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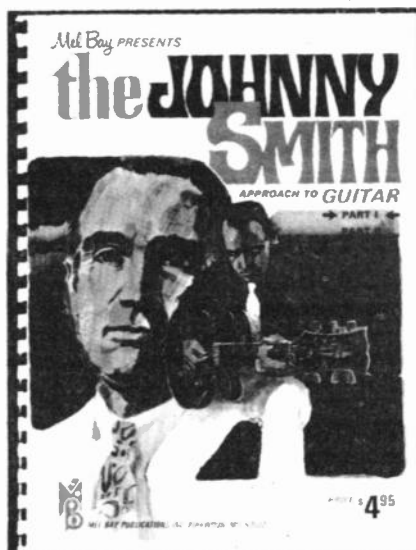
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INTERNATIONAL MUSICIAN



The Arts: An American Heritage

By Nancy Hanks, Chairman
National Endowment for the Arts and National Council on the Arts

As a nation, we often have expressed embarrassment that our country is not thought of as being a so-called "cultured one." However, this embarrassment is based on a myth. Too many people tend not to be aware generally that today we have as great artists and arts institutions as there are in the world.

And, too often it is thought that this was simply a rude and primitive country in its early years. The fact is however that 18th Century Colonial America, in the northeast and the south, had homes of advanced taste and cultivation. People read poetry and philosophy, many knew Latin and Greek, there was a great deal of music in the homes.

George Washington had considered, as early as 1789, urging Congressmen to use their "best endeavors to . . . accelerate the progress of art . . ."

how it was impossible for an overall government policy of support for the arts to emerge.

Attempts over the years to formalize government involvement in the arts got nowhere. In 1877, Representative Samuel S. Cox, of New York, introduced a bill to establish a council on art matters.

In 1910, under President Taft, a Commission on Fine Arts was established but limited its recommendations to matters affecting the art and architecture of the District of Columbia.

In 1938, Claude Pepper, of Florida, introduced a bill to establish a government fine arts agency and, in 1954, I personally typed a proposed bill at the request of Nelson Rockefeller and Oveta Culp Hobby. It became known as "The Toe-Dance Bill" and was discarded with the others.

The story then, of Federal support for the arts in the

many community theatres everywhere in the country. It became obvious, as audiences increased and costs went up that no longer could private funds, no matter how generous, be the sole source of support for the arts.

As the people of the country crowded our museums, filled our concert halls, became aware of dance in steadily increasing and enthusiastic numbers, it was clear that they were not regarding the arts as frivolities. They were demanding more than traditional sources of private funds could meet. The National Endowment for the Arts was established by Congress in recognition of these changes. With the strong encouragement of President Nixon and the broad bipartisan support of Congress, appropriations to the Endowment have increased dramatically the past two years to a total of

the country's larger professional orchestras places primary importance on public service and artistic and administrative improvements. The guidelines for the program also stress the need for the orchestras to provide greater opportunities for presenting young American performers and composers. They also acknowledge the important function of the orchestra to the community in providing necessary services for the other performing arts in addition to symphonic performance.

In the 1970-71 season, the first year of substantial Federal support to orchestras, grants went to seventy-two orchestras. The number of orchestras receiving some assistance has increased to eighty-four in the current season.

Of the orchestras supported, the majority chose to extend their services to a wider public, while some concentrated on projects conceived to improve their quality of performance and administration. In the realm of public service activities, just less than one-half established special projects to build larger audiences outside their subscription series, and almost the same number developed special in-school programs which included firm educational plans prepared jointly with teachers in the schools. A few, like that of the Minnesota Orchestra, served a large, new regional audience through cooperative development and sponsorship provided by state and regional arts councils. The orchestras which selected to improve their operations at a higher level of quality, on the other hand, sought through additional rehearsal time, the improvement of performing personnel, more challenging programming and special development programs to become institutions of greater artistic quality and to stabilize their financial operations.

During this period a ferment surged throughout the country that seemed to belie the myth that symphony orchestras were relegated to the past. Instead, they appeared to be in evolution toward more effective service to the total community within broader artistic functions. The St. Paul Civic Philharmonic Orchestra, for example, performed a wide variety of professional and educational programs within a pattern in which

the orchestra was able to accommodate the performers in smaller ensembles at every possible level from the full ensemble to a soloist.

The San Francisco Symphony organized 750 students in a summer orchestra workshop. This was expanded into a seven-week autumn session for 7,000 students and 500 parents and adults. The Utah Symphony provided concerts for audiences in many isolated communities, including many Indian reservations, often through joint performances with local choral organizations, in a far-ranging tour of 9,500 miles. The Jackson (Mississippi) Symphony established a string training program in elementary and junior high schools and sought to develop new audiences through performances in neighborhood schools and churches while it made use of a professional string quartet for special educational and concert presentations. The West Virginia Arts and Humanities Council organized an extensive series of performances by the Charleston and Wheeling orchestras in the heart of Appalachia.

And, the Seattle Symphony, in six days in early April, gave thirty-three concerts, nine master classes, in seventeen cities, towns and villages of Alaska.

The outcome of these orchestra programs lends firm credibility to the comment of the manager of the Saint Louis Symphony, who reported, "If the symphonies are on their way out, not so here. We performed at a neighboring town where the teenagers literally climbed into the rafters to hear our symphony perform before an enthusiastic audience of some 5,000."

The highly complex enterprise of producing opera has engaged the attention of the Endowment in frequent deliberation with the result that this first year of Federal support to opera companies, the 1971-72 season, is now underway. Grants made to twenty-eight companies are for varied purposes. Some are directed to building audiences on a regional basis or for modest touring. Others are for production support, apprentice programs, or development projects.

The Endowment also continues to support the National Opera Institute which assists singers and composers in addi-

(Continued on page twenty-six)



Nancy Hanks has a vast knowledge, sympathy and understanding of the many problems besetting the arts and strongly favors Federal subsidies to further advance the cultural development of our nation. She was appointed by President Nixon in October, 1969, to a four-year term as Chairman of the National Endowment for the Arts. She is also Chairman of the National Council on the Arts, a Presidentially appointed advisory body.

In 1953 and 1954 Miss Hanks served as an Assistant to the Under Secretary of the Department of Health, Education and Welfare and in 1955 she was Special Assistant to the Special Projects Office of the White House. Then from 1956 to 1969 she was employed as Executive Secretary of the Special Studies Project of the Rockefeller Brothers Fund. She was also President of the Associated Councils of the Arts for a time.

Afterward, Presidents John Adams, Jefferson, Madison, Monroe and John Quincy Adams urged the establishment of national cultural institutions and the encouragement of government involvement in the arts and sciences.

The legislators of the time, however, were apparently more interested in the physical development of the country than they were in artistic matters. There had been some Federal Government patronage but it was for specific tasks, particularly the construction of the Capitol. There were many commissions for paintings, murals and sculpture after the British burnt the building during the War of 1812, and again in 1850 with the construction of the Capitol extension.

But there was so much controversy over the works created that it is quite understandable

United States, until 1965, with the passage of the Public Law creating the National Endowment for the Arts, is largely one of private initiative and support.

While there was no Federal support there was wide recognition of the fact that art was important in the life of the Nation. Its development and support became the responsibility of individuals with wealth and positions of leadership in the community, joined later by the private foundations and eventually by some corporations and business enterprises.

The years following World War II saw an enormous rise in the numbers of arts institutions and organizations in the country. Today, we have more than 1,000 orchestras, 6,000 museums, hundreds of opera ensembles and I don't know how

almost \$30 million from \$8.25 million.

In broad terms, the Arts Endowment has established three goals:

First, availability of the arts — to encourage broad dissemination of the arts of the highest quality across the country.

Second, cultural resources development — to assist our major arts institutions to improve artistic and administrative standards and to provide greater public service.

And, third, advancement of our cultural legacy — to provide support that encourages creativity among our most gifted artists or enhances the ability of a whole field to raise its standards.

The Endowment's Music Program supports a complex assortment of projects and programs to achieve these goals.

The Endowment's support for



fourteenth annual AFM CONGRESS of STRINGS



Henry Mazer (left), associate conductor of the Chicago Symphony Orchestra, is musical director of the A. F. of M. Congress of Strings program at the University of Cincinnati-College Conservatory of Music and Daniel Lewis (right), faculty member at the University of Southern California, directs the program on the West Coast.



The annual A. F. of M. Congress of Strings summer scholarship program was originated fourteen years ago at the suggestion of composer-conductor Roy Harris and the enthusiastic support of the late A. F. of M. President, Herman Kenin. International Secretary-Treasurer Stanley Ballard has served as Project Director of this unique program through the years.

The idea behind the Congress of Strings, sponsored by the A. F. of M. and its member locals, is to discover and develop the very best string players available to help fill existing vacancies in symphony orchestras and chamber groups and to encourage pursuit of serious music as a vocation, thereby winning greater public support for live music.

As in previous years, the Congress is utilizing two separate campuses this summer, with sixty talented string instrumentalists from all sections of the United States and Canada between the ages of sixteen and twenty-three enrolled for an eight-week period at the University of Southern California in Los Angeles (June 19 to August 11) and a like number located at the University of Cincinnati-College Conservatory of Music (June 18 to August 11).

Yehudi Menuhin



Miro Pansky



Donald Johanos



Milton Katims



Eleazer de Carvalho



Each of the one hundred and twenty scholarship students chosen in local auditions is provided with free transportation from the sponsoring A. F. of M. local's headquarters city to one of the two centers and return; meals, housing, music lessons; and recreation facilities. In daily practice sessions, regular symphony orchestra repertoire is studied, as well as chamber music and small group instruction in bass, viola, cello and violin. Students have the opportunity to study and to perform with equally meritorious faculty members and conductors at each location. For some, the Congress of Strings is a first contact with really professional standards of playing and pedagogy. The A. F. of M. neither demands nor expects anything from the participants except eagerness to learn and sincere effort.

Henry Mazer, associate conductor of the Chicago Symphony Orchestra, is musical director of the program at the University of Cincinnati and Daniel Lewis, faculty member at the University of Southern California, directs the program on the West Coast.

At the University of Cincinnati, students study under Walter Verdehr, faculty member at Michigan State University; Bernard Eichen, newly appointed concertmaster of the Denver Symphony Orchestra; Harold Coletta, concert violist, former NBC Symphony Orchestra recording artist; Roy Christensen, principal cellist of the Cincinnati Symphony Orchestra; and Warren Benfield, double bassist of the Chicago Symphony Orchestra.

Faculty members at the University of Southern California are Henry Siegl, concertmaster of the Seattle Symphony Orchestra; Dudley Powers, professor of cello at Northwestern University and former principal cellist of the Chicago Symphony Orchestra; Richard Ferrin, violist of the Chicago Symphony Orchestra; Ring Warner, teacher and co-double bassist with Oscar Zimmerman at the National Music Camp; and Emily Austin, violinist of the Detroit Symphony Orchestra.

Besides regular studies and daily practice sessions, the students will also participate in chamber music ensembles and in one of the Congress of Strings orchestras. The series of public concerts given by students attending the University of Cincinnati-College Conservatory of Music will be under the baton of guest conductors Milton Katims (June 29), Donald Johanos (July 13), Yehudi Menuhin (July 22), Henry Mazer (August 10). At the University of Southern California students will perform under the direction of Daniel Lewis (July 5), Eleazer de Carvalho (July 14), Yehudi Menuhin (July 24), Miro Pansky (August 11).

The 1971 A. F. of M. Congress of Strings was a particularly successful and rewarding chapter in the Federation's scholarship program and it is certain that the 1972 season will receive even further accolades.



Bernard Eichen



Walter Verdehr



Warren Benfield



Harold Coletta



Roy Christensen



Richard Ferrin



Dudley Powers



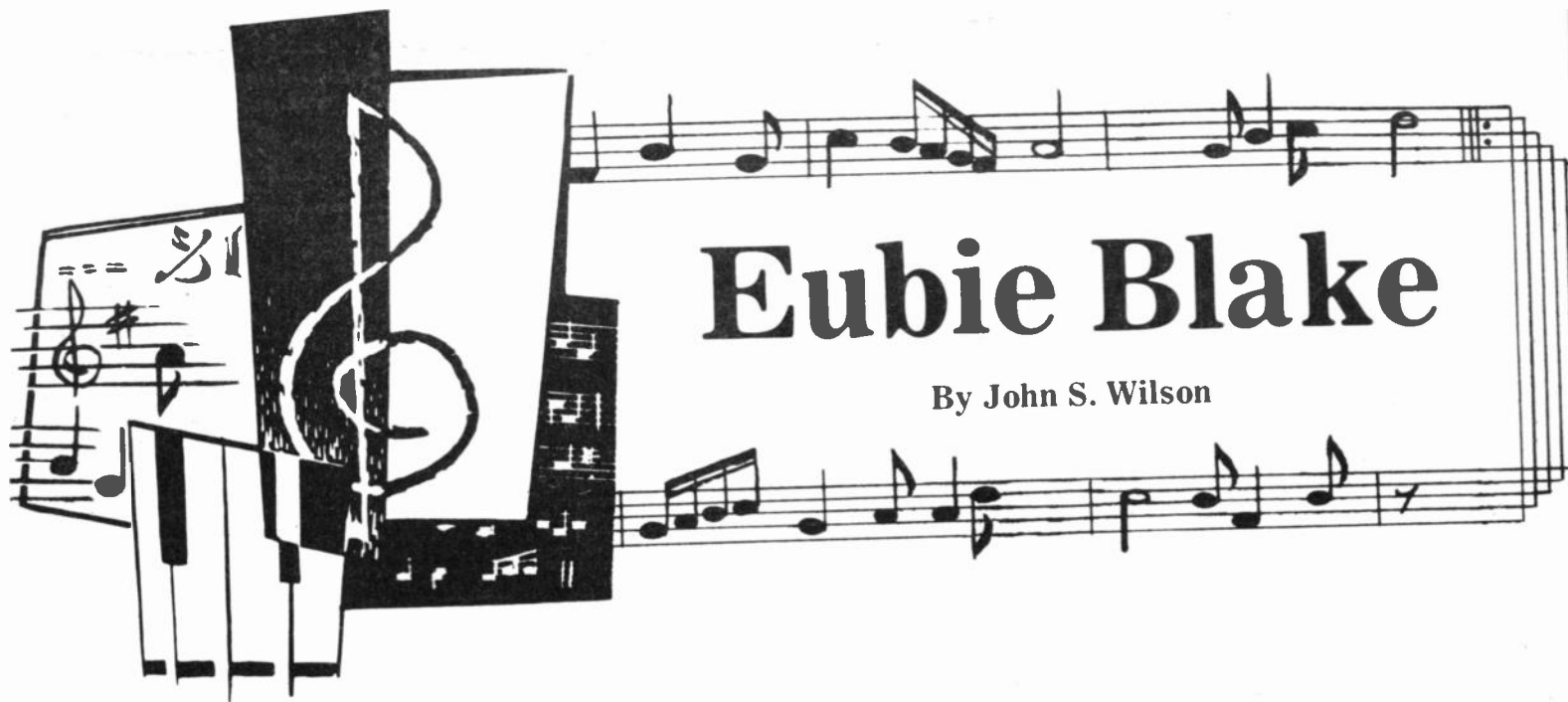
Emily Austin



Ring Warner



Henry Siegl



Eubie Blake

By John S. Wilson

Eubie Blake had no real conception of his own staying powers when he "retired" twenty-six years ago. He was sixty-two years old then, and although he had just gotten married, he felt the time had come to sit back and rest on the laurels he had earned in almost fifty years as a pianist, singer, composer and producer.

He tried to rest. He did retirement type things, like going back to school — he took a course in the Schillinger System of composition at New York University, graduating at the age of sixty-six. But retirement is not his style.

"I'm afraid to retire," he said recently. "When I die, I'm going to die on the stage or writing music."

So, at the age of eighty-nine Eubie Blake, slim, vital, bubbling with spirit and interest, is back in the full swing of activity. He has started his own record company, Eubie Blake Music, whose first record, "Eubie Blake, Vol. 1," consists of one side of piano solos by Blake (mostly his own compositions) and one side on which he accompanies Ivan Harold Browning who was the leading man in "Shuffle Along," the 1921 Broadway musical of which Blake was a co-producer and co-writer. This will be followed by a disc that will be all Eubie.

He has started his own publishing company and, after writing two new rags in the fall of 1971 (one of which is included in his "Vol. 1" record), he is writing six more new rags which will be published shortly.

"These new rags are all pure stride ragtime," he said. "If my pocketbook will stand it, I'll publish them in two editions. I write rags like I play them — too tough for most other pianists. So I also wrote a simplified version and I'll publish these new rags in two books — one for beginners and one for pros like the Lion (Willie "The Lion" Smith) and Jim Hession, a young pianist out in California. Oh, he gives me fits every time I hear him — people like Fatha Hines, the Lion, Jim Hession, they give me fits."

William Balcom, the classical pianist who also plays rags (he has recorded a set of rags for

Nonesuch Records) will proof-read Blake's new rags.

"It's not that I can't read music," Blake hastened to point out. "But I can't proof-read my own numbers because, no matter what's on the paper, I look at the notes and play them right."

In addition to producing records, composing and publishing, Blake has been going through an active series of public performances in his eighty-ninth year. Within a period of a few weeks he played at Town Hall and at the Whitney Museum in New York, gave a concert at C. W. Post College on Long Island, appeared at a "Ragtime Jamboree" in Brooklyn and continues to make his annual forays to Toronto and Saint Louis for the ragtime festivals there.

In 1970 he received the first James P. Johnson Award from the Institute of Jazz Studies at Rutgers University in New Brunswick, New Jersey, where James P. Johnson was born. In accepting the award, Blake recalled that he had known Johnson, eight years his junior, "as a kid in Atlantic City."

"I put his wife on the stage," Blake said. "She was a dancer. She couldn't sing much but — wow! — she had beautiful legs!"

Eubie Blake's life has covered an amazing span of American history. He was born James Hubert Blake on February 7, 1883, at Hull's Lane and Forest Street in Baltimore, the eleventh child (and the only one to survive infancy) of John Sumner Blake, who had been born a slave in Virginia and fought in the Union Army, and Emily Johnson, also born a slave in Virginia.

"I want the world to know that my mother and father were slaves," Blake insists. "I'm proud of my heritage. I want everyone to know that I came from slavery and went to the top of my profession."

He found what that profession would be at the age of two when he escaped from his parents on a shopping trip, found his way into a music store and began picking out notes on an organ. The owner of the store was so impressed by the child that he gave Eubie's parents the organ

with no down payment and at a price of 25 cents a week. A year later he was picking out "Marching Through Georgia," a song he heard his father singing. By the time he was five he could play the right hand part of any tune he heard and at six he began studying with Margaret Marshall, a young Negro music teacher who lived next door to his family.

"I got my first job when I was still a kid in short pants," he recalled. "It was at Aggie Shelton's. I got three dollars a week and tips but I had no place to spend it — I couldn't go into a saloon. Pianists in those days had style. On Blue Mondays, which was when Negroes didn't work — they weren't given the day off, they just took it off — they'd go out and see girls and have a good time. You'd pass a house where a party was going on, hear a piano and someone would say, 'That's Hughie Wolfert' or, 'No, that's Boots Butler.' You could tell one pianist from another."

"A friend of my mother, who was a very religious woman, passed Aggie Shelton's, recognized my style and told my mother. My mother didn't believe it, both as a matter of morality and because, she said, I didn't play any more. That was because I'd go to bed at 8:00 P.M. and then sneak out a window, slide down the roof, go to a pool hall to change from my short pants to long pants, and go to Aggie Shelton's. My mother was shocked at the idea of me playing in such an establishment. But the neighbor said, 'The boy's talented. Where's he going to play?' So my mother relented. She let me play and later I moved on to clubs and to Atlantic City."

When he was twenty-one, Eubie was playing in Coot Jones' dance hall where he learned to use his left hand in ragtime playing.

"I only had a fellow playing a triangle tied to the back of a chair," Blake remembered. "No drums. So I had to beat the rhythm out with my left hand which marked the playing ability of all the ragtime players who came up in that area. A piano player was no better than his bass playing with his left hand in those days."

In 1906, when Joe Gans returned to Baltimore from his championship fight with Battling Nelson in Goldfield, Nevada, he opened the Goldfield Hotel and Night Club and Eubie began an engagement that lasted through seven winters. Each summer he went to Atlantic City where he played at the Boathouse.

"The Boathouse was jumping all the time," Blake said. "I'd go to work at 9:00 P.M. and I might get off at 11:00 or 12:00 the next morning. You had to play for people to dance and there was no one there but me — no bass, no drums, just me all night long unless Big Head Wilbur or Cat Eye Harry might stop in to help me out."

"In 1899, right after the Spanish American War, I composed a rag dance that I used to play a lot. There was a fellow known as Charleston, a gambler, who used to say to me, 'Play that rag that you wobble your bass all the time.' He'd pay me money and one time he asked me what was the name of the piece. I'd actually been calling it "Strawberry Rag" or something. But I said, 'Oh, that's the Charleston Rag.'"

"Many years later, when Otto Harbach was President of ASCAP, he told me that the style I used on 'Charleston Rag' was very modern. 'I'm surprised to hear you say that,' I said. 'That's pretty old stuff. It's been around a while.' But then I realized that Otto Harbach would probably never have been in the kind of places you'd have to go to hear this — at Greenfield's in Baltimore, or the Bucket of Blood in Atlantic City, places that were just what they sound like, with the lowest type of people I have ever come in contact with."

In 1915, Blake was playing in Joe Porter's orchestra at River View Park in Baltimore when Noble Sissle came in from Indianapolis and joined the band. The song writing team of Sissle and Blake began there with "It's All Your Fault," first played at River View Park and later introduced by Sophie Tucker at the Maryland Theater in Baltimore.

The team moved on to New York where they joined James Reese Europe's famous or-

chestra and branched out on their own as entertainers, singing their own material. In 1921, combining forces with the comedy team of Miller and Lyles, Sissle and Blake produced "Shuffle Along" on Broadway and wrote a score that included "I'm Just Wild about Harry," "Love Will Find a Way" and "Bandana Days." Two years later they wrote another Broadway score, "Chocolate Dandies" and, in 1924, they created the score for a white show, "Elsie." In 1925 the team played England and Europe and wrote songs for "Cochran's Revue of 1926" in London.

Back in the United States, Blake teamed with Andy Razaf to write a score for "Blackbirds of 1930" which included "Memories of You." And there was another "Shuffle Along" in 1933 which is remembered primarily because, after the show moved to Chicago and was going west from there, Nat "King" Cole and his orchestra joined the show which stranded them in Los Angeles and forced Cole to do a single which soon grew to the trio with which he became famous.

