTINGTON, Local 58
Moose Lodge
INDIANAPOLIS, Local 3
Burkett's Restaurant and
Lounge and Charles
Burkett
MISHAWAKA, Local 278
Club Normandy
MUNCIE, Local 245
Mikesell, Gerald
NEW CHICAGO, Local 303
Green Mill Tavern
PLYMOUTH, Local 278
Holiday Inn
SOUTH BEND, Local 278
Chain O'Lakes Conversation
Club
Club Lido, and Claude F.
Mandel
PNA Group 83 (Polish
National Alliance)
St. Joe Valley Boat Club,
and Bob Zaff, Manager
St. Joseph County 4-H
Association
Village Inn Pizzeria Parlor
TERRE HAUTE, Local 25
Red Barn, The, and Mr.
Dragon
VALPARAISO, Local 732
Club Royale Restaurant &
Lounge
Club Tavern
Lake Eliza Resort

IOWA

BURLINGTON, Local 646
Old Town Hall, The, and
Kenneth Anderson
B Square Circle Modern
Square Dance Club, The
COUNCIL BLUFFS, Local 70
Chanticleer Players
Filbert, Norman, Jr.
Town Crier Agency
DES MOINES, Local 75
Aloff, Shirley
Berns, Sheri
Jaffe, Shirley

KANSAS

CUBA, Local 307
American Legion
HUNTER, Local 207
American Legion
KANAPOLIS, Local 207
Kanopolis American Legion
KANSAS CITY, Local 34
and 637
El Chorro Club and
Lupe Quintana
Hideway Club and Anita
Douglas
OLATHE, Local 34, 637
Loft, The, and
Robert D. Werner
OVERLAND PARK, Local 34, 637

Better Spot and N. A.
Parker
PAOLA, Local 34, 637
Hagemeyer, Elmer
Pia Mart Ballroom and
Dan and Katy Wilson
TOPEKA, Local 36, 665
Downs, Red, Orchestra
Vineyard Dance Pavilion

KENTUCKY

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Jackman, Joe L.
Wade, Golden G.
LOUISVILLE, Local 11-637
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Ralph Roseman
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Harris
Huey, Oliver
CAMPTI, Local 116
Lake Club and
Lucille Harrison
Sportsman's Club and
O. V. Armstrong
GREENWOOD, Local 116
Round-Up Club, Thomas
Ortiz and Johnny Solely
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Stump Gallery and Eddie
J. Arceneaux
LAKE CHARLES, Local 538
Art Gallery, The
MONROE, Local 425
Spears, W. "Sleepy"
SHREVEPORT, Local 116
Shoreline Club
Marjorie Lyons Theatre
Shakey's Pizzeria House
Swinging Machine and
Keith Howard

MAINE

GARDINER, Local 409
Jackie Nichols Lodge
LEWISTON, Local 409
Manoir Hotel
LITCHFIELD, Local 409
Whip-O-Will Dance Hall
PORTLAND, Local 364
103rd Inf. Nat'l Guard
Hdqr., (Engineers and
Tank Co. (See Co. D,
103rd Inf., R.C.T.,
Westbrook, Me.)
PURGATORY, Local 409
Homestead Ballroom
TACOMA, Local 409
Linton, Clarence
WESTBORO, Local 364
Co. D., 103rd Inf., R.C.T.
(See 103rd Inf., Portland,
Me.)

MARYLAND

BALTIMORE, Local 40-543
Benjamin, Benny
Brown, Morris
Byron and Engel Circuit,
Inc., and Frank Engle
Club Troc & August
Magliano
Gayety Theatre
Hi-Fi Club
House of Blaine and
Sparky Blaine
Plaza Theatre
Rhapsody Club & James
Smith
FROSTBURG, Local 787
Continental Motel
OCEAN CITY, Local 44
Yankee Clipper Lounge
Pirates Den Lounge