During World War II, Blake was a musical conductor for USO hospital units, touring the United States continuously for



Eubie Blake, the lively eighty-nine-year-old pianist and composer of numerous standards — including "I'm Just Wild about Harry," "Love Will Find a Way," "You Were Meant for Me," "Shuffle Along," "Memories of You," and "Lovin' You the Way I Do" — is still very active and still being honored and acclaimed. Any pianist half his age might well be envious of the way he performs. His bubbling zest and exuberance are evident not only in his playing and singing, but in the enthusiasm he relates.

five years until his so-called "retirement" in 1946. The year before, he had married Marion Gant Tyler (his first wife, Avis Lee, died in 1928). She owned a house in Brooklyn and her new husband moved in with her.

"I got the coop with the chicken," says Eubie with a gleam in his eye. They still live in that same coop.

His eighty-ninth birthday was celebrated in February, 1972, with a party at the Overseas Press Club in New York at which Blake played some of his new rags, his "Memories of You" ("the song that's kept me eating all these years") and Luckey Roberts' "Spanish Venus." Maxine Sullivan sang, "I'm just wild about Eubie."

"If you're happy," Eubie Blake told his friends, "I'm happy. That's what I'm here for — to make you happy."

INTERNATIONAL MUSICIAN

Musicians Approve New Theatrical Motion Picture-Television Contract

Affected members of the American Federation of Musicians have approved by a margin of 330 to 24 a new Theatrical Motion Picture and Television Contract negotiated by their union and the Motion Picture Association of America, it was announced on May 30 by A. F. of M. President Hal Davis.

The twenty-seven-month contract, retroactive to May 1, holds the line on basic wage rates and is designed to "revitalize employment opportunities for musicians," Mr. Davis noted.

Highlight of the pact is a significant breakthrough in revision of regulations governing musical tracking, whereby only a limited number of a musician's guaranteed hours of work can now be applied to unrelated films. Previously, guaranteed hours were cumulative and applicable to any series and/or individual films. Now, 80 per cent of a guarantee must be scored live; only 20 per cent can be applied from another series or film. The union feels that this will mean a substantial increase in work opportunities for its members, and an improvement in the quality of films.

The contract clearly reaffirms that all background music for theatrical motion pictures must be scored live, thus ending the recent trend of producing motion pictures with "canned" music.

Agreement was reached providing payment to the musicians whenever a future film made for theatrical or free television exhibition is applied to a new use such as Pay Television, Cable TV or video tape cassettes. This return adopts the same formula as now exists when motion picture films are exhibited on free TV. Payments will be made annually to all members through the AFM-Employers Pension Welfare Fund facilities.

The prior practice of diverting payments from sale of theatrical motion pictures to free television through the AFM-EPW Fund will now result in most payments being paid directly to the musicians once a year.

Additional contract features are: Increase in employer's contribution to the Pension Fund from 5 per cent to 6 per

cent; increase in cartage rates; automatic payment of vacation pay; addition of new instruments (saxophone family, organ and celeste when furnished) to the doubling category.

Important gains also were made for members active in music preparation.

The Federation's negotiating team met with industry representatives in Los Angeles in late April and early May. In announcing the results, Mr.

Davis expressed appreciation for the cooperation of the union's negotiators and advisors, and of representatives of Local 802 (in New York City) and Local 47 (in Los Angeles).

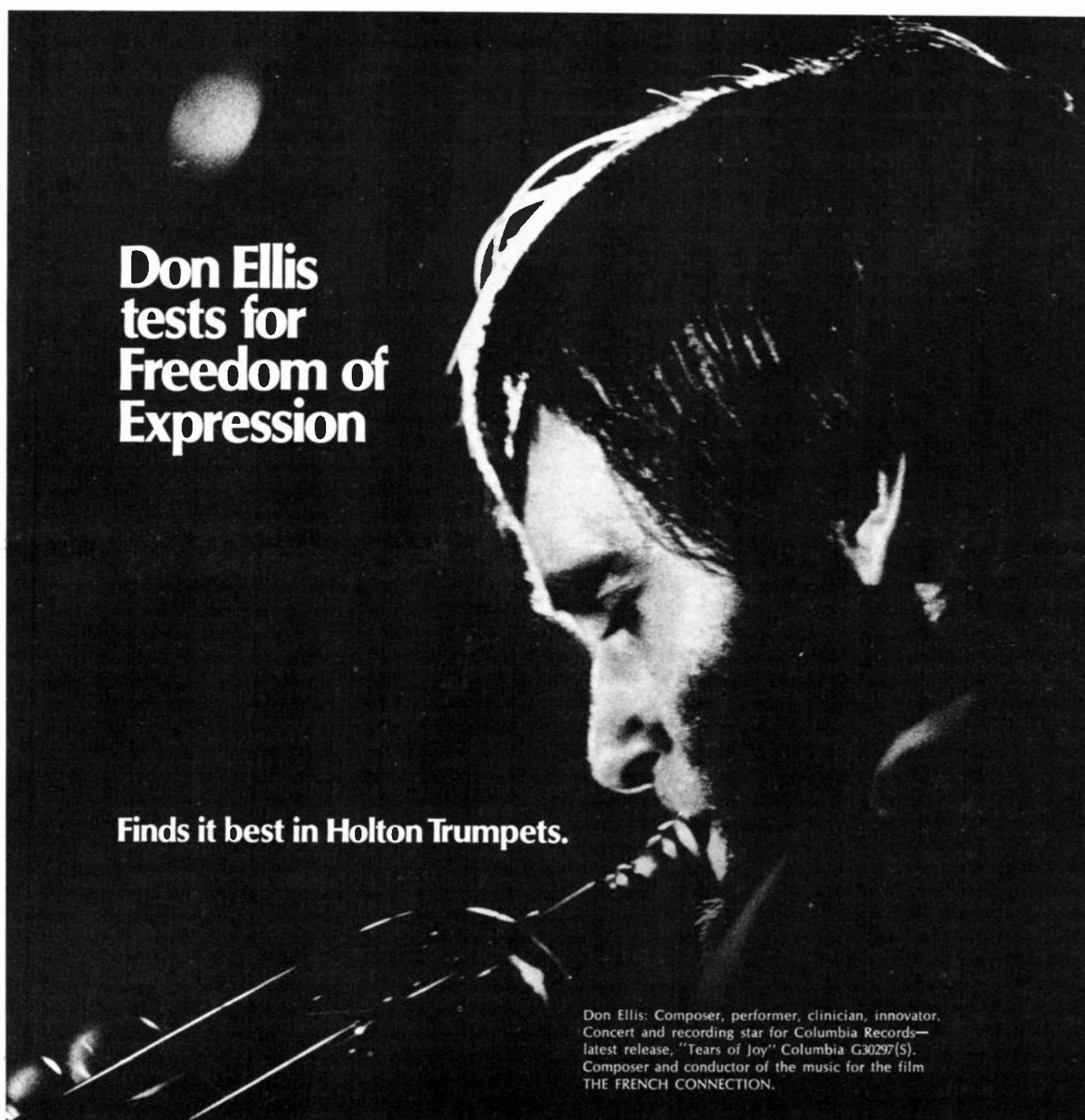
Eligible to vote on the new agreement were musicians who worked on at least twelve sessions for motion picture and/or TV films during the calendar year 1971. A total of 690 ballots were mailed. Of the 364 ballots returned, ten were invalid.

Notice Regarding Symphony Orchestras Trading Live Services For Recording Sessions

It has been brought to the attention of the Federation that in some instances symphony orchestras are exchanging live services called for under the orchestra's local trade agreement for recording sessions.

It is the position of the Federation that such a procedure dilutes both the terms and conditions of the local trade agreement as well as the Federation's national Phonograph Record Labor Agreement. Such trade offs are not permitted.

For further information concerning this important matter, contact the A. F. of M. Recording Department in the office of President Hal C. Davis.



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Questions and Answers



Q. My brother, who had worked all his life in a job covered by social security, died a few months ago. Who gets the lump-sum payment from social security?

A. If your brother was insured under social security and living with his wife at the time of death, his wife gets the payment. If your brother wasn't married, the person responsible for the burial expenses can re-

quest that the death benefit be paid directly to the funeral home. If, however, the burial expenses have already been paid, the person who paid them can claim the death payment.

Q. I receive both a retirement benefit from social security and a pension from the U.S. Army. Does my Army pension count as earnings?

A. No. Only wages and self-employment income count as

earnings. Other income — such as another pension, dividends, or interest — does not affect your social security benefit payments.

Q. After my husband died, my son received monthly social security benefits until he was eighteen. His benefits stopped, however, when he left school for a year. Now at nineteen, he plans to attend a local college. Can he get social security benefits again?

A. Yes. The child of a retired, deceased, or disabled worker can get monthly benefits until twenty-two as long as he is in full-time attendance at an accredited school and is unmarried. Contact any social security office as soon as

possible to have your son's benefits started again.

Q. I am confused about when to file for social security disability benefits. I have heard about both a six-month waiting period and a twelve-month waiting period. Can you explain which is correct?

A. You should file an application for benefits as soon as it is determined that you are likely to be disabled for a year or longer.

The six-month period is the waiting period. You can file your application during this period, but no monthly payments can be made for the first six full calendar months of a disability.

The twelve-month period refers to the expected duration of

the disability. Social security can pay benefits only if the disability is expected to last for at least twelve months or longer and is serious enough to rule out any substantial gainful work.

Q. I get monthly retirement benefits from social security, and my wife also draws benefits on my work record. My wife is planning to start working at a part-time job. Will her earnings affect my monthly benefits?

A. No. If she earns enough, your wife may have part or all of her own monthly cash benefits withheld, but this will not affect your retirement payments.

Q. Since my husband died last year, I have been receiving monthly social security benefits for my eighteen-year-old son, who will be attending junior college next year. Do his benefits stop at the end of the school year — while he is on summer vacation?

A. No, monthly benefit checks usually continue for up to four months of vacation if your son was a full-time student before the vacation period started and intends to return to full-time attendance when the vacation ends.

(Continued on page thirty-two)

AFM and EPW Fund Report

The American Federation of Musicians and Employers Pension Welfare Fund is now over thirteen years old. It was started in 1959 with the A. F. of M. agreements with the phonograph and national radio and TV industries. The first year pension contributions were a little over \$1,000,000. In 1971 the contributions were almost \$7,000,000.

The AFM and EPW Fund now has a balance of over \$58,000,000. It covers A. F. of M. members engaged in all A. F. of M. negotiated agreements, the Broadway shows, all work in fifteen of the larger locals and local officials and employees in forty locals. The fund provides coverage for over 90,000 members.

The plan provides for a pension which can be received as early as age fifty-five, a death benefit and a disability benefit. The plan has a past service benefit which supplements the pension of certain musicians born before 1921.

The trustees recently improved the monthly pensions by more than twenty-one per cent and those musicians who have already retired without a past service benefit will have their monthly pensions increased by ten per cent. There are over 600 musicians receiving monthly pensions. In the last fiscal year, the fund paid out over \$1,200,000 in monthly, lump sums and death benefits. Since inception, over \$3,500,000 has been paid out.

For additional information you may write to the AFM and EPW Fund, 205 East 42nd Street, New York, N.Y. 10017.

INTERNATIONAL MUSICIAN

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Not carrying an extra set of strings is like driving without a spare. If there's a break, you're stuck. That's why most guitarists carry extra sets. Just in case.

Preventive maintenance is also a good idea. As a string begins to show signs of wear or sounds a little lifeless, change it. Before it breaks.

So next time you buy guitar strings, buy Fender. Every little bit helps.

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From Pen to Screen... by Leonard Feather

formance by the Monterey Festival Workshop Orchestra of his *El Camino Real*, *Sketch*

for *Trombone and Orchestra* and other works. In 1961 his extended composition, *Per-*

ceptions, was recorded with a large orchestra conducted by Gunther Schuller.

Other Johnson compositions during the 1960s included *Euro* (Continued on page twenty-six)

One of the more remarkable about-turns in any musical career has been that of J. J. Johnson in his decision to virtually give up playing, in favor of a new life as a writer of television and motion picture scores.

Though he has been writing music just about as long as he has been playing it, his public image as a trombonist has been so strong, for so long, that the transition has proved unusually difficult.

Born in Indianapolis, Indiana, January 22, 1924,

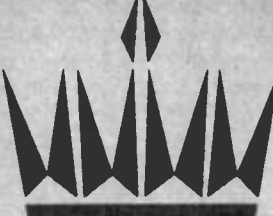


J. J. Johnson

Johnson took up the trombone at fourteen. His original influences were Trummy Young, Tommy Dorsey, Jack Teagarden and Dickie Wells. After touring with a couple of territory bands, he worked mostly with Benny Carter, often in California, from 1942-45. Next came a year with Count Basie, followed by jobs with various bebop combos along New York's 52nd Street, and tours with Illinois Jacquet's small band in 1947-49.

By 1952 a slump in steady work led Johnson to retire from music entirely for two years. He then teamed with fellow trombonist Kai Winding, and for two years they toured very successfully as "The Jay and Kai Quintet."

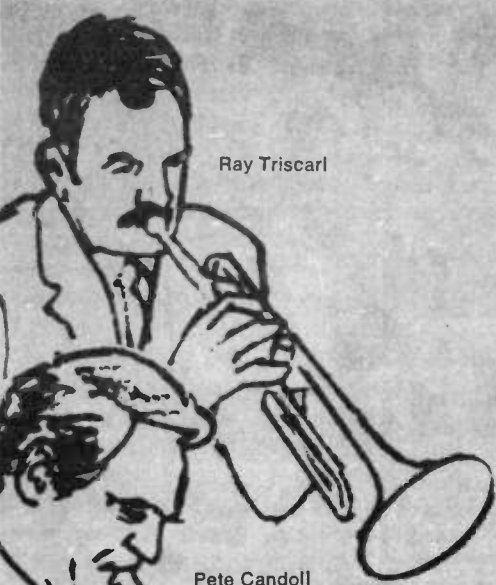
During the rest of the '50s, Johnson led his own small jazz group much of the time, disbanding in 1960. By that time he had begun to achieve recognition as a composer. In 1959 he took part in a per-



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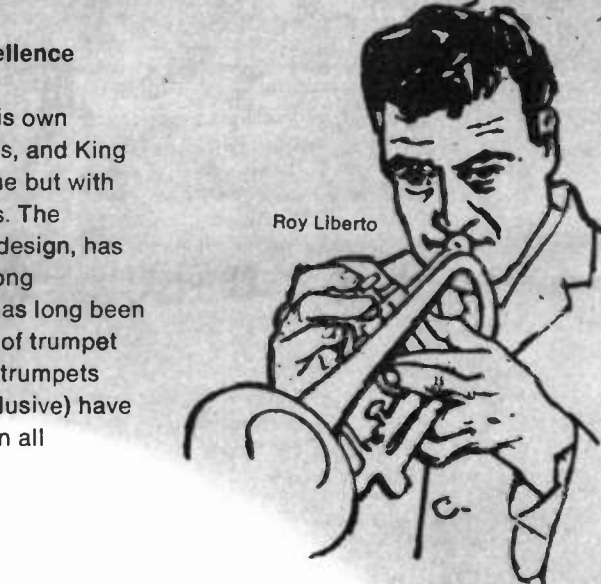
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Uan Rasey



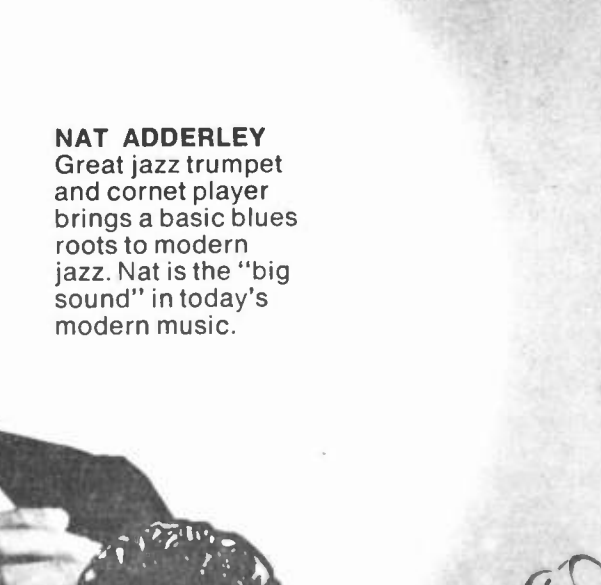
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Fred Stone

Composer and Musician



Fred Stone is quite likely the only Canadian musician to go on tour with Duke Ellington's Orchestra, an experience he will long remember.

The thirty-six-year-old Toronto trumpet and flugelhorn player and composer-arranger joined the world famous band in March, 1970. When he had returned home eight months later he had covered a vast expanse of the United States and Europe.

Stone was knocked out in more ways than one. For one who had done little traveling it was an exhilarating experience to see for the first time such countries as Norway, Denmark, Sweden, Switzerland, Germany, France, Monaco,

Italy, Sicily, Yugoslavia, Hungary, Czechoslovakia, Holland. It was also exhausting. The fifteen or more countries he visited were covered in thirty days.

He returned home in August to recuperate, then set off with the band once more. By October he had decided that though it had been exciting touring with the great jazz orchestra, there was little time left for his own creative efforts as a composer.

Not that Mr. Ellington had overlooked his composing talents, Fred quickly points out. Two of his compositions, "Maiera" and "Leah," named after his two small daughters, became a part of the or-

chestra's concert repertoire.

"They were played at every concert and I soloed on them," Stone recalls proudly, adding that he was complimented that "they were the only non-Ellington works on the program." The two works have since been recorded, the former as part of Ellington's new "Afro-Asia Suite."

Stone's decision to leave the band was sparked by his own needs as a composer. In Toronto he is noted for his musicianship, but he is equally concerned with writing arrangements and compositions. With the Ellington aggregation, he found his time limited.

"There just weren't enough hours in the day," he said. "Be-

sides I found that hotel rooms are not conducive to writing. Mercer (Duke Ellington's son) tried to encourage me but I knew I had to make a decision. I knew it was time to come home."

With the resumption of his career in Toronto, Fred is now active again in the recording field, working with his rehearsal band, and writing compositions, of which one example is his work for flugelhorn and symphony orchestra.

As a performer he is difficult to categorize, since he is just as much at home with a symphony orchestra as he is with a big band or a jazz group.

It's easy to understand when one delves into his background. Surrounded by a musical atmosphere since his childhood, Fred is the son of Archie Stone, for many years leader of the pit band at the Casino Theatre, a vaudeville house now demolished but forever remembered for its parade of stars since the 30s.

Fred remembers visiting the theatre when he was six and seven years old. At seventeen, he was a member of the band, doing the grinding routine of four shows a day; learning as his father had taught him that "a pit band musician must have flexibility, be able to play anything and everything, learning how to change tempo or key every few bars."

"There was a lot to learn," said Fred with a smile, remembering the stripper who brought along an arrangement for "The Rite of Spring" for a four-piece band.

At twelve, Stone had studied trumpet with Toronto's Morris London, then spent several months in Philadelphia working with Donald Reinhardt, teacher of many brass players in the Philadelphia Symphony Orchestra. For a time, Fred studied at the Royal Conservatory in Toronto with the distinguished Canadian composer, John Weinzwieg, and later with Gordon Delamont, a noted teacher of arranging and composition. Despite his teachers' considerable reputations, Stone found that he succeeded better on his own.

"I found that I wrote by sound, and that's the way I still write, sitting at the piano until I find a sound that appeals to me. I think of the work next in a rhythmic context, then a melodic line. After that it all starts to take shape."

Four years ago when he was leading a fifteen-piece rehearsal band he wrote "Leah," "Stone Poem," "Ballad One," "Tamar," "Reflections on a Theme" and "Cassiopea," which were later performed, in March, 1968, by the San Diego State College Band at the annual Cerritos College Festival, Norwalk, California.

Just a few months before, in late 1967, Stone was featured soloist with the Winnipeg Symphony Orchestra in the world premiere of Norman Symonds' "Concerto for Jazz Quartet and Orchestra," conducted by Victor Feldbrill.

That same year he soloed on another Symonds work, "Citerama '67," created for a total environment show at Man in the Community Pavilion at Expo '67 in Montreal. In March of 1971, he performed another Symonds composition, "The Nameless Hour," with the Toronto Symphony.

In 1969, Stone was given a Canada Council grant to continue his composing efforts, which eventually led to the writing of his "Suite for Flugelhorn and Symphony Orchestra." The work was given its premiere in December, 1969, by the Toronto Repertory Ensemble, conducted by Milton Barnes.

Stone also wrote the score for "Challenge of Change," a National Film Board movie on man's technological achievements contrasted with primitive methods.

During his career, Stone has appeared on many recording sessions, of which the most notable was the recording of Canadian jazz compositions with Duke Ellington as guest soloist, in Toronto, in July, 1967. That same year Fred appeared with a contingent of Canadian musicians in the International Freedom Concert in Detroit, with Duke as guest star. It is on these sessions that he assumes Duke Ellington first heard him play.

When the band played an engagement at the Royal York hotel a couple years later, Fred was asked to do an Ellington recording session. Not long after Duke asked Fred if he'd like to come along.

Fred laughed. "I thought he meant for a cup of coffee or a beer. So I said 'where?' and he said 'everywhere!'"

Stone's playing is so individualistic it is one reason apparently that the Duke hired him. Another reason could be his use of electronic trumpet and flugelhorn, which helped lead him into experimental music.

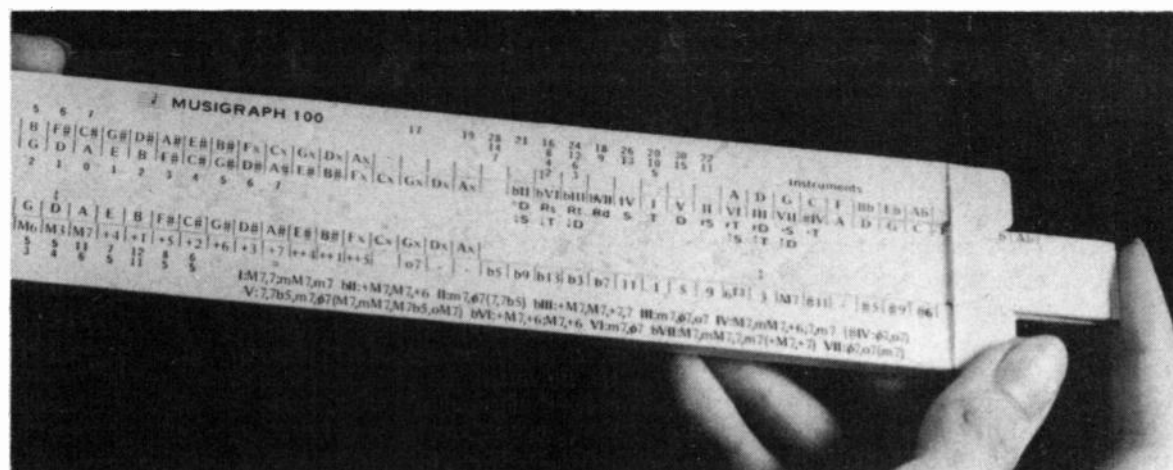
Influenced in his early years mostly by Miles Davis and Dizzy Gillespie, he eventually decided that it was time to stop listening and start creating. "I have found," he says, "that the development of new electronic equipment has been one of the most important keys to moving forward. There are tens of thousands of sounds possible by means of it; a whole new range of excitement."