MASSACHUSETTS

AYON, Local 138
Bellaire Social Club
BOSTON, Local 9, 535
Byron and Engel Circuit,
Inc., and Frank Engle
Crosier Club, The, and
Peter Kerr
Red Garter
BRIDGEWATER, Local 138
Rob Roy Restaurant
BROCKTON, Local 138
Brockton Au Go Go
(formerly known as
Music Hall Ballroom and
Tropical Club and John
Putnamano
John's Lounge
FLORIDA, Local 96
Florida Lounge, The
LAWRENCE, Local 373
Manhattan Lounge, and
Gene McCarthy
Zajec, Fred, and his Polka
Band
RANDOLPH, Local 138
Amvets Post and
Howard Erie
REVERE, Local 9 and 535
Caravan Club and Rocco
Solomini
SOUTH WEYMOUTH, Local 138
Chet's Chatel
STONEHAM, Local 9 and
535
Montvale Plaza and Mario
Ceruleo
TAUNTON, Local 231
Moonbeam Lounge
WEYMOUTH, Local 138
Cain's Restaurant and
Arthur Wells
Town Squire, Stag Room
and Joseph McDonough
WHITMAN, Local 138
Carlyle Club
WORCHESTER, Local 143
Deer Lodge and Francis
P. Vaudreuil

MICHIGAN

ALLEN PARK, Local 5
Allen Park Chatterbox

and Don and Leonard
Mazzola
ANN ARBOR, Local 625
Town Bar, Norman Goets
and Ray Devereaux
BATTLE CREEK, Local 594
Club 27
Flamingo Club
DETROIT, Local 5
National Theatre
FLINT, Local 542
El Rancho Club and Jules
Cantini
GRAND RAPIDS, Local 58
American Legion Post No. 59
Gussy Wussy's Lounge and
Gus Afendoulis
ISHPEMING, Local 218
Congress Bar, and Guido
Bonetti
MARQUETTE, Local 218
Johnson, Martin M.
Rose, Donna, Trio
MUSKEGON, Local 253
Polish Falcon Lodge
MUSKEGON HEIGHTS, Local 253
Muskegon Heights Eagles
Lounge Aerie 2106
NEGAUNEE, Local 218
Blanchi Bros. Orchestra,
and Peter Bianchi
Hi Ho Club and
Joseph Denofore
NILES, Local 278
Kubik's State Line
White House, The
PONTIAC, Local 784
Bob's Chicken House, and
Robert Dorman, Owner
K-Falls and Paul Kilar
PORT HURON, Local 33
Arena Gardens (Nor Pee
Dee Corp.), Pete Wells,
Bruce Postill and Richard
Darling
Muskegon Dome and Dan
Foster
QUINCY, Local 594
Quincy Hotel
SISTER LAKES, Local 232
Rendezvous Club and
Carl Anderson
UNION LAKE, Local 784
Duffy's Cooley Lake Inn
WAYNE, Local 5
Davey Crockett's Lounge

MINNESOTA

ANOKA, Local 73
Anoka Community Theatre,
Peter Jablonki and
Charles Olson
COON RAPIDS, Local 73
Sportsman's Tavern
MINNEAPOLIS, Local 73
Adolph's and
Mavis E. Botho
Anderson, Alfred
Canteen Tap
Grill, John A.
Kusel's Corner
Lollies, Wes
Milkes, C. C.
Mitch's
Pulver, Harry E.
Seger, Peggy
Silver, Dick
Stagbert, Grant
Vagabond Tavern
NORTH ST. PAUL, Local 30
Grey, James
OGILVIE, Local 536
Ann Lake Resort Pavilion,
and Ernest Williams
OSSEO, Local 73
Roundtable

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HATTIESBURG, Local 568
Alpha Omicron Chapter,
Pi Mu Sorority
Alpha Sigma Chapter
Sigma Sigma Chapter
Sorority
Alpha Tau Omega Frater-
nity (Epsilon Upsilon
Chapter)
Epsilon Delta Chapter, Chi
Omega Sorority
Epsilon Nu Chapter, Kappa
Sigma Fraternity
Mississippi Gamma Chapter,
Sigma Phi Epsilon
Fraternity
Swann, Jimmy
JACKSON, Local 579
Roepecke, Robert P.
(Bobby Peters)
VICKSBURG, Local 579
Roger's Ark

MISSOURI

BUTLER, Local 755
Butler Missouri Country
Club
KANSAS CITY, Local 34, 637
Caldorello, Louis
Club Michael's
Folly Theatre, William
Berger and Walt Collins
Gehr, Ken
Green, Charles A.
Pepe's Lounge and
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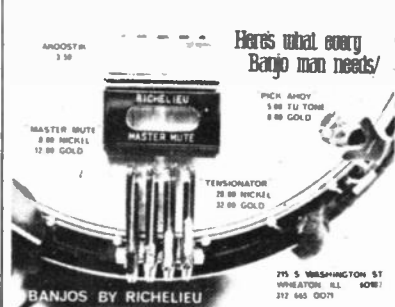
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CLARINETS, Selmer Paris B flat and A, full Boehm, good condition, double case, \$300.00 for the pair or best offer. J. M. Heard, 10001 N. 33rd St., Allentown, Pa. 18104.