"Nothing is predetermined in this music; it rests on total co-operation by the people involved. Each player has to be a listener and a complete identity in the group. He has to be aggressive when he feels there is a new direction to be taken."

"You have to be self-sufficient in a situation where there are almost no chords, just a series of sounds. And you have to trust your hearing implicitly. It is possible to arrive at an amalgamation, a fusion."

This quest for individuality obviously appealed to Mr. Ellington for as Fred later pointed out: "The Duke hired me because he wanted my identity as a soloist."

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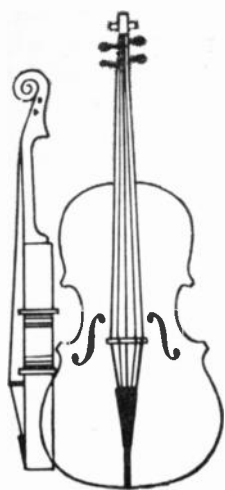
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Violists Unite

By Myron Rosenblum

In 1752, the great flutist, composer, and theorist Johann Joachim Quantz gave the following description of the viola:

The viola is commonly regarded as of little importance in the musical establishment. The reason may well be that it is often played by persons who are either still beginners in the ensemble or have no particular gifts with which to distinguish themselves on the violin, or that the instrument yields all too few advantages to its players, so that able people are not easily persuaded to take it up.

(On Playing the Flute. Translated and edited by Edward R. Reilly)

Although Quantz goes on to say that the viola does fill an essential harmonic role and sometimes plays an important melodic part in the orchestral music of that time, the derision the viola was then held in is very apparent.

The viola has had a long, uphill struggle in the quest for equality with its sibling stringed instruments, the violin and cello. In the nineteenth century, composers looking for new timbres and intrigued by the unique sounds of the viola suddenly discovered the instrument. *Harold in Italy* by Hector Berlioz was one of the earliest major works of the nineteenth century for viola solo and orchestra. In this masterpiece, the viola eloquently personifies Byron's melancholic Harold in his wanderings.

Thanks to the valiant efforts of such eminent violists as Lionel Tertis and William Primrose in the earlier decades of the twentieth century, the viola no longer conjures up the image of the "left-over violinist" or the aged, infirm string player who, no longer able to move his fingers or bow arm, is relegated to the back of the viola section — an obvious act of disgrace in the eighteenth century.

The most recent phase in the affirmation of the viola as a viable instrument is the recent formation of the *Viola Research Society*, an organization presently located in Kassel, Germany. Led by the Austrian violist, teacher, and musicologist Franz Zeyringer, the society is geared to being a storehouse of practical, historical, and musicological knowledge about the viola for musicians throughout the world.

As a young student, Mr. Zeyringer was puzzled by the accepted belief that the viola

was an instrument with no literature of its own. There were the handful of Hindemith viola works, the two Brahms sonatas

(transcribed by Brahms himself after the clarinet and piano sonatas), a Telemann concerto, occasional works by lesser known composers of the Classical period, some Romantic pieces, and a sprinkling of twentieth-century works. The question he kept asking himself was, "Is it possible that an instrument more than 400 years old (the real granddaddy of the modern stringed instrument) had no original music written for it?"

Mr. Zeyringer started a mammoth research project — visiting libraries in Europe, gaining access to private libraries, going through lists of existing and defunct European publishing firms, writing to

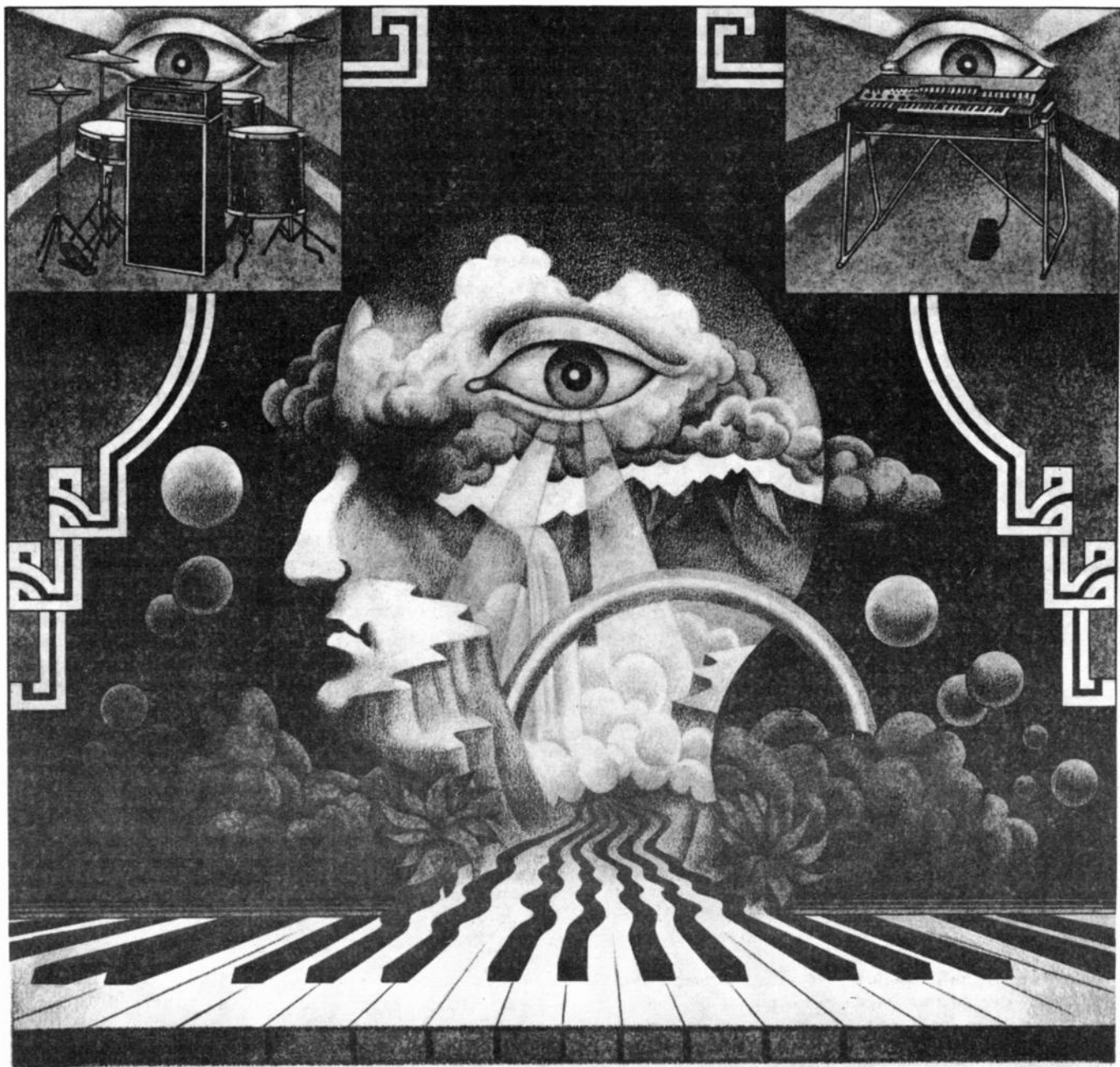
violists, musicologists, and libraries over the world. The paltry list of original viola works began to grow over the years. Indeed, the viola was popular enough to have attracted many composers to write large-scale solo and chamber works for it. (It is not commonly known that Beethoven had interest in writing a sonata for viola. Sketches for this exist in Frankfurt, Germany.) Mr. Zeyringer's laborious efforts were finally realized in the publication of his book, *Literature for Viola*, which gives detailed information about all known original viola works from the seventeenth century to the present day. To date, he has brought his

total of viola compositions to more than 10,000. Among them are more than 300 original viola concertos, many of them from the eighteenth and nineteenth centuries.

Word began to get around about this exciting research project, and a faithful corps of followers made up of professional violists and musicologists from America, Austria, Czechoslovakia, England, France, Hungary, East and West Germany, Switzerland, and Russia offered their services in furthering the research.

The next step was the formation of the *Viola Research Society*. Open to professional

(Continued on page twenty-five)



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By J. Hill

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their students to count time. Many more don't even tell their students about breaking meter. You learned all these things as I did — the hard way. Now, just because you are old and maybe out of work is no reason to consider yourself "finished." You have a world of knowledge and experience which you can and should pass along to the

youngsters of today.

THEY WON'T LISTEN — Oh, yes, they will, provided you approach them right. Let them play their "rock." But . . . teach them the two things you know best — good musicianship and good showmanship. You may not have a sheepskin to prove it, but, in these two arts, you are a doctor, and a doctor can cure sickness.

HOW DO I KNOW? — I came up in the '30s. I did study enough classical music, thank God, to know the importance of counting, but I didn't really know that popular music was written in 8 measure phrases until I turned "pro" and got involved with a bunch of real pros, who taught me music the tough way. When I began my professional career, I thought I was a little genius because I knew hundreds of popular songs by heart. It took my colleagues about 15 minutes to show me that I didn't know "sickem," and my respect for them and their experience grew stronger every day.

I TURNED TEACHER — After having my ears thoroughly knocked down, and after performing for thirty-five years, I was persuaded to turn teacher. The persuader was an old-time theatre organist, whom I had hired to coach me in organ styling. He gave me the same story I'm giving you — the kids need good teaching from a performer with knowledge and experience. I agreed, under protest. My seeing eye dog just couldn't read music, in spite of his other superb abilities. How could I ever teach sighted kids to read? My friend, the theatre organist, had the answers — all of them. He taught me staff notations, and threatened to kick me across Texas if I didn't do a first-class job of teaching. Then, he taught me something else — love, patience and compassion for those who knew less than I did. He further taught me that all the teacher-training in the world wouldn't qualify me as a teacher unless I cultivated and put these virtues to daily use.

DID IT WORK? — You bet it did. During my first year of teaching, I frightened away as many as I helped. These were the scared ones. The strong ones stayed, and I turned out some fairly respectable organists and pianists. Four of them finished high school, and earned half their college expenses playing. This year, there will be more.

WHAT ABOUT THE HOBBY MUSICIAN? If I were going to become a "hobby" musician, I would seek the help of a performing musician in the popular field. I would pick his brain for every bit of knowledge and experience he possessed. I would give myself into his hands, and I would do exactly as he said. The "hobby" musician must be lovingly and patiently taught the same basics, even though he never plays professionally. If he is not, then his teacher is short-changing him. You see, we never know for sure — especially with young people — who

will stay "hobby" and who will turn "pro." So, teach him as diligently as you would the student who contemplates a professional career.

TEACH AN "EASY PLAY" METHOD? — Always start at the beginning, but never pass up an opportunity to advance the eager student, provided he has his basics. These you can and you must give him. Otherwise, he cannot advance. Nothing wrong with starting anyone out "easy play." But, the theory of scales and chords is so easy, you will find him much more eager to learn it than you think. Show him what he can do when he masters it, and he'll grab the ball and run for a touchdown.

CAN YOU CONVERT A ROCK FIEND TO GOOD MUSIC? — This is a loaded question. In the first place, what is "good music?" Since music is a universal language, speaking a message to everyone, it must certainly have many dialects — classical, popular, standard, rock and country-western, among others. If this is true, then any music well-performed is "good music." But let's suppose that you are one of the old timers who thinks that rock is the lowest form of music. Think it if you wish; but you'll never convert a rock lover to show music, or any other kind, by "shooting him and his music down." Wait for the right moment. Let him play his kind of music, but insist that he play it correctly, and cheer him on to the joy of achievement. Just happen to be playing your kind of music one day when he walks in for his lesson. I almost guarantee that he will ask you to play more of it, and that, eventually, he will ask you to teach him to play it. The "right moment" has arrived, and you are in business. Now he's receptive, and you can really broaden his musical horizon. All the thrills of your kind of music will be his if you show enough enthusiasm. And speaking of enthusiasm, it really makes the difference. It is another of those wonderful teaching virtues which you must cultivate and radiate to your student at all times, regardless of the kind of music he plays. Of course you must correct his mistakes. But . . . pour out the enthusiasm when he does it right.

YOU HAVE IT — TURN LOOSE OF IT — OKAY, OLD "PRO." Here is your chance to do something great, both for the good old music, and for humanity. The kids will listen if you convince them that you believe in them. Not all of them will be perfectionists like you; but you can rev up at least half of them. You have the knowledge, the wisdom and the experience. To put yourself on the shelf is just plain selfish. The young musicians need you. And who knows? Maybe you need the young musician. You could change his life; he could change yours.

I know that every word I write is true, because I have had this wonderful experience. I hope you will have it also.

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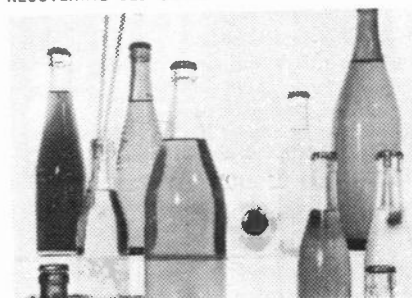
Today, there are many redemption centers throughout the United States that salvage hundreds of millions of glass containers. These plants use the crushed glass, known as cullet, to make new bottles and jars. In the construction industry, crushed glass is mixed with sand and gravel to form a new paving material, appropriately called Glasphalt. It is also used in the manufacture of floor and roofing tile, wall panels, decorative paints, glass wool insulation, building blocks, bricks, sewer pipes and other items. Practically all the glass containers produced can be absorbed by recycling glass.

Salvaging glass bottles helps reclaim American jobs. It is the logical answer to those who propose to ban or place punitive taxes on non-returnable bottles or cans which would eliminate jobs. Elimination of all one-way beverage bottles and cans would reduce solid waste less than 1½%. Returnable bottles are not being returned by consumers. In New York City, for example, they average four or less round trips.

We believe the best interests of labor, management and consumer are served by offering constructive approaches which make glass bottles a renewed source of materials that increase productivity, and open more employment.



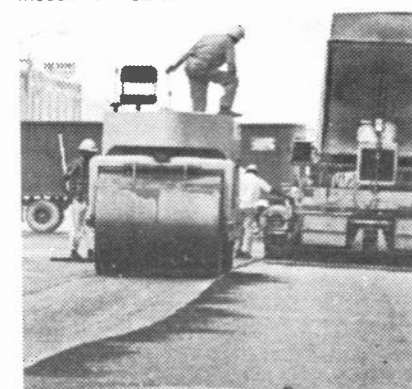
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THE POP and JAZZ SCENE

by BURT KORALL

ELLINGTON ON CAMPUS

A Duke Ellington Festival will take place on campus of the University of Wisconsin in Madison, July 17-21. Presented under the auspices of the School



Duke Ellington

of Music, the festival can be attended for academic credit.

Both Ellington and his orchestra will participate in a variety of events. Among them: clinics, master classes, lectures, rehearsals with university and community orchestras, and concerts. Ellington is to give a master's class.

Duke and his men are slated to be heard in a series of public concerts in Madison and Milwaukee.

ITEMS

The Illini Spring Jazz Festival, April 21-22 at the University of Illinois in Urbana, featured guitarist Jim Hall, pianist Earl Hines (who subbed for the ailing Willie "the Lion" Smith) and the University of Illinois Jazz Band. The site of the performances: Festival Theatre, Kannert Center for the Performing Arts on campus. . . . A new dance work by the Alvin Ailey Dance Theatre, premiered at New York's City Center late in April, is based on a song written by Leon Russell and performed by

Donny Hathaway. The title: "A Song for You." . . . Noel Redding has formed a new group, comprised of three musicians, called Road. . . . Multi-talented composer-instrumentalist David Amram was artist-in-residence on the Amherst campus of the University of Massachusetts, April 28-May 5, under the auspices of the University's Fine Arts Council. . . . The Gil Evans Orchestra appeared at the Westbeth Cabaret in New York's Greenwich Village, Saturday and Sunday evenings, through May 21. . . . A seminar on "Spirituals, Blues and Gospel Music" is scheduled for The Black Music Center, Indiana University in Bloomington, July 5-8. . . . Rena Winters, drummer-singer-dancer, has been set by producers Bob Cawley and Fred Rice for a feature spot on their new syndicated television series, "Stars of Sound," starring Ray Eberle and featuring The Modernaires and guest stars. Miss Winters is currently hostess of her own daily television show, broadcast by KPHO-TV, Phoenix, Arizona. . . . Comedian-writer-motion picture actor and director Woody Allen also is a jazz clarinet player, with a taste for the New Orleans style. . . . A music festival, to be given while the Olympic Games are being held in Munich, Germany, in August, will have a Blues Night, featuring such leading practitioners of the form as Joe Turner, John Lee Hooker, Jimmy Witherspoon and T-Bone Walker. . . . Nashville's Roy Orbison embarked on a world-wide tour, to include 125 shows in major cities of fifteen countries, in mid-May. It will extend through early October.

BS&T

BS&T reorganized earlier this year, increasing in size from nine to ten members. The new unit, which has been rehearsing

at its home base in Dobbs Ferry, New York, is said to now play a more diversified and deeply jazz-oriented type of music.

The unit is set for a series of domestic and European dates, plus another album for Columbia.

MORE ITEMS

During her New York engagement at the Rainbow Grill, beginning April 24, Sarah Vaughan was assisted by Willie Mays (piano), Bob Magnusson (bass) and Jimmy Cobb (drums). . . . A recent musical resident at Barney Josephson's Cookery Restaurant in Greenwich Village: pianist Eddie Heywood. . . . American and Canadian pop and jazz artists who performed at the recent Bickershaw Festival in England included The Grateful Dead, Dion, Maynard Ferguson, Annette Peacock and Paul Bley. . . . Grachan Moncur III, the jazz trombonist and composer, is musical director of "Community Thing" — a program for rehabilitation of those involved with drugs. The center at which Moncur gives of his talent, conducting and writing music for various ensembles, is located at 204 Lenox Avenue. The program is an activity of the Community Council on Housing in Harlem. . . . The Don Ellis Orchestra will be in residence on the University of Redlands (Redlands, California) campus, August 6-11, for a jazz workshop, open to all musicians, students and teachers. . . . The Chuck Mangione Quartet — Mangione, flugelhorn and electric piano; Gerry Niewood, saxophones and flutes; Ron Davis, drums; Joel di Bartolo, bass — performed at the International Jazz Festival, Montreux, Switzerland, in June. . . . Also recently seen on the continent — veteran jazz clarinetist Matty Matlock. . . . Concert producer Joe Segal has a thing going, titled Modern Jazz Showcase series, at Chicago's The Brown Shoe. Artists who have played or who are slated to perform at the Sunday sessions include Bill Evans, Gene Ammons, Sonny Stitt, Illinois Jacquet, Milt Buckner. . . . During a recent visit to Boston's Berklee College of Music, pianist Oscar Peterson gave a concert-clinic in the college's Recital Hall for a capacity crowd.

PITTSBURGH HONORS "LITTLE JAZZ"

Pittsburgh paid homage to a native son on June 16. At a luncheon during the city's first Jazz Week — June 12-18 — Roy "Little Jazz" Eldridge was presented the first "Pittsburgh Jazz Great" award and a check for \$1,000.



The Goldtones of Local 217, Jefferson City, Missouri, play "Jazz on a Sunday Afternoon" at the Top of the Round, Holiday Inn Downtown. The group includes George Sisco, piano; L. C. Rucker, sax; Pat Healey, bass; and Don Connor, drums.

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Hogs Foot A bass booster for professionals who want the thick, heavy sound necessary for blues playing. Technically similar to the Mole, but with foot switch.



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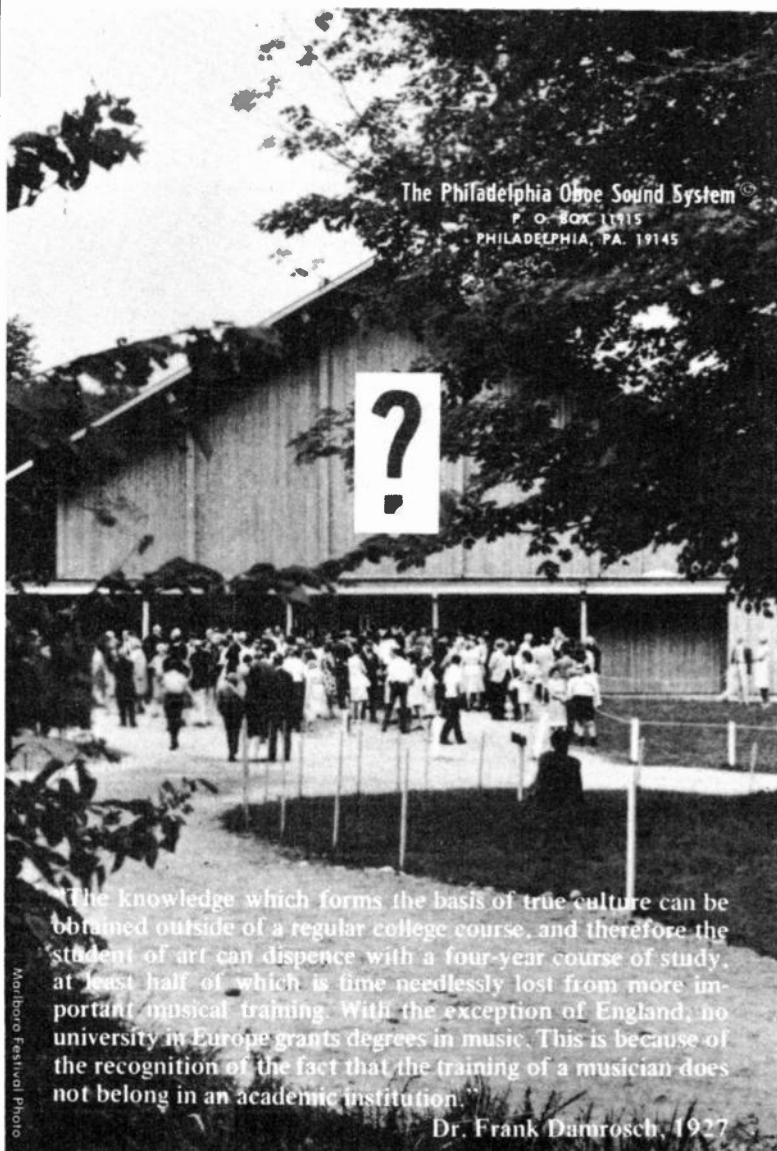
Muff This funkier distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm 'n Blues bands of yesteryear.

Mole The mole bass booster will extract the highs and amplify the subharmonics, giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

Ego This microphone booster is designed for the vocalist whose PA system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your PA system.



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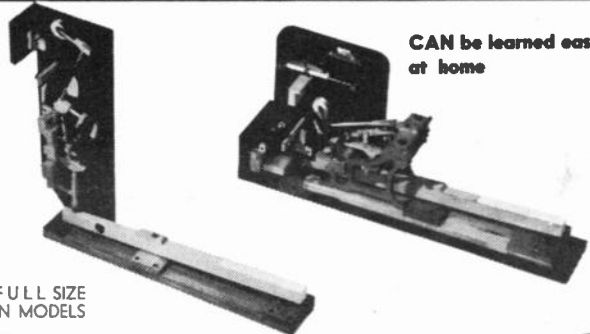
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Nashville News

By Bill Littleton



Threatening weather cleared up co-operatively for a parade and full-house show in Moulton, Alabama, May 13 for the celebration of Gordon Terry Day. Linda Manning, Johnny Dollar, and a band comprised of Curly Chalker, Bunky Keels, Tommy Floyd, and Bob Dean headed the festivities honoring a native of the North Alabama area who has done quite well for himself and the whole business. Congratulations, Gordon; now get back to your writing — we need that story.

Amid all the TV shows featuring country music in one degree or another having longevity problems, the cast has re-assembled down on James Robertson Parkway for the taping of another season of "Hee Haw." In addition to Buck and Roy and all the happy faces



Buck Owens

that are immediately identified with the show, the taping session means that studio musicians Curly Chalker, Bobby Thompson, Bobby Dyson, Jerry Whitehurst, Willie Ackerman, and Dale Sellers are doubly busy with regular recording sessions and their function as "Hee Haw's" staff band.

Incidentally, a couple of years ago this column saluted Jimmy Riddle and Jackie Phelps for reviving the old and nearly lost art of eefing and hamboning as part of the "Hee Haw" entertainment fare. The current version of Nashville Local 257's membership directory has eefing and hamboning listed as a category of musical endeavor and rightly so, I believe. The two members in that category are, naturally, Jimmy Riddle and Jackie Phelps.

By the time you read this the CMA-UNICEF Bangladesh Benefit Tour will have become history, but at the time of this writing Tex Ritter, Tom T. Hall, Leroy Van Dyke, Connie Smith,

Wanda Jackson, Glenn Barber, Freddie Weller, and Brian Collins are in Tokyo with successful shows in Australia and New Zealand behind them. Musicians Bill Merritt and Reggie Allie are with Tex; Tommy Miller, Glenn McGuirt, Arnold Blue, and Gus Barba are with Tom; Leroy has Richard McDuffee, John Reynolds, Chris Thomas, and Roy Pace along with him; Bob Wofford is picking with Freddie; and all these musicians are dividing up the back-up work for the other featured performers, depending primarily upon who needs whom.

Any way you stack it, the project has been a major operation with a multiplicity of benefits, primary of which we hope will be a lot of money to help alleviate a lot of the problems faced by Bengali youngsters. The tour already seems to have been a major step toward increased touring activity in the Far East for country talent (our acts have long been working overseas for military personnel but the indication now is for more performance activity for the general populace) and that should have a string of friendly repercussions as healthy as Hank Aaron's batting average.

One pertinent point brought out by the CMA-UNICEF tour is that nowadays a prerequisite for a musician who is aggressively seeking all potential outlets for his talent is, in addition to a good instrument and the ability to use it, an up-to-date passport. Those folks in Australia, New Zealand, and Japan missed some good banjo pickin' because Rocky Hutchison didn't get his passport validated in time, and this column encourages all musicians to be prepared for such opportunities, for they appear to be becoming more plentiful. Brenda Lee is in Japan as of this writing with a seventeen-piece band and there's gonna be a lot more for a continually broadening range of performers, so why not be prepared to be a part of it. Remember, a passport expires in five years — your local Passport Office or Federal Court can give you basic information.

It has almost gotten as difficult to keep up with this as who's in town to record, but a number of Nashville folks have been making guest appearances with symphonies all over the country. For example, drummer-singer Larrie London departed the Jerry Reed Show long enough to perform

with the Atlanta Symphony; Boots Randolph and the Detroit Symphony did some things that were probably a new experience even for Motor Town; and Bobby Goldsboro was advertised as playing "first cricket" with the Nashville Symphony. I'm sure that everyone reading this has heard Bobby do his cricket bit at one time or another so I don't have to explain that.

We've talked before in this column about the various things a strong recording can do, but one of the more obvious but less recognized aspects is the way new recording careers bring about new A. F. of M. members. Don Wayne has been in Nashville for a long time as an important song writer but had never belonged to the union simply be-



Roy Clark

cause he had never participated in the business as a performer. Most of his songs heretofore had been better suited for other singers and he had just never gotten deeply enough into the performance end of things to necessitate union membership. However, all that changed with the writing of "Hank," whereupon Don immediately put a new set of strings on his old hobby guitar, joined Local 257, and is preparing a show as a follow-up to his recording of "Hank." "I've got something now I want to sing," he explained with the grin that's just part of him.

The new sound you've been hearing on recent Ray Price recordings is a four-trombone blend executed by various combinations of Bill Humble, Dennis Good, Rex Peery, Gene Mullins, and Terry Williams. Used in this case instead of vocal background, the trombone choir idea seems to be catching on nicely and, like all good ideas, will probably go through a bunch of innovative expansions.

SYMPHONIC HIGHLIGHTS

AWARDS On April 27, Louis Lane, resident conductor of the Cleveland Orchestra, received Columbia University's Alice M. Ditson Conductor's Award for 1972. The award honors conductors for encouraging contemporary music. Mr. Lane has been associated with the Cleveland Orchestra since 1947. He was named its associate conductor in 1960 and resident conductor in 1970. Mr. Lane conducts many of the orchestra's concerts at Severance Hall and Blossom Music Center and on tour. He is in charge of the orchestra's educational concerts, which attract more than 100,000 school children each year. In addition he frequently appears as guest conductor with many major American orchestras . . . The second annual Civic Orchestra Service Award presented by the Louis Sudler Foundation for the Musical Arts has been received by Ross Beacraft, twenty-four-year-old principal trumpet of the Civic Orchestra of Chicago. The \$500 award is given for "outstanding musical progress and service to the Civic Orchestra of Chicago." Mr. Beacraft was a member of the North Carolina Symphony during the 1969-70 season and has played as an extra with the Chicago Symphony Orchestra. He is a student of Adolf Herseth, principal trumpet of the Chicago Symphony Orchestra; his former teachers included Arnold Jacobs and Vincent Cichowicz, both members of that ensemble.

TELEVISION Michael Tilson Thomas, music director of the Buffalo Philharmonic and associate conductor of the Boston Symphony Orchestra, conducted the final pair of the New York Philharmonic's Young People's Concerts in two performances on April 22. The program will be video-taped for broadcast over nationwide CBS-TV on September 24. Roger Englander, associated with the Young People's Concerts since their televised beginning in 1958, will again be the producer for the telecast and Polaroid Corporation will participate as sponsor for the fourth consecutive season.

FIRST Henry Lewis, musical director of the New Jersey Symphony Orchestra, is the first black conductor in the history of the Metropolitan Opera to be engaged to make his debut with the company next season in Puccini's *La Boheme*. Peter Herman Adler, music and artistic director of the National Educational Television Opera Theater, will also make his debut in the same season.

CONTRACTS The Saint Louis Symphony Society and Local 2-197 have agreed on a two-year contract covering wages and conditions for members of the Saint Louis Symphony Orchestra through August, 1973. In 1972-73 minimum salary for the musicians will increase \$10 per week to \$215 and the season will be extended from forty-nine to fifty-one weeks under the agreement. Other major changes in the contract include an increase to four and six weeks paid vacation in 1971-72 and 1972-73 respectively; major medical and hospitalization coverage provided by the Society; and a revision of the Pension Plan, making it non-contributory on the part of the musicians. Changes in working conditions were also agreed on, with a guarantee of twenty five-day weeks in the regular season and a reduction in the number of rehearsals and

concerts scheduled during certain weeks. . . . The members of the Baltimore Symphony Orchestra who have been on strike for several weeks resumed the season on March 14. The new contract agreed upon with the orchestra's management covers only the remainder of this season. The pact includes a \$10 a week increase across the board; four additional weeks' work at the end of the season to make up for the time lost during the strike; and the appointment of a committee to check into the orchestra's finances and to make recommendations for future fundraising and for another contract with the musicians.

NEW HOME On April 18 the Norfolk (Virginia) Symphony Orchestra, under the direction of Russell Stanger, presented a gala concert in Chrysler Hall, marking the completion of SCOPE, the Norfolk Cultural and Convention Center. This hall offers a beautiful new setting for the area's musical organizations. Now that the building is ready to use, these groups are initiating new and daring plans for the future.

APPOINTMENTS Francois Huybrechts has been engaged as music director and conductor of the Wichita Symphony Orchestra. The appointment climaxed two years of guest conductors as the Symphony Society sought a new music director following the retirement of James Robertson in the spring of 1970 . . . Matthias Bamert will serve as assistant conductor of the Cleveland Orchestra during the 1972-73 season. Mr. Bamert's duties include the orchestra's extensive youth program. This summer he will be in charge of the Western Reserve Music

Academy Orchestra, run in conjunction with the Blossom Festival School and Blossom Music Center . . . The new music director and conductor of the Richmond (Virginia) Symphony Orchestra is Jacques Houtmann . . . Dennis Russell Davies, twenty-eight-year-old conductor and pianist who directs The Ensemble of New York City and the Norwalk (Connecticut) Symphony, will assume the post of music director of the Saint Paul Chamber Orchestra in the fall . . . Allan Miller, assistant conductor of the Denver Symphony Orchestra since September, 1970, will serve as associate conductor of that ensemble next season . . . Arthur Tabachnick has been named concertmaster of the Grant Park Symphony Orchestra, replacing Samuel Magad, recently appointed concertmaster of the Chicago Symphony Orchestra. Mr. Tabachnick is also concertmaster of the Indianapolis Symphony Orchestra, a member of the Lyric Trio and a faculty member of Indiana Central College in Indianapolis . . . Ronald Patterson will succeed Raphael Fliegel as concertmaster of the Houston Symphony Orchestra. Mr. Patterson, who is presently concertmaster of the Denver Symphony Orchestra, will take over the post on August 27, when the orchestra meets for its first rehearsal of the coming season . . . Four principal players have been appointed by the New York Philharmonic to replace three musicians who will retire at the end of this season and one who has asked to be relieved of the responsibilities of his first desk position due to reasons of health. John Schaeffer, assistant principal bass with the Philharmonic since 1966, has been elevated to the post of principal player succeeding Robert Brennand, who held that position since 1933. Mr. Brennand will continue to perform as a regular member of the bass section. The other three new appointments become effective in the fall: Sol Greitzer will succeed William Lincer as principal violist; Ronald Kohloff will succeed Saul Goodman as timpanist; and Thomas Stacy will succeed Engelbert Brenner as solo English horn player.

(Continued on page twenty-nine)

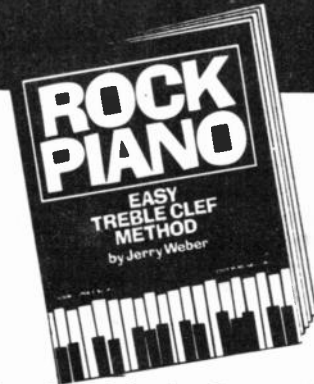


James De Preist, seated at the piano in one of the rehearsal rooms of the Kennedy Center in Washington, D. C., chats with J. Martin (Marty) Emerson, Secretary of Local 161-710 and a member of the International Executive Board (center), and International Representative Perry Gray. The meeting between Messrs. De Preist and Gray was arranged by Executive Officer Emerson and took place in January right after Mr. De Preist had been named Associate Conductor of the National Symphony Orchestra. He will work with Music Director Antal Dorati as his principal assistant in the areas of musical policy and personnel matters. A nephew of the great Marian Anderson, Mr. De Preist's role will be a vital one to the orchestra at this time when music directors all over the country are able to spend less and less time with their orchestras due to the world-wide scope of their activities. Antal Dorati was a judge at the 1964 Mitropoulos Competition won by Mr. De Preist and he has watched and helped guide the young conductor's career with great interest ever since. Mr. De Preist's current schedule includes appearances with the New York Philharmonic and the Philadelphia Orchestra. He has also guest conducted the Chicago, Minnesota, Stockholm, Rotterdam, Brussels and Berlin Radio orchestras to great acclaim.

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Over Federation Field



Jean J. Michaud

Jean J. Michaud, President of Local 126, Lynn, Massachusetts, and a member of the Federation's Law Committee, has been appointed by Acting Mayor Walter F. Meserve to the position of administrative assistant. In 1969 he served as the official aide to former Mayor Irving E. Kane.

Mr. Michaud is very active in community affairs. He is currently the Executive Secretary of the North Shore Labor Council (AFL-CIO), a director of the Massachusetts Bay United Fund and Vice President of the Greater Lynn Druggist Association.

Mr. Michaud received his bachelor of science degree from the Massachusetts College of Pharmacy and his master degree in business administration from Northeastern University. He formerly taught at the Massachusetts College of Pharmacy and at Boston University. Since leaving his position as finance officer with the Western-Walnut Code program, he has been a consultant on housing.

Local 581 has announced the opening of its new headquarters located at 857 East Main Street, Ventura, California. The remodeled building, a residence owned by the local, was carefully styled to reflect the motif of the early 1900s and yet remain functional. It houses three offices, a meeting room and a small kitchen. Ample off street parking is also provided. It is the first home of the local since it was chartered in 1938 with a membership of eight. The membership now totals 325 and serves all the live music requirements of Ventura County.

Some forty years ago the officers of Local 58, Fort Wayne, Indiana, began exploring the possibilities of building their own quarters to serve the local's needs and purposes. This dream finally became an actuality on June 28, 1970, when Fort Wayne Mayor Harold S. Zeis cut the ribbon at the open house ceremonies for the new Musical Arts Building. Music for the occasion was provided by Jimmy Stier's large dance band, which finished fourth in the Federation's 1959 "The Best New Dance Band of the Year" contest. A fifty-piece concert orchestra under the direction of Richard Seeger was

also heard.

Located on a seven-acre site, the structural steel, pre-cast cement building is completely air-conditioned. The main room, which has excellent acoustics, is 56 feet wide by 104 feet long, featuring two built-in stage band stands and two kitchen facilities. An excellent P.A. system and stage lighting have also been provided.

Local 58 leases the building from the Fort Wayne Musicians Foundation for the Musical Arts, whose purpose is to further the cause of music in the community with emphasis on working with young musicians. Trustees of the Foundation are Louis Pooler, Jack T. McCartney and Harold Stout, who are respectively President, Vice President and Secretary-Treasurer of Local 58.

Some 200 members and guests attended the seventieth anniversary celebration of Local 188, Butler, Pennsylvania, which was held at the

Holiday Inn in that city on May 3.

International President Hal C. Davis was the principal speaker on this occasion. He stressed the theme that developments in electronics can pose problems for musicians in the future and that these developments can't be stopped but must be controlled.

Officers from fifteen surrounding locals as well as International Representative Perry Gray were on hand for the celebration.

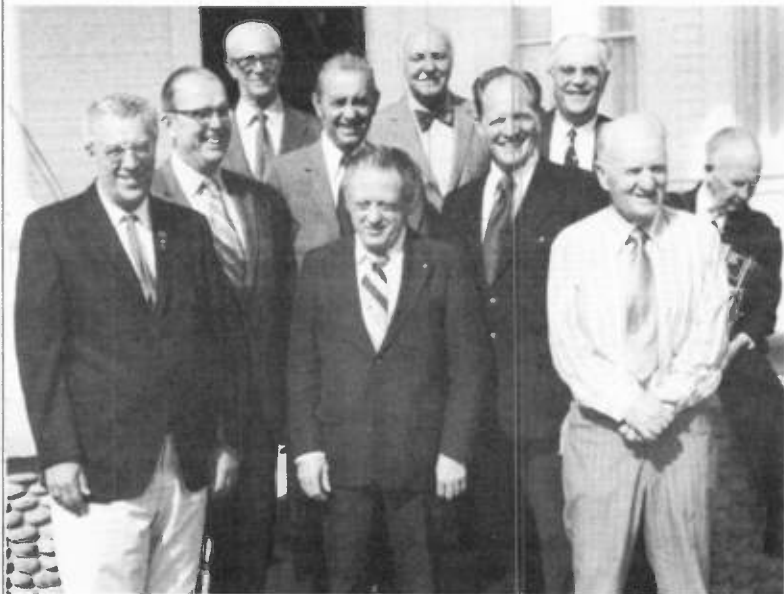
The Musicians Division of the United Jewish Appeal has again chosen Al Knopf, Vice President of Local 802, New York City, to head its 1972 campaign. This will be the eleventh consecutive year that Mr. Knopf has held the chairmanship of this division.

A violinist who has played with bandleaders Horace Heidt, Vincent Lopez and Fred Waring, Mr. Knopf serves on the Federation's Law Committee.

(Continued on page twenty-three)



On May 3 International President Hal C. Davis was the principal speaker at the seventieth anniversary celebration of Local 188, Butler, Pennsylvania. Pictured left to right: Executive Board Members of Local 188 Joe DePaolis, James Fudoli and Roland Thompson, Mr. Davis, President Jack Chiprean, Vice President James Chiprean and Secretary-Treasurer Norman E. Gour.



Attending the recent ribbon cutting ceremonies opening the new headquarters of Local 581, located at 857 East Main Street, Ventura, California, were: Board Member J. Alan Rinehart, Board Member R. G. "Hap" Thompson, Secretary-Treasurer Charles C. Shell (top row), Ventura Mayor Al Albinger, President Frank Umbro, Vice President and Business Manager Darrel Larsen (center), Sergeant at Arms Ora James Schell, Board Member and architect LeRoy Andrews, Board Member Frank Mahoney (front row) and accordionist Johnny Jarvis (extreme right). Also present were International Representative Armand Passarelli and Los Angeles Local 47 Secretary Vince DiBari.



External front view of Local 58's (Fort Wayne, Indiana) new home.

INTERNATIONAL MUSICIAN



Arthur Bowen

Arthur Bowen, prominent cellist and teacher at the University of Cincinnati College-Conservatory of Music, was awarded the school's Distinguished Alumnus Award on May 21 in recognition of his contribution to music as a performing artist and as a dedicated teacher. Retiring after thirty-five years on the faculty, he was head of the school's chamber music department for many years.

In 1965, Mr. Bowen retired from the Cincinnati Symphony Orchestra after forty-five years of service, eleven years as principal cellist. He was also cello soloist with the Cincinnati Summer Opera Orchestra during twenty-five of his twenty-eight years with the orchestra. In addition he was a member of the Guild Quartet and the Cincinnati String Quartet.

Mr. Bowen was on the Board of Trustees of Local 1, Cincinnati, for seventeen years and attended fifteen A. F. of M. conventions (1941 through 1956). He served on the convention's Finance Committee for fourteen years.

The Marlboro Music Festival, which brings together distinguished musicians from all over the world under Rudolf Serkin's direction each summer in Vermont, opens its twenty-second season on July 8. Chamber orchestra and chamber music concerts will be given on Saturdays and Sundays through August 13 with three Friday concerts scheduled for July 21 and the final two weekends, August 4 and 11. Pablo Casals, the famed ninety-five-year-old cellist and conductor, will be in residence for the twelfth summer since 1960.

The LaSalle Quartet, ensemble-in-residence at the University of Cincinnati College-Conservatory of Music, has been named winner of the city's distinguished Rosa F. and Samuel B. Sachs Award. Given at intervals since 1929 by the Cincinnati Institute of Fine Arts, the award recognizes outstanding achievement in the arts, science, medicine, research and other fields.

Concert accordionist Sergei Matuszewich will perform four concerts in New York this summer: Damrosch Park, June 20 and August 15; Camp Boiberik, Rhinebeck, July 1; and Central Park Mall, July 18.

On May 14 Alice Schoenfeld and Eleonore Schoenfeld presented the new Duo for Violin and Cello by Ellis Kohs at the University of Southern California. This work was especially written for the Schoenfeld Duo during the sabbatical leave of the composer in France in 1971. During April and May the Schoenfelds were soloists in Pasadena and Santa Barbara

where they played the Brahms Double Concerto with the Los Angeles Philharmonic Orchestra under the direction of Zubin Mehta.

During June free Noontime Interlude Concerts were presented at New York's St. Thomas Church by the Orchestra of the City of New York (conducted by Jak Zadikov), folk singer Tom Paxton and Herbie Hancock and his Band. Additional Interlude Concerts were presented in hospitals and prisons and at the Salvation Army headquarters on 14th Street.

The United States premiere of Cavalli's Callisto, an opera unseen for over 300 years until the 1970 Glyndebourne Festival, was presented in five performances between April 11 and 16 during a week of musical programs celebrating the dedication of the new Patricia Corbett Pavilion at the University of Cincinnati College-Conservatory of Music. Carmon DeLeone, of the College-Conservatory faculty and assistant conductor of the Cincinnati Symphony Orchestra, was musical director.

Danny Morris, who has been playing the guitar since he was twelve years of age, got his first instrument from a mail order catalog at the cost of \$6.00. This turned out to be a good investment.

In his youth he obtained a radio job, performing fifteen minutes three times a day for \$1.00 a show. (Those were the days when one could buy three pounds of hamburger for a quarter.) He traveled with bands throughout the Dakotas, Minnesota and Illinois, playing night clubs, bars, restaurants—the usual places where musicians find work. He also tried his hand at club management for a time. Settling in Billings, Montana, in 1952, he soon became a landmark of the town's after dark scene. Currently he is entertaining at the Lions Den.

Danny Morris will tell you that he just drifted into the music business. But once there, he has hung on and kept plunkin'.

The Detroit Concert Band, conducted by Dr. Leonard B. Smith, began its twenty-seventh summer festival series on June 18. It is scheduled to play five nights each week, appearing at both Belle Isle and Michigan State Fair Grounds and offering thirty-five completely different musical programs. Sponsored by Detroit's Department of Parks and Recreation, the series will run through August 13.

The Bar Harbor Festival, founded in 1964 by violinist Francis Fortier, is the recipient of a \$10,000 grant from the Ox Hollow Foundation, Inc., of New York City. Besides its annual summer festival in Bar Harbor, Maine, the organization is active through its year-round touring program in the United States and abroad and its pilot project in music and dance in Westchester County, New York.

Martin Rich has been re-engaged as conductor and music director of the Philharmonic Symphony of Westchester. At the same time he will continue as associate conductor of the Metropolitan Opera.

This year marks the fortieth anniversary of the Chester, Pennsylvania, City Band, which was organized by the late J. Wharton Gootee, former President of Local 484 and A. F. of M. representative to the Recording Industries Music Performance Trust Funds. During

July and August the band will perform each Tuesday in Chester Park in a series that began in the 1930s sponsored by the City of Chester; each Thursday it will play in Glen Providence Park, Media, Pennsylvania, in its twenty-fifth year of a series sponsored by the County of Delaware. These regular Tuesday and Thursday night appearances are only a part of a very busy summer season scheduled.