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CORDOVOX, or accordion player and drummer, who doubles a melody instrument or strings, for commercial group that does comedy. Steady work for right persons. Singing helpful, but not mandatory. Must cut all styles well. Dick Hurlbert, 27 West, Greenfield, Mass. 01301. Phone: 413-773-3235.

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DUOS, TRIOS and SINGLES for openings in the Midwest. Send names, ages, pictures, local numbers, previous engagements and date available to: Ed Spayer Entertainment Agency, 1908 St. Vincent's Ave., La Salle, Ill. 61301.

ENTERTAINING MUSICIANS, openings in Canada for singles, duos, trios, and larger show groups, for hotels, lounges, cocktail bars, etc. Groups must be strong vocally. Rush photos, publicity, and local numbers to: Lounge Division, Cross Country Enterprises, Box 823, Station F, Toronto 5, Ontario, Canada.

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LEADING WEST COAST AGENCY, wants trios, duos, single entertainers, rock 'n' roll, show lounge groups. Immediate openings, desirable Westcoast bookings. Rush full resume, photos, names, ages, local numbers, instrumentation, vocals, engagements played past two years, duration, salary earned, list available date. 11-state Westcoast circuit. New Unit Dept., Aaron Hastings, Allied Artists of America, Mark-Spencer Bldg., Box 111, Portland, Oregon 97207. Phone: 503-774-3221.

MUSICIANS, trios, quartets, rock, pop, western, etc. Send resume and photos to: Music, Inc., 1479 Main St. East, Hamilton 26, Ontario, Canada. Immediate bookings.

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PIANO MAN or ORGANIST, also tenor sax man and bass man for Florida location. Ray James, C/O The Dixie Sherman Hotel, Panama City, Fla.

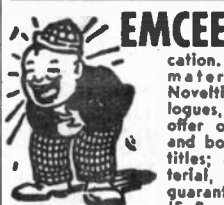
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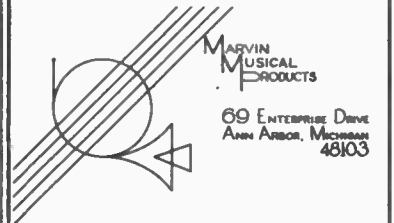
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SYMPHONIC HIGHLIGHTS

HONORED

Local 148-462 Atlanta, Georgia, recognizing the twenty-fifth anniversary of the Atlanta Pops, presented a plaque to Albert Coleman, founder and conductor, in appreciation of his dedicated service to the promotion of live music. Honorary local member, Mayor Emeritus William B. Hatsfield, who has been a great Atlanta Pops booster and helper, made the presentation at the July 4 concert. In addition Beat magazine awarded Mr. Coleman the title of Music Man of Distinction. Through the years these summer concerts, sponsored by the City of Atlanta and the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 148-462, have brought free music to thousands of Atlantans.

TELEVISION Philharmonic Young People's

Concerts have been renewed for the 1969-70 season on the CBS Television Network. This will mark the thirteenth consecutive year on the network for this acclaimed series, which has been the recipient of four Emmys among many other notable awards. Polaroid Corporation, represented by Doyle Dane Bernbach, Inc., will again be the sponsor for this season's four broadcasts. Two of the concerts will be narrated and conducted by Leonard Bernstein, who as music director of the New York Philharmonic served in these capacities during the series' twelve previous seasons on CBS. Because of Mr. Bernstein's commitments in his new post as laureate conductor of the Philharmonic, the two remaining narrators will have different narrator-conductors.

The inauguration of the **NEW Reno Philharmonic Symphony Orchestra** under the direction of Gregory Stone took place at the Pioneer Theater Auditorium on August 3.

ROCK/CLASSICS The Symphonic Metamorphosis, a group of eight Detroit Symphony Orchestra men, first broke on the rock scene in the spring with an appearance on the Detroit Symphony Orchestra's State Fair Concert Series. Other concert dates are scheduled in Flint, Michigan, on November 7 and in Jackson, Michigan, on November 20. The group is comprised of Thomas Bacon, organ, trumpet and French horn; Robert Cowart, arranger, bass guitar, English horn and saxophone; Donald Haas, trumpet; Arthur David Krehbiel, French horn; Ervin Monroe, composer, lead guitar, bass and flute; Robert Pangborn, percussion; Dennis Smith, trombone; and Sam Tundo, percussion.