Thomas G. Leeson, Sr., has conducted the band for twenty-five years and Robert B. Keel has managed the band since it was founded.

Mrs. William R. Trigg, Jr., a founder of the Richmond (Virginia) Symphony in 1957 and a successful poet, was the recent recipient of the Federated Arts Council's second annual Distinguished Service Award for her personal and financial support of all art functions in the city over many years.

Mrs. Trigg served on the symphony board and was recruitment chairman for fourteen years, building up the orchestra by finding jobs and housing for many musicians. She was one of the first persons to place an advertisement for instrumentalists in the pages of the International Musician, a procedure later adopted by other orchestras. Mrs. Trigg has served as president of the Musicians' Club for three terms and has written books and lyrics for three operettas. She is a charter member of the Richmond Choral Society and former president of the Poetry Society of Virginia.

On March 1 the Music Division of the Department of Fine Arts at St. John's University, Jamaica, New York, presented the first performance of Alfred Pike's Ten Sketches for Piano. Mr. Pike is professor of music and senior member of the music faculty at St. John's University.

Charles Blackman, music director of the San Angelo Symphony Orchestra and former administrative conductor of the Dallas Symphony Orchestra, is stimulating the interest of a new and so far untapped audience for the arts through his activities as owner and director of Charos Productions, a Dallas-based television company. He has already produced sixty-five special programs, presenting the symphony orchestra as a whole, chamber ensembles, solo performances and music itself as a relevant and normal part of our lives. Several of these programs have won awards as "The Most Distinguished Entertainment Program Produced in a Major Station."

Jerry Neil Smith of the University of Colorado College of Music received a commission from Oregon State University at Ashland for a symphonic band composition which was performed in a concert dedicating the university's new music facility.

On April 13, Jeanne Paella was the soloist, clinician and conductor at the third annual horn clinic and concert at the West Virginia Institute of Technology in Montgomery.

During her college years at Louisiana State University, Mrs. Paella played horn in the Baton Rouge Symphony. Since moving to Massachusetts she has performed with the Boston Pops, the Boston Symphony Orchestra, the Springfield Symphony, the Springfield Woodwind Quintet, Boris Goldowsky's Opera Company, the Handel-Haydn Society, the Worcester Symphony Orchestra and the Colonial Theater. She teaches horn at Lowell State College and at the Summer Youth Music School in New Hampshire.

(Continued on page twenty-four)

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Vol. IV No. 14 THE ROCK CULTURE NEWSPAPER N.Y.C. 35¢

Amazing Little Boxes

by Peter Stampfel

A few months ago I saw an ad in *Crawdadaddy* for the Electro Harmonix Corporation, a New York firm which makes amazing little boxes and a fine portable amplifier. Our band, the Rounders, has been standing in great need of these exact things and since the advertising copy looked so interesting, we decided to check them out.

They did have indeed just the thing for us—the Big Muff. The Big Muff is the finest fuzz-sustain-distortion box I have as yet been a witness to. It has three dials instead of the customary two and the extra one isn't just window dressing. You can adjust the Big Muff to play whole chords. An ordinary fuzz can only do a single note; play more than one note and you get garbage noise. The Big Muff delivers sweet dirty notes with that clear light clarity. A musical boon! Jimi Hendrix used one. Who can blame

him? No blame. It costs more than the average fuzz. It is more than an average fuzz. They also make an average fuzz which gives the sort of distorted sounds tube amps from the 40's and 50's gave.

These folks also make an excellent portable amplifier which should be on the market about now. It's going to be called the Hendrix or Clapton (we suggested Beck) Freedom Amplifier (amplified freedom! Right on!) and it's small, light, powerful, and plays for a couple hundred hours on a battery pack which is repackable. It sounds great and is really loud; it kicks a whole bunch of ass. Besides which, it is so well engineered that it's a natural for recording. It doesn't have the hum an ordinary amp has. Boon in the studio. To top it all off, it's reasonably priced.



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Closing Chord

ROCCO D. LOGOZZO

President Emeritus of Local 55, Meriden, Connecticut, Rocco D. Logozzo, died recently following a lengthy illness. He was eighty-two years of age.

Born in Palmi, Italy, on August 30, 1889, he came to this country in 1901. An accomplished musician, Mr. Rocco played the mandolin, trumpet, flute, saxophone, trombone and baritone horn. He was a member of the Meriden Military Band and the Meriden City Band. For three years he played trombone with the 118th Medical Regimental Band under Philip Azzolina and baritone horn in Middletown's Old Guard Band.

A member of Local 55 since 1934, Mr. Logozzo served twenty-three years as President of the local and sixteen years on its Executive Board. In 1957 he was honored by the local in recognition of his devoted service to the organization. He was also President of the Connecticut Conference of Musicians in 1953 and was a delegate to many conventions of the Federation.

JESSE DONALD COOKE, JR.

Jesse D. Cooke, Jr., a member of the Executive Board of Local 479-718, Montgomery, Alabama, died on April 21.

Mr. Cooke received his entire educational experiences from the schools of Alabama. He got his Bachelor and Master of Education degrees at Alabama State University and obtained further studies in the field of counseling at the University of Alabama in Tuscaloosa. He began his career as a classroom teacher in North Alabama and then gained state wide recognition as a coach in Andalusia. From there, he moved to Atmore where he served as a principal. Then after devoting many years as choir director, classroom teacher, coach and guidance counselor at Booker T. Washington Montgomery, he served as guidance counselor at Robert E. Lee High School.

LOREN HELVEY

Loren Helvey, a life member of Local 337, Appleton, Wisconsin, passed away recently at the age of sixty-eight. He played bass tuba.

HENRY E. PUSCH

Henry E. Pusch, a prominent Omaha, Nebraska, music merchant, passed away on March 4 at the age of sixty-seven. He was an honorary member of Local 70-558, Omaha.

Born on December 27, 1904, in Berlin, Germany, his early years were filled with music. His mother was a noted concert singer and his father was a well known accompanist and piano instructor. In 1923 Mr. Pusch came to the United States and settled in Omaha on an invitation to work for a cousin, William Schmoller, head of Schmoller and Mueller Music Com-

pany. Resigning from that firm in 1945, Mr. Pusch purchased the Hospe Music Company. At the time of his retirement two years ago, he became the company's Chairman of the Board and his son, Jan (also an honorary member of Local 70-558), was elevated to the office of President of this family firm.

NICK IACOVETTE

Nick Iacovette, a life member of Local 386, Chicago Heights, Illinois, succumbed to a heart attack on May 6. He was seventy years of age.

Born in Chicago on December 23, 1901, Mr. Iacovette (known professionally as Nick Jack) led his own ten-piece band for many years. For the last four and a half years he had been residing in La Palma, California.

JOHN W. BRANDT

John W. Brandt, President of Local 348, Sheridan, Wyoming, since 1951, died on April 27.

Mr. Brandt was born in Minneapolis, Minnesota, on December 3, 1901. He settled in Sheridan in 1924 and joined Local 348. He held all the offices in the local at one time or another and was a delegate to numerous A. F. of M. conventions.

For a time Mr. Brandt was a member of a sax sextet. He also played with various local dance bands throughout the years.

LOUIS SUTTNER

Louis Suttner, a life member of Local 337, Appleton, Wisconsin, passed away recently at the age of eighty. His instrument was the trombone.

CARLTON H. SWIFT

Carlton H. Swift, renowned musician of the big band era, died on April 28 at the age of sixty-one. He was a member of Local 9-535, Boston, Local 138, Brockton, Massachusetts, and Local 802, New York City.

Born in North Attleboro, Massachusetts, Mr. Swift attended the Tilton Academy and the Ithaca Conservatory. During the 1930s he was hailed as one of the nation's leading musicians on woodwind instruments. He played with bands led by such notables as Red Nichols, Glenn Miller, Bunny Berigan and Claude Thornhill. During World War II Mr. Swift was teacher and arranger in the Navy School of Music. Following his discharge from service he settled in Quincy, Massachusetts, and taught in Quincy public schools, Abington public schools and Eastern Nazarene College. He was also a member of the Quincy Symphony Orchestra for a time.

DOLES DICKENS

Doles Dickens, a long time member of Local 802, New York City, passed away on May 2.

Born in Tarboro, North Carolina, he moved with his family to Passaic, New Jersey, at an early age. After graduating from Passaic

High School, Mr. Dickens joined the Billy Moore Trio. Later he appeared with Eddie South, the Red Caps and Phil Moore. He then organized his own group called The Whispers before teaming with Jimmy Butts in a musical comedy duo, Dickens and Butts. After several years with the duo, he started a single act — singing and playing and devoting activities to arranging and coaching.

EDWARD W. VINGLE

Edward W. Vingle, a life member of Local 507, Fairmont, West Virginia, died on May 7 at the age of sixty-eight.

Mr. Vingle, a founder of the United Mine Workers of America Band of Monongah, West Virginia, sometime before 1920, was its director for many years. Later he served as assistant director. He also taught music in Monongah for several years.

DR. L. DONALD LONGBELLA

Dr. L. Donald Longbella, well known Vallejo, California, chiropractor active in local civic and cultural affairs, died recently after an illness of several weeks. He was fifty-eight years of age.

A native of Canada, Dr. Longbella settled in Vallejo fifteen years ago and became a member of the executive board of Local 367. He was also a member and former director of the Vallejo Chamber of Commerce, a past chairman of the Chamber's Cultural Arts Committee and a member of the Vallejo and Napa symphony orchestras.

SHARKEY BONANO

Trumpeter-bandleader Sharkey Bonano, a long-time member of Local 174-496, New Orleans, Louisiana, passed away on March 27 at the age of seventy-two.

Born in Milneburg, Louisiana, he began to play the cornet when he was twelve years old. He worked with Chink Martin, Freddy Newman, Norman Brownlee, Jimmy Durante, Jean Goldkette and Larry Shields. In the late 1930s Mr. Bonano went to New York City and began a lengthy stint as bandleader at Nick's where his sidemen included Georg Brunis, Santo Pecora, Buddy Morrow, Irving Fasola, Joe Marsala, Joe Bushkin and Eddie Condon. During World War II Mr. Bonano served in the U.S. Coast Guard and then established himself as a bandleader in New Orleans. He had been a Mardi Gras attraction in Seymour Weiss' Blue Room in the Roosevelt Hotel for several years.

JOSEPH TRIPODI, SR.

Joseph Tripodi, Sr., a member of Local 2-197, Saint Louis, Missouri, for sixty-nine years, passed away recently at the age of ninety-six.

Coming to the United States from Italy, Mr. Tripodi enlisted in the Army during the Spanish-American War and served as assistant bandmaster with the 8th Cavalry Band in Cuba. After his discharge from service he settled in Saint Louis. Mr. Tripodi played trombone with the John Philip Sousa Band, the Cavallo Band and the Saint Louis Symphony Orchestra. In addition he taught music in the Clayton schools for twenty-seven years.

At age sixty-two, no matter how much you earn in a year, you can receive your full benefit for any month in which you do not earn over \$140. A worker who is eligible for social security benefits can have his dependents eligible too. All information about your social security, including your age, is absolutely confidential.

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A claim for retirement or Medicare benefits must be supported by proof of age. If no birth or baptismal certificate is available, then other proofs are considered. Call any social security office for more detailed information about Medicare, assistance in obtaining proof of age, and payments of monthly benefits.

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Anythony, Al, Talent (Reinstat.) (2860)

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Palm Springs, Calif. 92262
Choice Talent Agency (6045)
5000 Lankershim
N. Hollywood, Calif. 91601
R & E Enterprises, Inc. (6071)
6671 Sunset Boulevard — Suite 1531
Hollywood, Calif. 90028
Remington, Alan, Enterprises (6075)
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Costa Mesa, Calif. 92626

CANADA
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Caldwell, Frank, Musical Productions (6059)
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Canadian Musicians and Artists (6034)
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Link Promotional Service (6078)
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Red Deer, Alta., Can. T4N — 5H3
Parker, Fraser C. (6079)
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LaQuay, Roberta L. (6080)
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Sherwood, Roger Alan, Agency (6028)
2909 Gulf-To-Bay Boulevard
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Kelley, Angela M. (6033)
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Aiea, Hawaii 96701
Murray, Kathryn Joanne (6058)
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Honolulu, Hawaii 96816

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Leiner Agency (6070)
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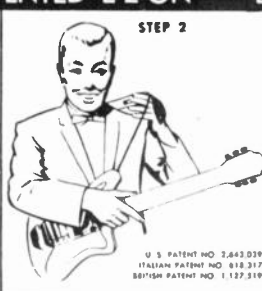
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Blake, Bill (Wm. H. Daum), former member, Local 34-627, Kansas City, Missouri.

Buckley, Tim, member, Local 47, Los Angeles, California.

Cassiss, Victor, former member, Local 149, Toronto, Ont., Canada.

Clarke, William, member, Local

NOTICE TO MEMBERS

The first sentence of Article 18, Section 8, of the A. F. of M. By-laws reads as follows: "Members shall not solicit nor accept a theatre engagement in another jurisdiction without the consent of the local in whose jurisdiction the theatre is situated."

In interpreting this sentence, the President's office has been instructed to exclude engagements of one or two days.

By order of the
International
Executive Board

424, Richmond, California.

Crawford, Mike, former member, Local 99, Portland, Oregon.

Dark, Bill (Miller), former member, Local 470, Rock Springs, Wyoming.

Ennis, Barry, former member, Local 553, Saskatoon, Sask., Canada.

Girard, Ken, former member, Local 655, Miami, Florida.

Howard, Daniel, former member, Local 9-535, Boston, Massachusetts.

Moulaison, Dave, member, Local 149, Toronto, Ont., Canada.

Taylor, Naomi Jane, former member, Local 293, Hamilton, Ont., Canada.

Watson, Larry, member, Local 34-627, Kansas City, Missouri.

Yester, Jo Ellen, member, Local 47, Los Angeles, California.

Young, Cathy, member, Local 149, Toronto, Ont., Canada.

Anyone knowing the whereabouts of the above please get in touch with Stanley Ballard, Secretary-Treasurer, A. F. of M., 220 Mt. Pleasant Avenue, Newark, New Jersey 07104.

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J & P Chicago Investment Corp., Inc., Pierre J. Gaudet, Vincent De Pasquale and John Viberg — \$1,380.00.

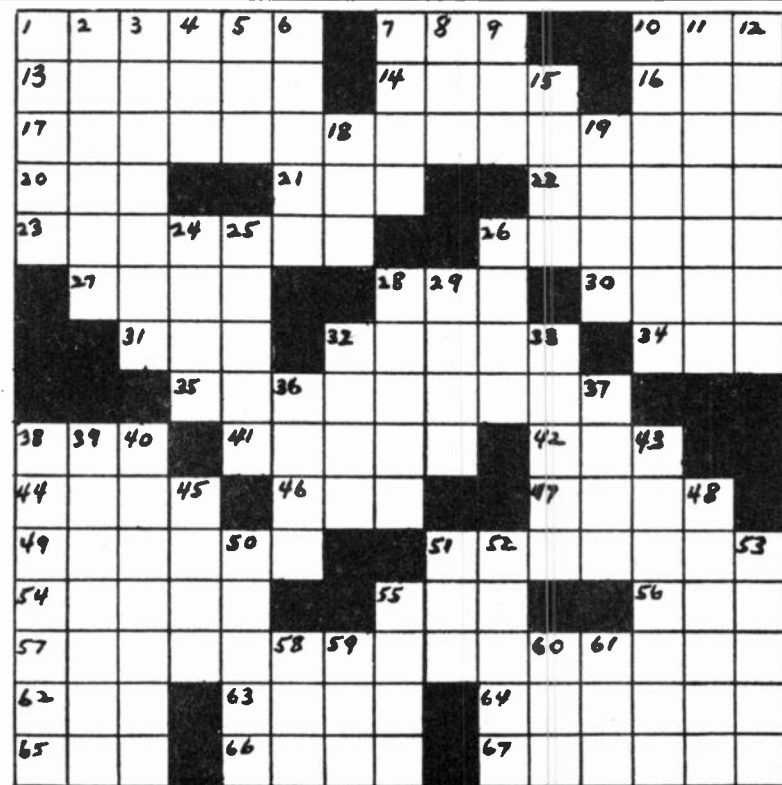
COLORADO

Greeley — Local 396:
Ye Village Inn and Dennis Oyler — \$800.00.

Crossword Puzzle . . . by Alfio Micci

ACROSS	47 Barrel	15 — shanter
1 Chabrier's Rhapsody	49 Summer objective	18 Conjunctions
7 Lift cage	51 Guarneri, for one	19 Man bites dog
10 Opera part	54 Chatter	24 Held
13 Seasoned	55 Hill: Abbr.	25 Organic compound
14 Smell —	56 Tumeric	26 S. American rodent
16 Gibbon	57 Noted conductor	28 Diva's forte
17 Noted violinist and composer	62 Educator's org.	29 Containers
20 Informative book: Abbr.	63 Woodwind	32 Thin Man's dog
21 Before	64 Heavy	33 Evergreen shrub
22 Sits	65 Certain scores: Abbr.	36 Ratify
23 Furnace men	66 Conclude	37 At a distance
26 — the heels	67 Pro	38 Insect
27 Bull and others		39 Connected notes, in music
28 "— Maria"	DOWN	40 "Spring" and "Moonlight"
30 Caterpillar's hair	1 Domestic slaves	43 In the saddle
31 Choose	2 Kind of lyric soprano	45 Famous last words
32 "— to Live"	3 Woodwind	48 More astute
34 Like: Suff.	4 C.P.A.	50 Flying prefix
35 Singer's range	5 Modern: Pref.	51 Measures: Abbr.
38 Forecast posts: Abbr.	6 Noted psychologist	52 Relative
41 Hayworth and others	7 May or Ann	53 Besmirch
42 "— body	8 Constellation	55 Mishnah festivals
meet . . .	9 Tune	58 U. K. decoration
44 Lily plant	10 Receiver of property	59 Weight
46 Fuel	11 Bach specialty	60 Duck genus
	12 Wagnerian hero	61 Doze

Solutions to this crossword puzzle appear on page thirty-one



A MESSAGE ABOUT MEDICARE

The basic premium — the amount most people pay for medical insurance — will go up 20 cents a month for the twelve-month period beginning in July, 1972. The new rate will be \$5.80 per month, up from the current \$5.60. This increase is necessary to keep this part of Medicare on a pay-as-you-go basis which the law requires.

If you pay more than the basic premium (because there was a period when you could have had the protection but did not), your premium will be as follows:

If you now pay \$6.20, your new monthly premium will be \$6.40.

If you now pay \$6.70, your new monthly premium will be \$7.00.

If you now pay \$7.30, your new monthly premium will be \$7.50.

If you now pay \$7.80, your new monthly premium will be \$8.10.

Most of the increase is needed to cover expected increases in the use of services. A part is needed to cover increases in medical care costs which are limited, however, to the average 2½ per cent permitted by the guidelines of the Price Commission. Actions taken by the Medicare program to make sure that amounts paid are for reasonable charges and that the services covered by the program are medically necessary helped keep the premium cost down.

Your medical insurance will continue to be worth twice the amount you pay because the Government pays an equal amount toward the cost of your protection.

For more information about your medical insurance, please see Your Medicare Handbook or call, write, or visit your social security office.

ILLINOIS

Forest Park — Local 10-208:
Glass Bottle and Joseph DiPisa — \$700.00.

IOWA

Waterloo — Local 334:
Cabaret Club and Richard (Dick) Van Arsdale — \$61.00 — (added).

KANSAS

Salina — Local 207:
Sazerac Club, Pink Garter Club and William C. Hoeffner — \$1,200.00.

MASSACHUSETTS

Springfield — Local 171:
Sam De Jesus — \$1,000.00.

MICHIGAN

Detroit — Local 5:
Michigan Palace and Sam Hadous — \$22,500.00.

MINNESOTA

Duluth — Local 18:
Phi Beta Kappa Fraternity and James L. Lester — \$275.00.

NEW JERSEY

Lodi — Local 248:
Ponderosa and Arlene Gabriel — \$1,800.00.

NEW YORK

Jamaica, Long Island — Local 802:
Duke Wade Artists and Promotions — \$250.00.

OREGON

Portland — Local 99:
Golden Slipper and Ray South — \$184.00.

PENNSYLVANIA

Pittsburgh — Local 60-471:
University Attractions — \$490.00.

TEXAS

Baytown — Local 65:
Holiday Inn, Lufkin Properties and Lance McFadden — \$900.00.

Lufkin — Local 116:
Lufkin Properties, d/b/a Holiday Inn and Lance McFadden — \$900.00.

Nacogdoches — Local 116:
Holiday Inn, Lufkin Properties and Lance McFadden — \$900.00.

Tyler — Local 147:
Holiday Inn, Lufkin Properties and Lance McFadden — \$900.00.

VIRGINIA

Fairfax — Local 161-710:
Country Music Enterprise, Mac Tignor and Bobby Stephens — \$1,200.00.

WISCONSIN

Kenosha — Local 59:
Eugene Romantini — \$195.00.

Middleton — Local 166:
Diamond Don's and Donald E. Wells — \$50.00.

Neillsville — Local 270:
Silver Dome Ballroom and Wayne Johnson — \$236.00.

Salem — Local 59:
Pit, The, and Mike Bloss — \$200.00.

Mike Bloss — \$300.00 (added).

CANADA

Prince George, B.C. — Local 145:
Teddy's Pizza Parlor and Restaurant and Brian Brennan — \$340.00.

Ridgedale, Sask. — Local 553:
Maizie Parbst — \$74.75.

St. Thomas, Ont. — Local 633:
Cal McQuiggan Entertainment Agency — \$120.00.

REMOVED FROM INTERNATIONAL DEFAULTERS LIST

FLORIDA

Clearwater:
John Upledger and Gordon Knoll.

INDIANA

Evansville:
Executive Inn, The, and Robert E. Green.

MARYLAND

Baltimore:
Green Dolphin and Pete Mangione.

MASSACHUSETTS

Salisbury Beach:
Normandy Hotel, Claire and Tom Farrell.

MINNESOTA

Bloomington:
Camelot and Mavis Skalle.

Brainerd:
Rustic Bar, The, and Bud Burchill.

NEBRASKA

Jansen:
Jansen Hotel.

OHIO

Akron:
Draught House, The, John Shultz and Carl Badalich.

OREGON

Portland:
Jack and Jills' Club, n/k/a The Inferno, and Wally Gordon.

WASHINGTON

Creston:
Deb Copenhaver Cafe and Deb Copenhaver.

Spokane:
Naturel, The (formerly Go Go Club), and Hal Lotzenhizer.

CANADA

New Westminster, B.C.:
Neil Godin.

Richmond Hill, Ont.:
Richmond Hill High School and Miss Elaine Hassard.

PLACED ON INTERNATIONAL UNFAIR LIST

CALIFORNIA

Martinez — Local 424:
Greater London Circus and Sid Kelner.

CONNECTICUT

Hartford — Local 400:
Videodynamics, Inc., Ken Greenberg, Mitchell Max and Rod Dumas.

IDAHO

Boise — Local 537:
Old Boise Saloon, The, and Vance Powell.

MASSACHUSETTS

Sterling — Local 143:
Greenmeadow Lodge and Amasa Avery.

MONTANA

Hamilton — Local 498:
Eagles Lodge No. 1693 and Harold E. Johnson.

NEW YORK

New York — Local 802:
On The Aisle, Inc., and Jackie Warner.

WEST VIRGINIA

Beckley — Local 136:
Beckley Lodge No. 1606, Loyal Order of the Moose and William D. Nace.

Mt. Hope — Local 136:
Spot, The, and Virginia E. Lyons.

CANADA

Toronto, Ont. — Local 149:
Victory Theater and Lou Landers.

GLOBE ARTISTS, INC.

New York, New York

and SID HOWARD

are on the

INTERNATIONAL

UNFAIR LIST

REMOVED FROM INTERNATIONAL UNFAIR LIST

MINNESOTA

Merrifield:
Wagon Wheel and Red Dune-mann.

CANADA

Toronto, Ont.:
Peppio's Tavern and John Kapeganos.

NOTICE TO MEMBERS

Living on a pension or close to retirement? You might qualify for Federal food stamps, which can help you to buy more and better foods. To find out whether you qualify, contact your local public assistance office.

BOOKING AGENCY AGREEMENTS REVOKED

CONNECTICUT

Waterbury — Local 186:
Bronard, Nolan M. 3637

Walcott — Local 186:
Chaney, Robert C. 3952

Waterbury — Local 186:
Gizzie, Daniel G. 3438

Waterbury — Local 186:
Lawrence, Miner, Associates 2499

IDAHO

Boise — Local 537:
Dollar Bill Entertainment Booking (A Div. of Air-Pegasus, Inc.) 5318

ILLINOIS

Chicago — Local 10-208:
Media Mgt. Co. 4234

MINNESOTA

Minneapolis — Local 73:
Wexler, Maximillion M. 5574

PENNSYLVANIA

Pittsburgh — Local 60-471:
Pittsburg East Coast Productions 871

WISCONSIN

Milwaukee — Local 8:
Talent Associates of Milwaukee 4523

CANADA

Winnipeg, Man. — Local 190:
Harferd Productions of Canada 2379

Winnipeg, Man. — Local 190:
Hrynchuk, Geraldine M. 5453

St. Catharines, Ont. — Local 299:
O'Connell, Daniel James 3005

Exeter, Ont. — Local 279:
Ontario Entertainment Agencies 1371

Winnipeg, Man. — Local 190:
Starved Ear Agency 5348

BOOKING AGENCY AGREEMENTS RELINQUISHED

MASSACHUSETTS

Centerville — Local 155:
Cape and Islands Entertainment Agency 3040

MICHIGAN

E. Lansing — Local 303:
Mid-Michigan Talent Agency, Inc. 3201

NEW YORK

Staten Island — Local 802:
Knight, Bob, a/k/a Neubert, Robert J. 5586

TEXAS

Houston — Local 65:
Professional Mgt. International 5961

WASHINGTON

Seattle — Local 360:
Scene III Productions 5055

WISCONSIN

Eau Claire — Local 345:
Lee, Robert R. 5049



Jimi Hendrix created a sound and named it "The Lady" because this silvery, liquid sustain sounds like a wailing woman.

Now Black Finger lets you use this sound in your playing.

Black Finger is an 80 db compressor which gives a pure, completely controlled sustain with no distortion. A well-known guitarist has called it "one of the most beautiful sounds you can get out of an electric guitar."

Black Finger actually sustains whole chords as well as single notes—without any muddiness.

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And when you feel like adding a little showbiz to your act, Black Finger's extreme sensitivity makes fast one-handed playing easy. Your guitar will respond instantaneously to your touch.

Different settings of the sustain and tone dials will let you alter a variety of natural overtones—from opaque to translucent. Plus, you can get exciting new effects by using Black Finger in conjunction with your echo, wah or other pedals.

Black Finger also works beautifully with electric violin, mandolin, banjo or any stringed instrument.



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Please ship:

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☐ Ship C.O.D. Enclosed is 10% deposit (U.S. only).

☐ Please place me on your new product announcement mailing list at no charge.

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Address _____

City _____

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ATTENTION!

String Players:



AT LAST!

A string and fingerboard conditioner that is effective, yet easy to use.

STRING GUARD™ prevents rust; lubricates strings, fingerboard and back of neck in one easy application. It provides a slippery surface without unpleasant oiliness. No offensive odor or build-up of residue.

STRING GUARD™ comes in a small tube which is easily carried; and usually, one application suffices for hours of use. Effective for use with all stringed instruments.

Send \$2.00, ppd., to String Guard, P.O. Box 295, Sharon, Mass. 02067. Massachusetts residents add 3% for state sales tax. No C.O.D.'s please.

Your response is important

TELL THEM

*you saw their ad in
The International Musician*

In order to further condense the **International Musician** mailing list (28,000 copies have already been eliminated) and to cut down on printing costs, will members of the A. F. of M. who still receive more than one copy of this publication because of affiliations with more than one local, please cooperate by filling out this coupon and returning it to the Editor and Publisher, **International Musician**, 220 Mt. Pleasant Avenue, Newark, New Jersey 07104.

No. of I. M. Copies Received Monthly

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Street

City State Zip Code

Local Affiliations and Card Nos.

Social Security No.

Locals may purchase gift subscriptions to the "International Musician" at the rate of \$1.50 a year. This opportunity is based on the following resolution:

WHEREAS, The *International Musician* is one of the most effective instruments for explaining the economic and political objectives of the Federation to the public at large, and

WHEREAS, The *International Musician* has become an effective contribution to the cause of music education in the schools, therefore,

BE IT RESOLVED, That the locals of the Federation be authorized to purchase gift subscriptions to the *International Musician* to be sent to selected persons, such as newspaper editors, and to organizations and educational institutions of their choice, at a nominal rate such as \$1.50 per year, each such subscription or renewal thereof not to exceed three years in any instance.

The pollution problem. Maybe your engineers deserve a little help.

The engineers' will be the ones to find the technical solutions to pollution problems. There's no doubt about it.

But pollution is a people problem, too. And the engineers' technological approach to pollution isn't going to solve people problems.

Maybe this booklet can help. It lists some of the things all people can do to fight pollution. And with all the people supporting your engineers we'll have a better chance of winning the fight.

For a free copy or a list of bulk rates write to Keep America Beautiful, Inc., Box 1771, Radio City Station, New York, New York 10020.

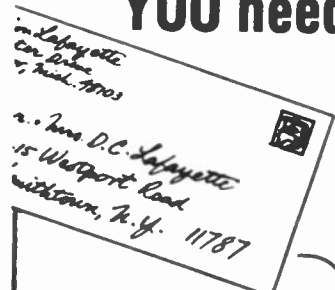
Keep America Beautiful

Advertising contributed for the public good



People start pollution.
People can stop it.

How to get the Zip Codes YOU need



1. When you receive a letter, note the Zip in the return address and add it to your address book.
2. Call your local Post Office or see its National Zip Directory when you're there.
3. Local Zips can be found on the Zip Map in the Yellow Pages.



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Book Notes For Musicians

THE WORLD OF DUKE ELLINGTON, by Stanley Dance. 311 pages. Charles Scribner's Sons, 597 Fifth Avenue, New York, New York 10017. \$8.95.

Duke Ellington has made and continues to make some of the most valuable contributions to American music. As a composer, bandleader, pianist, arranger and lyricist his output has been voluminous. Few creative artists have lived to see their works so universally accepted and acclaimed.

Stanley Dance, the author of "The World of Duke Ellington," has been a long time friend of the Duke. Their friendship dates back to 1933 when Dance met Ellington on his first European tour. Dance, a jazz authority, has written much about Ellington, travelled with him on many tours, and one would assume he is the official Ellington biographer.

The book is divided into five sections. The first deals with Ellington himself; his thoughts on jazz, composition, his work habits and myriad other subjects. The second section is devoted to the three men who have been so closely associated with the career of Ellington. They are the late Billy Strayhorn, Mercer Ellington and Thomas L. Whaley. The third and longest section of the book is about the many musicians who have played with Ellington. This roster of jazz giants includes such names as Sonny Greer, Harry Carney, Barney Bigard, Johnny Hodges, Ray Nance, Clark Terry, and Ben Webster, to name only a few. Section four is a synopsis of the great events that have taken place during Ellington's career such as the Sacred Concert given first in Grace Cathedral in San Francisco, the Latin American tour, the Duke's birthday celebration at the White House in 1969, appearances at famous jazz festivals and the like. Dance rounds out the book with a discography and a brief chronology of all the highlights and events in the life of Ellington from his birth in 1899 to the tour of the Far East in 1970. "The World of Duke Ellington" is a unique view into the life of a twentieth century musical genius and an authentic record of American jazz over the last several decades.

PEDAGOGY TO JAZZ, by Nick Bubash. 177 pages. Nick Bubash, 30116 Moulin, Warren, Michigan 48093. \$20.00.

Nick Bubash feels that the complete musician must be exposed to both the classical and jazz traditions before he can intelligently discuss the fusion of the two. Therefore, this hefty volume is his effort to provide a fresh and practical approach to the field of jazz and the teaching of jazz.

The book features a system of chord instruction through mental process — the substitution chord theory — and an application of pedagogy to all instruments with emphasis on keyboard instruments. Included is a study in Latin music and other forms of popular music. It is not the author's intention to eliminate the study of classical music, but to get all jazz musicians to understand that classical training enhances the jazz idiom and jazz training through its theoretical understanding of harmony, chords, scales, progressions of chords, etc.

THE ELEMENTS OF JAZZ AND POP: Book I, Chord Construction and Analysis, by Ray Cassarino. 187 pages. Caspar Editions, P.O. Box 774, Hartford, Connecticut 06101. \$8.50.

As jazz and popular music is being more widely introduced into the curriculum of most music schools, and as jazz musicians are being hired to teach these courses, it has become necessary in many cases for these performers turned educators to write texts for their courses. Such was the reason for this volume by Ray Cassarino, a jazz musician turned educator, on the faculty of the Hartford Conservatory of Music.

"The Elements of Jazz and Pop" outlines a detailed analysis of all chords, including altered chords, chordal superstructures, chord mutations, chord symbols, intervals, inversions, polychords, scales and other related theoretical materials.

Although the author feels that this book is so detailed that it could qualify as a self-instructor, he is fully aware that most students need the guidance of an instructor to approach the learning process in a businesslike manner. This book, therefore, should be a valuable learning tool for the student interested in this segment of his musical education.

A PRACTICAL GUIDE TO FRENCH HORN PLAYING, by Milan Yancich. 89 pages. Wind Music, Inc., P.O. Box 66, Bloomington, Indiana 47401. \$7.50.

Milan Yancich has devoted many years of his musical career to furthering the art of French horn playing. He presently is on the faculty of the Eastman School of Music and a member of the Rochester Philharmonic. He is also the author of a two volume work, "Method for French Horn."

"A Practical Guide to French Horn Playing," a book Mr. Yancich has had in preparation for some twenty years, is designed to stimulate both the performer and the teacher as well toward higher goals in playing and learning. Many of the author's drills and exercises suggest new approaches to old problems, but he is quick to point out that it would be presumptuous of him to give the impression that practicing all the exercises in his book would automatically make one a fine French horn player.

All in all, the book expresses itself in an easy to understand manner and is challenging in thought and design. To this end, the author has accomplished his goal.

HOW PEOPLE MAKE MONEY IN MUSIC, by Duane Shimm. 39 pages. Shinn Music Aids, 901 Beekman, Medford, Oregon 97501. \$3.95.

Professional musicians often look for additional ways to supplement their incomes not knowing that their musical backgrounds open doors for full and part-time work, other than performing. This book relates case histories of how one can earn money in the following fields: music

therapy, guitar making, promoting musical games, songwriting, computerized teaching, instruction book writing, piano tuning, musical mail order and the like.

WUNNERFUL, WUNNERFUL! The Autobiography of Lawrence Welk, by Lawrence Welk with Bernice McGeehan. 294 pages. Prentice-Hall, Englewood Cliffs, New Jersey 07632. \$7.95.

On the morning of his twenty-first birthday Lawrence Welk took his four hundred dollar accordion, purchased by his father as a reward for his four-year farm labor stint, and set out on a musical pilgrimage that took him from an audience of one in Enid, Oklahoma, to a weekly television audience of thirty million.

In his warm and homespun autobiography, Welk, who credits his fantastic success in the music world — one must remember that he had very little going for him in the show business sense, he spoke very little English, had little money and couldn't even read music — to his determination and unshakable faith and belief in God. Immediately one knows that this is a repeat of the Horatio Alger story.

The book, besides being an interesting account of the ups and downs of Welk's career, fills in a much needed written record of the history of the big and small polka type music. His television stardom has eclipsed the fact that his bands were very much a part of the "ballroom era." The book is illustrated with numerous photographs that highlight Welk's career and the personalities connected with his musical family.

HARVARD DICTIONARY OF MUSIC, by Willi Apel. Second Edition, Revised and Enlarged. 935 pages. Harvard University Press, 79 Garden Street, Cambridge, Massachusetts 02138. \$20.00.

In the twenty-five years of its existence, the "Harvard Dictionary of Music" has become one of the standard reference books of music literature. It can easily be said to be the handiest one-volume reference source in its field.

This newly revised and enlarged edition written by Willi Apel and some eighty-eight other musical scholars, contains nearly 1,000 pages of precise and accessible information stressing the many developments and changes in the field of music over the last two decades, with particular emphasis on composition techniques, electronic music and serial music.

SCORING FOR FILMS, A Complete Text, by Earle Hagen. 253 pages, plus two 33 1/3 recordings of scores printed in the text and narrated by the author. Criterion Music Corporation, 150 West 55th Street, New York, New York 10019. \$15.00.

Scoring for a film is a most difficult and exacting profession. Not only must one be a top-notch musician-composer, but one must also be fully familiar with all the mechanics and vocabulary peculiar to film composition. Film scoring is a mathematical science that seems to be governed by click tracks and a stop watch.

Earle Hagen, the "Emmy" award winning composer, who has himself scored over 2,000 television episodes, outlines in a very informal, but thoroughly knowledgeable style, all the nitty gritty of the craft in this most comprehensive book.

A most interesting segment of the book, which takes the text away from the pure mechanics of the trade, is a symposium with such eminent film composers as Alfred Newman, Lalo Schiffrin, Hugo Friedhofer, Quincy Jones and Jerrald Goldsmith. These gentlemen rap about the psychology of writing for films.

PRACTICING THE VIOLA: Mentally-Physically, by Louis Kievman. 24 pages. Highland Music Company, 1311 North Highland Avenue, Hollywood, California. 90028 \$2.50.

Louis Kievman, formerly violist with the Musical Art Quartet and the NBC Symphony, has written this new book on the technique of playing and practicing the viola to enable violists to perform free of any physical tension.

Kievman feels that before a person can perform in an artistic and musical manner he must be able to see an image of the physical movements required. This ability to control his physical movement frees the player from restraint and enables him to then perform in a musical manner. This, he says, is the purpose of practice, to prepare work for performance. He further feels that mental understanding leads to more control than does pure physical strength alone. The illustrated exercises and studies in this book are designed to achieve this type of control for the violist.

NO. 1 SOUL DRUMS, by Paul Humphrey. 24 pages. Gwyn Publishing Company, P. O. Box 5900, Sherman Oaks, California 91413. \$3.50.

Paul Humphrey is one of Hollywood's busiest young drummers and as such his list of credits are long. His first venture in the drum study book field is this slim volume on different basic patterns and styles that are prevalent in today's music; namely rock and roll.

The book is designed to show different types of rock styles with fills and licks that are necessary in playing soft rock, Hollywood rock, country-western rock, Memphis and Nashville rock, hard acid rock, gospel, etc.

Humphrey relates in the book such basic knowledge as the use of the hi hat, how one muffles drums and toms and other basic tools of the trade. Included in the book are samples of a studio lead sheet and the drum parts to a couple of contemporary tunes. This book, like any study guide, is a good aid to the drummer who is serious about getting ahead in the professional music world.

INTERNATIONAL EXECUTIVE BOARD MINUTES

(Continued from the June issue)

RESOLUTION No. 30

WHEREAS, The American Federation of Musicians now has firmly established the policy of including employer contributions to the AFM-EPW Fund in all of its nationally-negotiated agreements, and has urged all locals to do the same, and

WHEREAS, The AFM has also included employer contributions to a Health and Welfare Fund, wherever such a plan exists or is adopted in the future, in its recently-negotiated agreements, now, therefore,

BE IT RESOLVED, That the International Executive Board initiate the required procedures to require the payment of contributions to both the AFM-EPW Fund and any applicable Health and Welfare Fund at the same time that wage-scale payments be made to musicians through their respective locals.

It is decided that the subject matter has been disposed of.

RESOLUTION No. 44

WHEREAS, Technological advances in the past ten years have made possible electronic instruments and recording devices capable not only of synthesis of "electronic music", but of approximating the sounds of live instruments as well, and

WHEREAS, It is contrary to the purposes of the American Federation of Musicians to permit such technological advances and the products thereof to displace live musicians, now, therefore,

BE IT RESOLVED, That no member shall make, cause to be made, or knowingly participate in the making of, recordings, or transcriptions, including phonograph records, tapes, cassettes, sound tracks for films, television or EVR cartridge, radio or television commercials, in which electronic music or sound is substituted for live instruments or combinations of live instruments, or in which any effect

approximates any sound capable of being produced by one or more live instruments, except as follows:

- where in a phonograph recording the final recorded product is entirely synthesized, containing no live instruments or voices, and is so labeled and so described in all publicity and promotion; or
- where an employer pays to the Music Performance Trust Funds an amount equal to the applicable AFM scale, including pension and welfare, for each instrument displaced by synthesized sound; or
- where in any one recorded product (tune, film cue, spot, etc.), a single instrument is replaced by a synthesized approximation, and the performer is paid the wage equivalent of leader's scale.

Any member found in violation of this resolution, or found aiding in the violation of this resolution shall be on the first offense fined an amount equal to that described in paragraph b), and on the second offense expelled from the AFM.

The International Executive Board decided to amend the above resolution so that the "resolved" will read as follows:

RESOLVED, that no member shall make any recorded product in which electronic sound is substituted for any sound capable of being produced by one or more live instrumentalists except:

- Where the product is a phonograph recording which is entirely synthesized, contains no live instrumentalists or voices and is so labeled in all publicity and promotion, or
- Where the product contains both live music and electronic sound, and (1) the employer pays applicable scale (including all fringe benefits) to each known live instrumentalist who is displaced by the electronic sound and (2) pays the same amount to the Music Per-

formance Trust Funds for each unknown displaced live instrumentalist.

The International Executive Board concurred in the amended results and will attempt to achieve the aims and purposes of the amended resolution at future negotiations.

On motion made and passed it is decided to ratify the Agreement for Public Service Program recommended by the President's Office.

On motion made and passed it is decided to ratify the proposed agreement to be negotiated by the President's Office, regarding employment of musicians on airlines.

A communication is received from Local 99, Portland, Ore., for a contribution of \$1,000.00 in payment of additional hours worked by their business agents in an organizational drive in the taverns.

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

On motion made and passed it is decided that the Washington, D. C., local has jurisdiction of any musical employment on the "auto" train running from Washington, D. C., to Sanford, Fla., inasmuch as the point of origin is in Washington, D. C. (Emerson abstains).

A discussion is held regarding the proposed Convention site of Toronto, Canada, for the 1973 Convention.

On motion made and passed it is decided that the Sub-Committee be authorized to sign the Agreement with the Sheraton Hotel in Toronto.

On motion made and passed it is decided to ratify the following donations:

- "Research to Prevent Blindness"—\$1,000.00.
- "Central Group Labor Corporation"—\$100.00.

Discussion is held concerning automatic fines that may be imposed upon members by their local for

non-attendance at general membership meetings.

On motion made and passed it is decided that it is contrary to the policy of the Federation for locals to impose such a fine upon a member without due process.

President Davis reads an exchange of correspondence between his office and Local 806, West Palm Beach, Fla., wherein they request reconsideration of the Board's action in their dispute with Local 655, Miami, Fla., regarding the jurisdiction of Boca Raton, Fla.

On motion made and passed it is decided that the request for a reopening be denied.

(Tomei voting "No".)

President Davis reports that the annual G.I. Christmas phone calls through the ham radio station in Mansfield, Ohio, was a huge success.

Discussion is held regarding local cable TV programs.

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

The Board goes into Executive Session.

On motion made and passed it is decided that J. Alan Wood, Vice-President from Canada, be given authority to open negotiations with the National Film Board in Canada.

The Board returns to Regular Session.

A communication is received from Local 406, Montreal, P. Q., Canada, regarding the policy of that local in the collection and remittance of the Federation Initiation Fees.

On motion made and passed it is decided to leave the matter in the hands of the Vice-President from Canada, J. Alan Wood.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 1:05 P. M.

OVER FEDERATION FIELD

(Continued from page sixteen)

Local 276, Sault Ste. Marie, Ontario, Canada, has awarded its \$500 Music Festival Bursary to clarinetist Brenda Walker. This prize is for a student in brass, woodwind and string sections who is ready to study music at an out of town center.

Miss Walker has studied piano with Marguerite Steckley Rush for nine years and clarinet with Lajos Bornyi for four years. She was winner of the Music Teachers' Shield in 1970 for piano and was nominated for the shield again in 1971 and in 1972 for woodwind. She will enter the University of Western Ontario to study for a bachelor of music degree in instrument.

George Meany, President of the AFL-CIO, received a special award honoring American organized labor for its contribution to the progress and well-being of the American people. The award was presented to Mr. Meany at the seventy-fifth anniversary of the Jewish Daily Forward, a Yiddish-language publication, at its diamond jubilee celebration on May 21 at New York

City's Philharmonic Hall. The presentation was made by Louis Stulberg, President of the International Ladies Garment Workers' Union. The plaque recognized Mr. Meany's "courageous leadership as the spokesman for American labor toward expanding the horizons of social justice, human rights and the cause of freedom for peoples of all races, colors and creeds."

During the annual installation of officers of Local 645, Sayre, Pennsylvania, on April 9 International Representative Perry Gray installed Thomas Sandroni as President for his sixth term. Other elected officials are: Dante Coccagna, Vice President; Frank Bowman, Secretary and Business Agent; Charles A. Hammond, Treasurer; Joseph Lopreste, Sergeant at Arms; Nelson Sickler, Stephen Davis and Robert Sickler, Trustees. He also presented five musicians with gold life membership cards in the local: Frank Bowman, Nelson Sickler, Duane Klinko, Walter Brittain and Ralph Bartlett.