PREMIERES Sinfonia Filofonica by Robert Middleton was recently given its first performance by the Hudson Valley Philharmonic, Claude Monteux conducting. The work was commissioned by the orchestra with the aid of a grant from the National Endowment for the Arts... On October 9 Seiji Ozawa conducted the New York Philharmonic in the first New York performance of William Russo's Three Pieces for Blues Band and Symphony Orchestra, Opus 50. The Corky Siegel Blues Band, a four-member Chicago-based group, were the soloists

The first United States performance of four Arnold Schoenberg songs composed in 1913 and 1914 were featured on the October 18 program of the Pro-Arte Symphony Orchestra, under the direction of Eleazar de Carvalho, in the Hofstra University Playhouse in Hempstead, Long Island... Epimetheus USA, Opus 46, by Gene Gutche, commissioned at the invitation of Sixten Ehrling for the Detroit Symphony Orchestra, will be given its European premiere on December 11 with the Stockholm Philharmonic under Maestro

Ehrling. The world premiere of this work takes place in Detroit this month... Eugene Ormandy and the Philadelphia Orchestra, as a part of their seventieth anniversary season celebration, will give the first performances in the Western world of Shostakovich's Thirteenth Symphony. The subscription concert performances will take place at the Academy of Music in Philadelphia on January 16, 17, 19 and 22 and in New York's Philharmonic Hall on January 20.

YOUTH

The Northern Westchester Symphony Orchestra of Shrub Oak, New York, presented the season's first free Children's Concert for elementary students on October 5 under the direction of Earl Groner. The concert was made possible by a grant from the Music Performance Trust Funds of the Recording In-

dustries obtained with the cooperation of Local 398, Ossining. A second Children's Concert has been scheduled for March 22... The Queens Symphony Orchestra of Forest Hills, New York, has announced three programs for young people to be presented in Golden Center, Queens College. These concerts will be conducted by David Katz... Through a Federal grant (Title III of the Elementary and Secondary Education Act of 1965) to the Erie Pennsylvania Philharmonic, conducted by John Gosling, one hundred in-school performances will be given by string and brass quartets, woodwind quintets and percussion ensembles from the orchestra's personnel in three counties this season... Young People's Concerts have been presented for four years by the Wichita (Kansas) Symphony Orchestra with the assistance of the

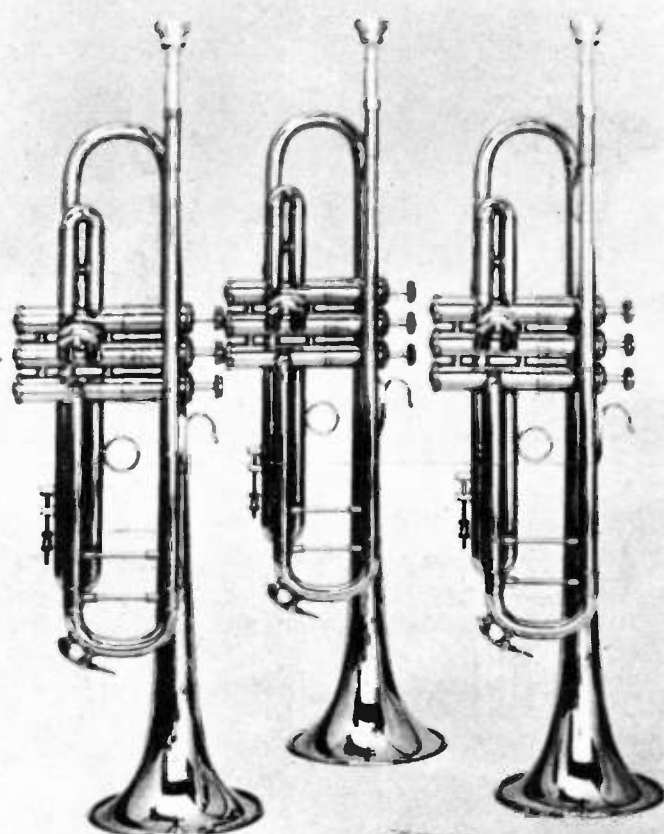
music department of the Wichita Public Schools and the Women's Association of the Wichita Symphony Orchestra. Three such programs will be presented this season under the direction of James Robertson... Four Young People's Concerts are being offered this season by the Detroit Symphony Orchestra. Valter Poole has conducted this series since it was inaugurated in 1952.