With Don Linder (left), Treasurer-Manager of the Musicians' Credit Union (MCU) in Hollywood, John TeGroen, the first member and first President of MCU, congratulates Mrs. Stacey Sheridan on becoming the 10,000th member of the credit union. Mr. TeGroen, who became MCU's first member in 1954, is currently Executive Director of the Los Angeles county Music and Performing Arts Commission. He was President of Local 47 from September, 1950, to January, 1957. As the first and only Executive Director of the county's Music and Performing Arts Commission, Mr. TeGroen said that the \$1,000,000 commission budget provides considerable employment for Local 47 members. The commission aids in funding for the Hollywood Bowl and Los Angeles Philharmonic concerts, as well as for the Civic Light Opera, a Guild Opera Company for children, twenty-six area symphony orchestras and various youth orchestras and bands.

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Local 45, Marion, Indiana, observed its seventy-fifth anniversary recently with a dinner and dance held at the Central Labor Temple. The above four persons have almost 200 years of membership in the local between them. Left to right: Princess Leslie, thirty-eight years; M. Jack Edwards, fifty-two years; Wayne Stroup and Fred Cochrane, both fifty years.

JULY, 1972

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NEWS NUGGETS

(Continued from page seventeen)

On April 22 John Gosling, conductor and music director of the Erie (Pennsylvania) Philharmonic, guest conducted the Eastman Philharmonia at the Eastman School of Music in Rochester, New York, during the fiftieth anniversary celebration of the founding of the school.

In August Mr. Gosling will conduct the Music from Bear Valley Festival, which is held in the High Sierras of California.

On May 29 Abraham Kaplan conducted the Naumburg Symphony Orchestra in the first concert of its sixty-seventh season of free programs on the Mall in New York City's Central Park. Other programs in the series are scheduled for July 4, July 31 and September 4 and will be conducted by Jonathan Sternberg, Boyd Neel and Emerson Buckley, respectively.

Margaret Harris, musical conductor of the Broadway hit, "Hair," was guest pianist with the Los Angeles Philharmonic on June 3. She has been engaged to conduct the Saint Louis Symphony Orchestra on July 16, the Minnesota Symphony



Margaret Harris

Orchestra on July 28 and the San Diego Symphony Orchestra on August 4.

The Chicago Symphony String Quartet has been appointed quartet-in-residence for the summer by the School of Fine Arts of the University of Wisconsin at Milwaukee. The quartet is composed of Victor Aitay, Chicago Symphony co-concertmaster; Edgar Muenzer, a member of the first violin section; Milton Preves, principal violist; and Frank Miller, principal cellist.

The Conti Family (including Mom, Dad, a twenty-four-year-old aunt, a twenty-seven-year-old cousin and six Conti children ranging in age from seven to fourteen) made a national TV debut on the Mike Douglas Show the latter part of May and kept viewers constantly amazed at the range of talent within the group. Combined, the members play about twenty-five different types of musical in-

struments besides sing and dance. The next triumph for the Conti Family is expected to be a Las Vegas debut where the group will appear with Danny Thomas at the Sands from June 28 to July 18.

Organized three years ago as simply a family project, the rehearsals soon led to professional bookings and benefit shows. The Contis capture the hearts of young and old alike with their performances. All the adults in the group are members of Local 5, Detroit; the youngsters have been granted special permission to perform with professional musicians by the Federation, but must wait until they are older to join the union.

Leo E. Heim, a member of Local 10-208, Chicago, has been elected president of the American Conservatory of Music, succeeding John R. Hattstaedt, who was named president emeritus upon his retirement. Replacing Mr. Heim as dean is Charles Moore, who previously held the position of registrar.

The New York Harp Ensemble, a group of four harp virtuosi under the leadership of Aristid von Wurtzler, is touring Europe and Asia Minor. Highlighting the overseas jaunt will be appearances at the music festivals of Florence and Rome as well as concerts in Budapest, Vienna, Berlin, Bonn, Heidelberg, Brussels and Amsterdam.

Stone Ground Kelly is still another vigorous hard rock and blues group which has emerged on the music scene. One thing is obvious from watching and listening to this captivating six-piece unit which works out of East Chicago, Indiana — the musicians are very serious about their music and above all they want their audiences to have a good time at their performances too.

Members of the group include Keith Boyan, lead guitar; Lenny Johnson, piano and vocals; Neil Howell, lead and rhythm guitar; John Boufis, bass guitar; Omar Kovacevic, drums; and Tony Acoff, flute, piccolo and sax.

Harpichordist Frances Cole was featured in a program of works by Johann Sebastian Bach on NBC's Today Show on March 21.

Miss Cole, who also plays piano and violin, has given solo recitals and made numerous other appearances on nationwide television. Currently she is on the faculty of both Queens College, New York, and Westminster Choir College, Princeton, New Jersey.

Recent premieres of works by Tibor Serly include the first performances of his Violin and Piano Sonata given in Amsterdam, London and Berlin by Joseph Zwillich, first violinist of the Metropolitan Opera; Double Quodlibet Fantasy, commissioned by the

Mimura Ensemble of twenty-two harps, premiered in Tokyo to commemorate that group's 300th performance; 4 Etudes in Modus Lascivus for Harpsichord introduced at the Dartington College of Arts in England by Virginia Pleasants; Innovations for String Quartet and Harp performed for the first time at Carnegie Recital Hall by the New York Harp Ensemble and the Vaghy Quartet of Canada.

Before leaving for a three-month debut Australian tour in May, Lorin Hollander appeared with the New York Philharmonic.

Several compositions by Leslie Kondorossy were recently performed. His Japanese Suite for woodwind quintet was premiered in Tokyo by the Jeney Woodwind Quintet; Ode to the Loyalty of First, commissioned by the First Hungarian Reformed Church (Cleveland) for the eightieth anniversary, was performed with the orchestra, women's choir, soloist and organ under the direction of the composer; the premiere of Fantasy for Organ was given in Stuebenville, Ohio, with James E. Hawkins at the organ; Kalamona and the Four Winds, a children's opera-oratorio (with libretto by the composer's wife, Shawn Hall), commissioned by the Martha Holden Jennings Foundation, was introduced at the Ohio State Council for Exceptional Children Conference under the leadership of Mrs. Kondorossy.

The Long Island Chamber Ensemble recently presented a program of works by Alan Hovhaness including the world premiere of Saturn at New York City's Carnegie Recital Hall. Members of the group include Lawrence Sobol, clarinet; Martin Berkofsky, piano; Joseph Goodman, violin; and Neal Boyar, percussion.

The Philarte Quartet, an ensemble of Philadelphia Orchestra string players which debuted this spring, will perform Pulitzer Prize-winning composer George Crumb's Black Angels for electronic string quartet this summer as part of the Canfield Casino Chamber Music Series, Saratoga Performing Arts Center, Saratoga Springs, New York.

The members of the quartet are Luis Biava and Vera Tarnowsky, violins; Sidney Curtiss, viola; and Bert Phillips, cello.

Martha Blackman, well known to New York early music audiences since 1954, has been lecturer in viola da gamba at Stanford University for three years, organizing, directing and playing concerts as well as training upcoming personnel in early string literature and performance practice. During the summers she conducts gamba and early music workshops at Stanford and in other U.S. universities.

Miss Blackman has appeared as a recitalist and with chamber groups, including the New York Pro Musica. She has worked tirelessly to



Here are four lovely young ladies who have come a long way in entertaining the youth of today. They call themselves "The Powder Puffs." These girls have performed for six years and have traveled all over the Midwest, entertaining mostly the college crowd. The group consists of Gayle Marciniak on bass guitar, Sue King on drums, Ava Ave, founder and leader of the group, on rhythm, and Peggy Georgieff on lead guitar.

promote the proliferation and quality of gamba playing and feels this instrument could become an integral part of the present musical culture.

Pianist Arno Drucker performed a concert in Harrisonburg, Virginia, as a member of the American Arts Trio. With the Maryland Trio he played the Brahms C Major Trio for TV Channel 67 (Maryland Public Broadcasting) performance series. He also presented a sonata recital in Baltimore with Frank Cohen, principal clarinetist of the Baltimore Symphony Orchestra.

Frank Cedrone, president of the Colorado State Music Teachers' Association, is a member of the duo piano team of Markowski and Cedrone, in residence at Southern Colorado State College. The twosome combine a strenuous schedule of performances across the country with their teaching responsibilities at the college.

Concert pianist Lydia Smutny Sterba was soloist with the Chicago Symphony Orchestra on the University Series in the spring.

Mrs. Sterba is on the faculty at Morton Junior College and has been soloist with numerous ensembles including the Chicago Chamber Orchestra, American Concert Orchestra, DuPage Symphony, Chicago Civic Orchestra, West Suburban Symphony, Oak Park Symphony, Chicago City Symphony, Michigan City Orchestra, Indianapolis Symphony Orchestra, North Side Symphony, Grant Park Symphony and the Fox River Valley Symphony Orchestra.

The Manhattan String Quartet has been appointed quartet-in-residence at Grinnell College beginning with the fall semester. Composed of violinists Eric Lewis and John McLeod, violist Andrew Berdahl, and cellist Judith Glyde, the group is currently in residence at Cornell University and with the Young Artists Program in Chamber Music at the State University of New York at Binghamton.

Dr. Joseph Cohen, Sylvester M. Killeen Distinguished Professor of Music at St. Norbert College in Depere, Wisconsin, has been commissioned to write an original work for his alma mater, Texas Christian University, which will be performed at a November, 1973, concert commemorating the one hundredth anniversary celebration of that institution.

James Ode, associate professor of music at Ithaca College, is among those named Outstanding Educators of America for 1972 and will be featured in a national awards volume.

A graduate of Augustana College, he received a master of music, a

doctor of musical arts and a performer's certificate in trumpet from the Eastman School of Music where he was principal trumpet and soloist with the Eastman Wind Ensemble. He has also performed with professional and military bands in Iowa and Colorado, and with the Rochester Symphony Orchestra and the Rochester Brass Quintet. He joined the Ithaca College faculty in 1965.

The May 19 baccalaureate at Westminster College in Salt Lake City brought to the campus the Utah Symphony Orchestra under the direction of Maurice Abravanel who received an honorary degree at the May 20 commencement. The ceremonies also marked the maestro's twenty-fifth year as conductor of the orchestra.

Westminster is closely associated with the Utah Symphony Orchestra in having Kenneth G. Kuchler, chairman of the college's music department, as assistant concertmaster (he was also a delegate to several A. F. of M. conventions) and William Sullivan, director of band activities, as principal trumpet. Other orchestra members serve as private teachers and conduct special studies for Westminster students.

On April 15 violinist Mary Gale Hafford, accompanied by pianist Daniel A. Durand, a member of the music faculty of Arizona State University, played a concert at Kerr Recital Hall in Scottsdale, Arizona, dedicated to her former teacher, Eugene Ysaye. The concert, jointly sponsored by La Fondation Eugene Ysaye, L'Alliance Francaise de Phoenix, Le Cercle Francaise de Sun City, and Mu Phi Epsilon Alumnae of Phoenix, was composed entirely of pieces by Ysaye, his students and his teachers. Following the program, the honorable Roger Tyberghein, Consul General of Belgium, presented Mrs. Hafford with a medal of honor.

Mrs. Hafford, whose other tutors included Lucien Capet, Ivan Galamian, Leopold Auer, and Shinichi Suzuki, gave solo and chamber music concerts throughout the United States. She also taught strings and conducted various ensembles, notably at the New York College of Music and the Manhattan School of Music.

Yehudi Menuhin has joined the Executive Board of The Jewish Braille Institute of America. For a long time Mr. Menuhin has been interested in the work of Jewish Braille and particularly in the education of the talented musical blind. Mr. Menuhin and The Jewish Braille Institute, at present, are devising new methods to enable blind professional teachers of music to teach sighted students of music.



The Conti Family meets Mike Douglas. Left to right: Aunt Philomena, Angela (fourteen), Anne Marie (ten), Kathleen (seven), Juliana (seven), Gino (eleven), Christopher (thirteen), Cousin Ken, Lillian (Mother) and Dick (Father).

Laszlo Krausz, who retired last year after twenty-two years as a violist with the Cleveland Orchestra, has since been devoting his time to art. He is well known for his sketches of concert hall scenes, fellow musicians and his extensive sketchbook documentation of the Cleveland Orchestra's tours both here and abroad. He has been seriously dedicated to art for some time, having taken art instruction in high school evening classes, at Cleveland's Cooper School of Art and at Western Reserve University, where he received a master's degree in painting.

George Cavender has been appointed director of bands at the University of Michigan. He served nineteen years as assistant conductor of bands under William D. Revelli and was named coordinator of bands for one year when Revelli began his retirement leave.

Sidney Weiss, co-concertmaster of the Chicago Symphony Orchestra, has left that organization to devote his full time to a concert career with his wife, Jean.

Mr. Weiss joined the Chicago Symphony as co-concertmaster in 1967 after one season with the Los Angeles Philharmonic. For ten years prior to his Los Angeles post, he was a member of the Cleveland



The Weiss Duo

Orchestra. Mrs. Weiss, a pianist, teaches at DePaul University's School of Music. As the Weiss Duo they made their New York debut in 1968 at Town Hall and presented two concert tours in Europe.

The Philadelphia Composers' Forum has been awarded a grant of \$8,000 by the National Endowment for the Arts to help finance the Forum's "contemporary music concerts including tours throughout the United States and the in-residence program on college and university campuses."

Joel Thorne, music director of the Composers' Forum, is a former percussionist of the Israel Philharmonic. Working with the organization is the Pulitzer Prize winning composer, George Crumb, who also performs with the ensemble.

Concert violist Peter Mark, an associate professor of music at the University of California at Santa Barbara, is making a concert and broadcast tour of Europe. He is accompanied by his composer-pianist wife, Thea Musgrave.

Earlier Mr. Mark toured as viola soloist with pop folk singer Donovan and jazz flutist Paul Horn. The threesome performed in major halls across the United States, including Madison Square Garden and the Kennedy Center.

The Neo-Mobcentric Ensemble, directed by horn player Elliott L. Higgins, performed a unique multimedia presentation on April 23 for the Indianapolis Art Museum. The program was the Beatrice and Benedict scenes from Shakespeare's "Much Ado about Nothing," entwined with the music of Handel, a recorder sonata, and a Sacarlatti harpsichord sonata and

the Telemann Concerto A Tre for horn, recorder and harpsichord. The group performed the music, dramatic roles and danced to seven of the eight movements of music. The term, mobi-centric, refers to the performance ability centered on mobility within the fine arts. Other members were John Truitt, recorder; Jeanne Porter, dance; and Karol Sue Gagstetter, harpsichord.

As part of a program to promote American works, sponsored by the Ford Foundation, Siegfried Landau recorded the Sixth Symphony by Howard Hanson and Darker America by William Grant Still with his Music for Westchester Symphony Orchestra.

On April 15 the Mozart Festival Orchestra, under its permanent music director, Baird Hastings, presented a free concert, made possible by a grant from the Music Performance Trust Funds of the Recording Industries, in the First Presbyterian Church of New York City.

Benjamin Lees is composer-in-residence at the annual James Dick Piano Festival-Workshop held this summer at the Winedale Inn properties of the University of Texas.

Harry Began, director of bands at the University of Illinois at Urbana-Champaign, received a citation of excellence from the National Band Association on January 7. He has been director of bands at that university since September, 1970. Prior to this post, he was director of bands at Michigan State University (1967-1970) and at Wayne State University in Detroit (1964-1967). For seventeen years he served as band director of Cass Technical High School in Detroit.

Paul Mazzacano, director of Texas Tech University's Jazz Rock Ensemble, has been awarded a \$500 tour and study grant from the National Endowment for the Arts which will enable him to perform for a minimum of four weeks with some of the nation's leading jazz artists.

Mr. Mazzacano, who joined the music faculty at Texas Tech University in 1969, has had experience as a free lance arranger, percussionist and conductor. Last fall the National Endowment for the Arts awarded the Jazz Rock Ensemble and its director a \$1,700 grant to be used in discovering and developing young Mexican-American talent and to conduct a summer jazz workshop at Texas Tech University for these student musicians.

William B. Goldberg's composition, *Tenebrae*, for brass, organ, percussion and two voices, won the annual award at the Ninth Annual Symposium of Contemporary Music for Brass sponsored by Georgia State University. The award is a commission to compose a new work for the New York Brass Quintet which is to be performed at the next symposium in 1973.

Tosca Berger Kramer, renowned concert artist and music educator, has joined the North Texas State University School of Music faculty to teach viola. Dr. Kramer, principal violist with the Oklahoma City Symphony, commutes to NTSU every Friday, rising at 3:00 A.M. to make the trip to Denton where she teaches until 6:30 P.M. Her active career also includes teaching at Tulsa University, Oklahoma City University and the University of Oklahoma.

The Reno Classical Saxophone Quartet was founded by Dale Hallack and Paul Kardos in 1970.

The two other members of the group are Fred Christian and Patricia Keck. Utilizing the traditional instrumentation of soprano, alto, tenor and baritone, literature has been accumulated which spotlights both the technical and tonal qualities of each instrument. Some transcriptions of string quartets were written especially for the ensemble to augment the available printed literature. The Reno Classical Saxophone Quartet performs at formal concerts, high schools, colleges and music camps in the area.

Thomas Schippers, music director of the Cincinnati Symphony Orchestra, has been appointed Distinguished Professor of Music at the University of Cincinnati College-Conservatory of Music, effective in the fall of 1972. He will teach doctoral students in orchestral conducting and interpretation.

The Providence New Music Ensemble, the only professional group in the greater Rhode Island area specializing in the performance of twentieth century music, premiered two new compositions this past spring: *Vox Aeterna Amoris* by Paul Nelson and *The Angels of Turtle Island* by Richard Felciano. Both works were commissioned by the Providence New Music Ensemble through a grant from the Rhode Island State Council on the Arts.

Earl M. Thomas, associate professor of music at Eastern Kentucky University, will be musical director and conductor of the ECU Symphony Orchestra for the 1972-73 academic year.

Before joining the faculty at Eastern Kentucky University, Mr. Thomas was solo clarinetist of the Oklahoma City Symphony. His background also includes solo clarinet positions with the Dallas Symphony Orchestra, the Houston Summer Symphony and the New York Woodwind Quintet.

There's dancing every Wednesday, Friday, Saturday and Sunday at La Fiesta Ballroom in Kansas City, Missouri. Owned and operated by Harry Roberts for the last twenty-six years, the dance floor continues to draw good crowds. The veteran showman plays bass in his own band which also includes Ollie Wiber on organ, Dusty Rhoades on drums, and Frankie Davis on trumpet. Also featured at this spot are Boots Randoff and Ray Stitison and his band.

The fourth Van Cliburn International Piano Competition will be held in Fort Worth, Texas, September 17-30, 1973. The first prize is \$10,000; other cash prizes will also be awarded.

For further information about this competition write the Van Cliburn Foundation, P. O. Box 17421, Fort Worth, Texas 76102.

Thirteen-year-old Jody Frazzoni, a member of Local 415, Cambridge, Ohio, has already had a number of years of experience in the music field. Starting with drum lessons at the age of seven, he soon joined a group of youthful musicians, "The Uniques," which performed at receptions, banquets, dances and various other engagements in the area. When he was eight he appeared on stage with Lionel Hampton and his Orchestra during a concert at the Zanesville Auditorium. As a seventh grader he played in his school's stage band, marching band and concert band and during his first year of junior high was a member of its percussion ensemble. He is now regular drummer with the "Memory Four," a group headed by Dalton Moorehead. Every Saturday young Frazzoni travels sixty miles to study drums and vibes with Ron-



One of the many versatile groups of Hart Webber from Local 399, Asbury Park, New Jersey. Left to right: Gerald Iosue, drums; "Doc" Joe Veneri, lead and rhythm guitar; and leader Hart Webber, accordion, piano, organ and trombone. Webber is one of the pioneer square dance callers in Monmouth County and his groups specialize in country, dance, gypsy and ethnic type music.

ald Rose, former principal percussionist with the Wheeling Symphony and now band director at John Marshall High School in Glen Dale, West Virginia.

Thomas Briccetti has been appointed to the Cleveland Institute of Music's faculty as musical director of the University Circle Orchestra and teacher of conducting beginning in September. Mr. Briccetti is currently associate conductor of the Indianapolis Symphony Orchestra and musical director and conductor of the Fort Wayne Philharmonic and Chamber Orchestras. He will retain his association with both orchestras for the 1972-73 season.

In 1958, during an active career as a concert pianist, Mr. Briccetti was awarded the Prix de Rome. Shortly thereafter he began to concentrate on composing. In 1960 he received a Ford Foundation Composer's Fellowship and was appointed to the Denver Symphony Orchestra as composer-in-residence. In 1961, while still with the Denver Symphony Orchestra, he was awarded a second Ford Fellowship. He went to Florida in 1963, where for five years he was musical director and conductor of the St. Petersburg Symphony Orchestra (which he helped found), the Pinellas County Youth Orchestra and the Civic Op-

era Company. In 1968, he was recognized by the Florida Junior Chamber of Commerce as one of the state's five outstanding young men. That year he assumed his current position with the Indianapolis Symphony Orchestra. His appointment to the Fort Wayne Philharmonic came in 1970.

Jonathan Sternberg, professor of music and conductor of the Temple University Orchestra in Philadelphia, is recipient of the Citation Award of the National Association for American Composers and Conductors. The citation, made for his "distinguished service to American music," was presented to Mr. Sternberg on May 21 at the Henry Hadley Centennial Celebration and Awards Reception at the New York Cultural Museum.

Sternberg joined the faculty of Temple's College of Music in September, 1971, as director of instrumental activities. Previously he had been with the Eastman School in Rochester, New York, and the Harkness Ballet in Atlanta, Georgia. This summer he has been signed to conduct the Pittsburgh Symphony Orchestra in two concerts at the Temple University Music Festival in Ambler, Pennsylvania. He will also fulfill several European conducting engagements.

VIOLISTS UNITE

(Continued from page eleven)

and amateur violists and musicians, musicologists, lovers of the viola, and all interested parties, the society has started its arduous task of collecting and cataloguing all viola music, past and present.

With contributions from violists and music publishers, the formation of a music library is well under way. The complete archive will contain: a catalogue of viola music, a collection of phonograph recordings of important viola works by outstanding violists of our time, a tape collection, and a microfilm collection of viola works. Also, there will be as complete a collection of viola works as possible — original MSS, printed copies, or microfilm copies. Lastly a biographical file of the great violists will be kept current. These will all be made available to members of the society on a loan basis.

A newsletter is published periodically and relevant, worthwhile viola-related gifts (such as recordings, printed music, books) are presented to its members yearly.

Future goals include: the continuation of research into the history of the viola, the publishing of worthy viola music, the realization of viola congresses, and finally the union of violists from East and West by a common cause. From time to time, printed catalogues will be issued which will bring viola listings up to date. Violists can then know who has published the work and where it can be found.

Interest has grown so rapidly that the society has started the formation of chapter organizations. An American chapter is now under way. The *Viola Research Society* cordially invites all violists, amateur and professional musicians, musicologists, and publishers to join the ranks of this exciting venture. For information write: Myron Rosenblum, Music Department, Queensborough Community College, Bayside, New York 11364.