The Santa Monica **SPECIAL** (California) Symphony Orchestra, Victor Bay, conductor, opened its season on October 26 with the performance of Beethoven's Ninth Symphony in commemoration of the two hundredth anniversary of the composer's birth. The University of Southern California provided the combined USC Concert Choir and Trojan Chorale.

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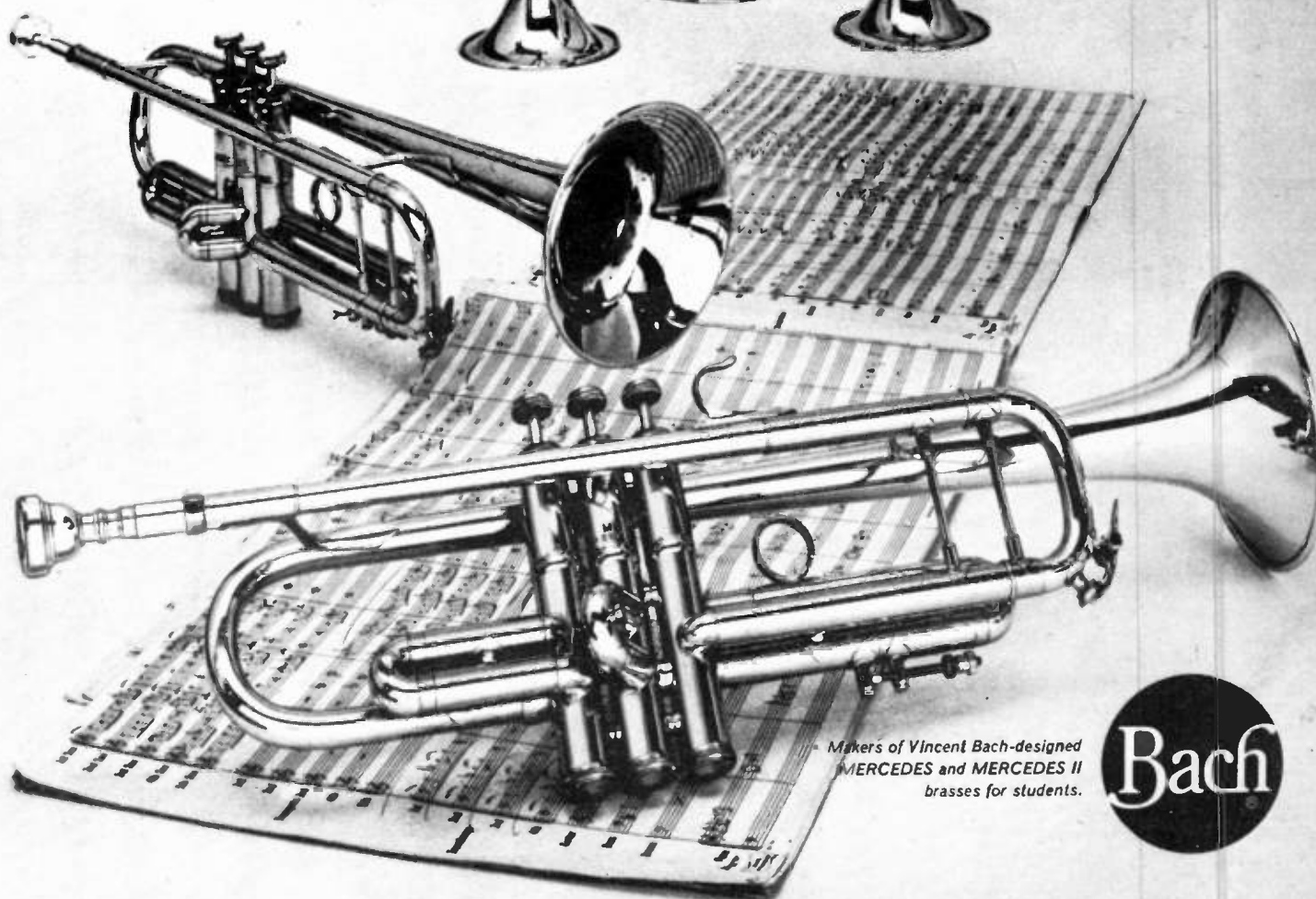
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