Or Viola - Forschungsgesellschaft, 35 KASSEL, Bruder Grimmplatz 4A, West Germany.

(Continued from page nine)

Suite, commissioned by Friedrich Gulda in 1966 for the Vienna Music Festival; *Diversions for Six Trombones*, *Celeste*, *Harp and Percussion* for the American Wind Symphony of Pittsburgh, and *Rondo for Quartet and Orchestra*, commissioned by John Lewis for the Modern Jazz Quartet.

Along with such activities, Johnson often worked with a quartet, playing jazz clubs and concerts. In July, 1964, he was the leader of a memorable all-star sextet, featuring Clark Terry and Sonny Stitt, which toured Japan as part of George Wein's World Jazz Festival.

During the balance of the 1960s Johnson wrote music as often as possible, sometimes for his own record dates and occasionally for a reunion LP with Winding. Early in 1970 he picked up his New York stakes and settled in Los Angeles.

A considerable gamble was involved, since for several years he had been a staff writer for a New York commercial music production company. As a screen writer he was an unknown quantity.

"I came out here," he says, "not knowing very many people who were in a position to recommend me. Quincy Jones was particularly helpful. I had only been out here a little while when I worked with him and Ray Brown on an album they recorded of music from *The Adventurers*. Quincy got me to do some of the orchestrating on that.

"Another very good friend was Herb Eisenman, who was a BMI representative when I came to Los Angeles. I went to him because friends had recommended me to him. He immediately called the late Leith Stevens, and this led directly to my being assigned to write the music for *Barefoot in the Park*. That was how I got my feet wet in television, and it was an invaluable experience."

Unfortunately *Barefoot in the Park*, a situation comedy series, was roundly panned by the critics (though not for its music) and was canceled after the first thirteen weeks.

Johnson was again fortunate, however, through establishing an association with Earl Hagen. As a member of Hagen's writing staff he was soon busy orchestrating, and sometimes composing, for four shows under Hagen's supervision: *Mod Squad*, *Mayberry R.F.D.*, *The Danny Thomas Show*, and *That Girl*.

"Hagen is a veteran film scorer, and I learned a great deal from him and his staff," says Johnson. "Above and beyond being my boss, he took a liking to me and spent a lot of time helping me. This was a very beneficial period; I learned a lot about the mechanics, the whole philosophy involved in this kind of writing.

"As the months went by, I kept running into people in high positions in the industry who would say things to me such as

'Lalo Schifrin was talking to me about you, and he spoke very highly of your work.' In other words, there was word of mouth going around from a lot of fellows who, though they didn't actually put specific jobs my way, had good words to say for me as a writer. Guys like Benny Carter, Oliver Nelson, Tom McIntosh. Through McIntosh I did some orchestrating on the movie, *Shaft*."

Johnson's real baptism of fire in motion pictures came about just over a year ago. Again Quincy Jones was the catalyst. Bill Cosby, for whose television series Quincy was writing the music, was making a movie in which he was to star, *Man and Boy*. Understandably Cosby selected Jones to write the music, but he was too busy. Quincy then recommended Johnson. The original motion picture score album of *Man and Boy*, released recently, gives the following credits: "Music composed and arranged by J. J. Johnson; musical supervision, Quincy Jones."

In addition to writing the background music, Johnson was fortunate in being assigned to contribute a song theme, *Better Days*. This was sung for the sound track by a fast rising young singer, Bill Withers, who also wrote the lyrics.

"At this writing," says Johnson, "the picture has only been shown on a partial basis in selected cities. From what I gather, the results were not overwhelming, but certainly not unsatisfactory."

Asked whether he doesn't miss the jazz world and the pleasure of playing his horn, Johnson said: "I do still play on sessions, you know, but not as a soloist. I just keep my head above water doing studio gigs or playing with Quincy once in a while in the trombone section. But I don't want to be caught up in that daily studio playing grind. If things go as they should, and I become firmly established as a composer, then it will be worth my while to pick up the trombone and play jazz again for kicks. By that time I hope I won't have to be worried about having the wrong identification by doing so.

"I find myself learning constantly and enjoying the challenges. There's tremendous satisfaction to be gained, for example, from achieving an honest renaissance quality in a string quartet, or jumping from baroque music to pop-rock and then writing for an electronic group or a large traditional orchestra. There's so much that's exciting about film writing, working with the movieola, with click tracks and so forth. I've even learned to handle a Moog."

An ironical sidelight of the switch in Johnson's careers is the fact that he continues to win most jazz polls as the number one trombonist, even though he hasn't been heard publicly playing in jazz during the

eligible voting periods involved. He won his first award as New Star in the *Esquire* poll in 1946, the *Metronome* poll annually from 1956, and the *Down Beat* critics' and readers' polls annually from 1955. It was almost a reverse triumph of sorts when the jazz world, belatedly taking note of the fact that he is now a film writer, let him slip from first to third place on trombone in this year's *Down Beat* critics' and readers' poll.

Obviously no man who has been as universally respected for his accomplishments as an instrumentalist can shake off this association very easily. The admiration of his peers was most notably expressed when, in a poll conducted among the top 100 musicians for the *Encyclopedia of Jazz* in 1956, they voted him the all time greatest jazz trombonist.

I asked J. J. whether he might now have as an objective the winning of similar polls in the composer and/or arranger category.

"That doesn't seem very logical or even relevant," he replied, "unless I become a lot more active in writing for recordings, and particularly for jazz dates. At the moment I don't see anything on the horizon that seems to be pointing me in that direction.

"Perhaps I should have aimed that way, at least to get the kind of recognition you're talking about. But take someone like Jerry Goldsmith. He's so successful out here as a film composer that it's frightening! Yet you can't imagine him winning that kind of a poll, as an arranger."

Johnson is right, of course; his areas of operation now, while certainly not precluding jazz, do not necessarily involve identification with the musical idiom that made him famous. At present it is more important for him to continue gaining the respect of his fellow-composers, the kind of respect that was typified by a compliment paid him some time ago:

"Johnson's compositional abilities and range of expression have expanded with each new work through the years. Beyond all externals of form and technique, his music combines an eloquent musical imagination with a strongly disciplined mind, producing an enjoyable music of depth, pulsating warmth and infectious spirit."

Those words were written ten years ago by Gunther Schuller. It is safe now to predict that many more such tributes will be coming his way as J. J. Johnson establishes, beyond any doubt, that he has scored a second resounding victory in his distinguished musical life.

(At presstime it was learned that Johnson had finished the score for another movie. Entitled *Top of the Heap*, it was written and directed by, and also stars, Chris St. John, one of the actors in *Shaft*.)

ATTENTION MEMBERS

THERE NO LONGER ARE ANY LOCAL UNIONS OF THE AMERICAN FEDERATION OF MUSICIANS SEGREGATED BECAUSE OF RACE.

RESOLUTION NO. 10 WHICH CONTAINED SEVERAL AS YET UNPROVEN ALLEGATIONS AND INSINUATIONS WAS THOROUGHLY DISCUSSED DURING OUR LAST CONVENTION AND REFERRED BY THE CONVENTION TO MY OFFICE.

IN COMPLIANCE WITH THE INTENT OF RESOLUTION NO. 10, PRESIDENT EMERITUS JAMES C. PETRILLO, DIRECTOR OF OUR CIVIL RIGHTS DEPARTMENT, AND MY ASSISTANT, E. V. LEWIS, WILL BE CALLING ON ALL MERGED LOCALS TO ASSIST IN ANY PROBLEMS THAT MIGHT EXIST AND TO ASSURE ENFORCEMENT OF OUR BASIC POLICY OF FAIR AND EQUAL TREATMENT FOR ALL.

ANY MEMBER OF A MERGED UNION WHO FEELS HE IS BEING TREATED UNFAIRLY OR DISCRIMINATED AGAINST BECAUSE OF RACE IS URGED TO CONTACT MY OFFICE STATING THE FACTS OF THE CASE.

ALL LEGITIMATE COMPLAINTS WILL BE THOROUGHLY INVESTIGATED.

HAL C. DAVIS, PRESIDENT

THE ARTS: AN AMERICAN HERITAGE

(Continued from page three)

tion to offering grants to aid with the production of new operas and new productions of rarely performed operas.

The overwhelming success of an introductory jazz program a year ago has led to an increased program of support in 1971-72. Appearing to be in renaissance, the field has benefited primarily from small grants, many of which went to help composers complete new works and arrangements. Workshops, seminars, open-house sessions, and performances in schools and churches have all played a part in encouraging the jazz musician in pursuing projects which for the dollars involved have achieved more mileage than anyone could have anticipated.

The beautiful, poignant, and colorful language of jazz musicians attests in a special way to what they have been able to accomplish from small awards. A jazz musician who received a grant to study with the eminent Quincy Jones reported that "Mr. Jones opened up his home to me and not only gave helpful information regarding scoring but helped me to develop a concept of writing movie and television scores. I was introduced to some of the best music writers in Hollywood. I don't think I could put a price tag on what was accomplished just by being with Mr. Jones as I was so elated that I stayed on an extra week."

With the hope of encouraging both jazz and more classically trained musicians to become more flexible, the Jazz Guidelines offered to "assist composers and performers concerned with experimental programs and the development of stylistic techniques essential in the performance of works identified by both the European and Afro-American cultures."

Realizing that the needs of music cannot be met unless the action of the day is served, the National Endowment for the

Arts has encouraged experimental groups in different parts of the country with assistance to enable the composer and small ensembles to perform original works and present workshops.

Although essentially the various programs which I have mentioned have had a profound impact on the wider distribution of music to all parts of the country, the Endowment also has supported two nationally based organizations, Young Audiences and Affiliate Artists, in their programs designed to present well trained, maturing young artists to regional audiences frequently in informal settings as well as in more formalized presentations. There is no way in which the impact of these organizations can be measured accurately. Young Audiences sponsors over 10,000 chamber music concerts annually. Affiliate Artists makes formal arrangements for some forty to fifty young artists annually through institutional affiliations ranging from a fire station and a Naval Base to orchestras, colleges and universities, the National Park Service, opera companies and state arts councils.

To expand services being provided by the arts, greatly increased support will be required from individuals, corporations, foundations, universities, local, state and Federal Government. The partnership between all sectors of society in support of these efforts must continue and expand.

For that to happen, for the arts to contribute to the future of our communities, as well as to their present, knowledgeable individuals must join to bring attention and support to the idea that the arts belong to everyone, that it is through them that the value of our society is enjoyed, the quality of our life is improved and our pride in our artistic achievements is sustained.

Unfair List of the American Federation of Musicians

The complete International Unfair List is run in the "International Musician" every three months. This list is complete through June 1. Additions and deletions thereto received just before press time are contained in the Official Business section of this issue.

Individuals, Clubs, Hotels, Etc. on the Unfair List are arranged in alphabetical order with notations of local numbers in which the defaults occurred.

A

Abbey Cellar (L. 28)
Thomas Fleck
Acres, The (L. 203)
Frank Zela
Adams, Wayne (L. 295)
Adolph's (L. 73)
Mavis E. Bokfo
Advantage Productions (L. 802)
Jim Vickers
Afendoullis, Gus (L. 56)
Gussy Wussy's Lounge
Aiken, Peter (L. 48)
Caribou County Club
Alford, Otis 'Les' (L. 365)
Algonquin Tavern (L. 149)
Alias Smith and Jones Corp. (L. 7)
Andy Manetta, Don Hemp-hill, Clyde Ikuta, Dr. Lowell Kirk
Allen, George (L. 299)
Allen Park Chatterbox (L. 5)
Don and Leonard Mazzola
Allen, Ricky (L. 10-208)
Allen, Sid (L. 7)
Royal Archer and Kelly Murphy
Allenthorp, Carl (L. 263)
Starlite Ballroom and Rollo-Dome Ballroom
Aloff, Shirley (L. 75)
Sheri Berns and Shirley Jaffe
Aloha Club (L. 655)
Alpha Omicron Chapter, Pi Mu Sorority (L. 568)
Alpha Sigma Chapter, Sigma Sigma Sigma Sorority (L. 568)
Alpha Tau Omega Fraternity (L. 568)
(Epsilon Upsilon)
Alumni Club (L. 353)
Alumni Club, The (L. 47)
Never on Friday Club
Amato, Peter and Ralph (L. 172)
Crystal Lounge, a-k-a Ninth Street Grill
Ambassador Halls (L. 10-208)
Ambassador Hotel (L. 180)
Fern Phillip
American Bar (L. 365)
Pat Merva
American Folk Musicians Association (L. 630)
American Folk Musicians Association (L. 761)
P. A. Stover
American Legion (L. 207)
American Legion (L. 365)
American Legion (L. 41)
American Legion Post No. 59 (L. 56)
Americana Motel, The (L. 146)
Dennis Thomas
Ames, E. J. (L. 149)
Spider's Web Discotheque and Le Cabaret
Sam Berger and T. DeJournio
Amona, Bonhelitta and Tony (L. 510)
Little Latin Club
Andelson, Sheldon (L. 9-535)
Factory East, J. G.'s and Michael Corrado
Anderson, Alfred (L. 73)
St. Louis Park Community Theatre
Andy's Place (L. 465)
Andy Kryger
Anescavich, Richard (Dick) (L. 142)
Dick's Nite Club and-or Peppermint Lounge
Ann Lake Resort Pavilion (L. 536)
Ernest Williams
Annandale Country Club (L. 149)
Anoka Community Theatre (L. 73)
Peter Jablonski and Charles Olson
Anthony's Banquet Rooms (L. 10-208)
Apollo XI (L. 406)
Appleby, Mr. (L. 149)
Toronto Radio Artists Club
Applegarth, Richard (L. 158)
Chuck Raper Band
Arceneaux, Eddie J. (L. 538)
Stump Gallery and Art Gallery
Arena Gardens (Nor Pee Dee Corp.) (L. 33)
Pete Weiss, Bruce Postill and Richard Darling
Arena Roller Rink, Inc. (L. 92)
Mrs Jane Van Dyke
Arena Roller Skating Club (L. 463)
Aristocrat, The (L. 581)
Armstrong, O. V. (L. 116)
Sportsman's Club
Armstrong, W. (L. 180)
Greber's Hotel and Louise Laporte
Art Gallery (L. 538)
Eddie J. Arceneaux and Stump Gallery
Associated Federal Hotels, Inc. (L. 468)
(the operating company of) Hotel La Concha
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Atomic Hall and Catering Service (L. 10-208)
Attenson, Abe (L. 161-710)
Gayety Theatre (Burlesque) and Leroy Griffith
Austin Caterers (L. 10-208)
Avery, Amasa (L. 143)
Greenmeadow Lodge
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B

BK Club (L. 278)
Bachelors Three (L. 295)
Robert Putnam
Baden American Legion Post No. 641 (L. 82)
Baer, Stephen S., Orchestra (L. 135)
Bali Hai Club (L. 688)
Jim Blakeney
Bamboo Club (L. 15-286)
George Morris

Bamboo House (L. 539)
Arthur Joelson
Banks, Delano J. (L. 10-208)
Universal Association of Artists and Musicians, Inc.
Banks, Jack (L. 295)
Hub Bar
Banqueteers (L. 10-208)
Barany, E. J. (L. 278)
Wooden Keg Restaurant, The
Barnes, Mitchell R. (L. 353)
Jess W. Mathis
Barrett, G. (L. 149)
Walsingham Hotel
Barton, George, d-b-a Dante's Lounge (L. 203)
Bates, Paul (L. 385)
Rhythm Kings, Forest Green Resort and Porter Fender
Bayside Inn (L. 7)
Anthony Capps
Beadle, Stafford (L. 11-637, 802)
Producing Managers Guild, Inc., James McKenzie and Ralph Roseman
Beamish, Betty Lou (L. 365)
Beamish, Willia G. (L. 365)
Beatty Inn Hotel (L. 339)
Stephen Zanishie, Bernard Noel
Beau Tie (L. 353)
Dale Hall
Beehive Agency (L. 104)
and-or Bill Reiske Enterprises
Beinvenue, George (L. 180)
Manoir Papineau and Russell Williams
Bell, Llewellyn (L. 553)
Northern Productions Ltd., The Cottonpicks
Bellaire Social Club (L. 138)
Belmont Hotel (L. 299)
Belmont Lounge, a-k-a Collin's Corner (L. 26)
Hank Thomas
Beninati, Louis (L. 34-627)
The Sans Club and Phil Saladino
Benham, Grady (L. 333)
The "Keg"
Benjamin, Benny (L. 40-543)
Morris Brown
Benoit, R. (L. 180)
Manoir des Rapides
Berger, Sam (L. 149)
Spider's Web Discotheque and Le Cabaret, T. DeJournio and E. J. Ames
Berger, William (L. 34-627)
Folly Theatre and Walt Collins
Berger, William (L. 1)
Gayety Theatre (Gayco, Inc.) and Joe Vadginia
Bernabe, Rod (L. 180)
The St. Louis Hotel
Berns, Sheri (L. 75)
Shirley Jaffe and Shirley Aloff
Berwin, Gary (L. 47)
Bruce Glatman
Besoyan, Richard (L. 149, 802)
Bethke, Richard (L. 132)
Melody Inn
Bettler Spot (L. 34-627)
N. A. Parker
Betz, Cadiz (L. 172)
Pop's Tavern
Bianchi Brothers Orchestra (L. 218)
Peter Bianchi
Bianchi, Peter (L. 218)
Bianchi Bros. Orchestra
Big Band Sound, Inc. (L. 132, 802)
Big Sky Club (L. 365)
Joe Marino and Bonnie and Frank Frieland
Big Wheel-Caboose (L. 58)
Ed Kane
Bimbo's Supper Club (L. 689)
Merle Short
Bittner, Mr. (L. 802)
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Blaine, Sparky (L. 40-543)
House of Blaine
Blair, Lawrence (L. 603)
Blanket Hill Inn
Blairsville Sokol Club (L. 251)
Blakeney, Jim (L. 688)
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Blanchet, Paul E. (L. 119)
Blanket Hill Inn (L. 603)
Lawrence Blair
Blazing Arrow Hook and Ladder Fire Co., The (The Hookies) (L. 660)
Bloom, Mr. (L. 149)
Holiday Tavern and Morris Sherman
Blue Lake Lodge (L. 292)
Blue Moon Club (L. 538)
Vines Harris
Blue Note Club (L. 149)
Blue River Lodge Dance Hall (L. 463)
Henry Zahoureck
Bob's Chicken House (L. 784)
Robert Dorman
Bob's Place (L. 367)
Bob Satterfield
Boettcher Bar, Kenneth (L. 638)
Bollan, Frana R. (L. 552)
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Bombardier, Joe, Jr. (L. 14)
Bond, Eddie, and His Millionaire Music Corp. (L. 71)
Doug Stone
Borins, I. (L. 149)
Boston Fireman's Band (L. 9-535)
Botko, Mavis E. (L. 73)
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Bottle and Glass, The (L. 618)
Boulevard Cafe, The (L. 223)
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Henri Dancose
Bow Tie (L. 353)
Cascades and Char-loy's
Bowman's Cocktail Lounge (L. 158)
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Bradley, John D., Advertising Co. (L. 149)
John D. Bradley
Bradley, John D. (L. 149)
John D. Bradley Advertising Co.
Brant Norfolk Building Trades Hall (L. 467)
Brave Bull, The (L. 597)
Brewery, The (L. 367)
Briggs, Joseph (L. 734)
Joe's Bar and Grill
Brite Spot, The (L. 128)

British Hotel (L. 180)
Anton J. Lazarowich and Joseph Tchorewsky, Props.
Brock, Kenneth (L. 158)
Wheatland Orchestra
Brogdon, Jimmy C. (L. 325)
Brogdon Properties, 101 Club, Wm. H. Daubney and Farrell Robinson
Brook, The (L. 7)
Leehman H. Vaughn
Brosso, Al (L. 406)
Brown, Bobby, and His Band (L. 644)
Brown, Charles (L. 1)
Brown, Harold (L. 423)
Globe Tavern
Brown, Morris (L. 40-543)
Benny Benjamin
Brown, Neal (L. 353)
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Purple Candle Club
Brusko, John (L. 559)
Bryon and Engel Circuit, Inc. (L. 9-535, 40-543)
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Buck and Sunny's (L. 581)
Burkett, Charles (L. 3)
Burkett's Restaurant and Lounge
Burkett's Restaurant and Lounge (L. 3)
Charles Burkett
Burley, John A. (L. 353)
Cinderella Ballroom and Jack P. Merrick
Buscaglio, Samuel (L. 339)
The Oasis and Helen Wasco
Butler, John and Frank (L. 365)

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Cabana Lounge (L. 1)
Mr. G. Malowitz and Mrs. Helen Malowitz
Cabaret Montmartre (L. 406)
Cactus Club, The (L. 347)
Mrs. Margin Mamero
Caffe Antigua (L. 353)
Miss Bell
Caldorelli, Louis (L. 34-627)
Club Michael's
Camelot Club (L. 6)
Cameron Club (L. 270)
Lions Lord
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Canadian Legion Memorial Home, Branch No. 259 (Formerly Parkview Gardens) (L. 418)
Ken Wilbee and Orchestra
Canfield Fair and Canfield Fair Grounds (L. 86-242)
Canteen Tap (L. 73)
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Capp's Inn (L. 734)
Stanley Cappiello
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K Ark Record Company
Capreol Community Arena (L. 290)
Capri Club (L. 580)
Gene and Robert Petitto
Captain Jack's Restaurant (L. 7)
Jack Haley
Caravan Club (L. 9-535)
Rocco Solomini
Caravan Club, The (L. 365)
Cardinal House (L. 10-208)
Caribou Country Club (L. 481)
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Carlano, John (L. 204)
Carlson, Arnold Whitey (L. 802)
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Case Tropical (L. 581)
Castile, Del (L. 38)
Catering by Heck (L. 10-208)
Cavalier Tavern (L. 76)
Cawker, Peter (L. 518)
Cawker, Steve (L. 518)
George Parkhurst
Cayer, Marc (L. 180)
Interprovincial Hotel
Ceballos, Manuel (L. 6)
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Holiday Inn
Centerville Bar (L. 365)
Dennis Yatsko
Central Hotel (L. 406)
CFCL-TV and Radio (L. 817)
Conrad Lavigne
C & G, Inc. (L. 198)
John Grundy and Tom Connors
Chain O'Lakes Conversation Club (L. 278)
Chalet Motor Hotel (L. 628)
Sahara Restaurant, Laurentian Restaurant, Sea Shell Restaurant, Jim Richardson and Andy Urchisen
Chanticleer Players (L. 70-558)
Town Crier Agency and Norman Filbert, Jr.
Chateau Club, The (L. 315)
Harley R. McKibben
Cheesman, Virgil (L. 734)
Chez Monique (L. 149)
Chez Parree (L. 10-208)
Chrisman, Ken (L. 581)
Conejo Lodge
Christy, Ross (L. 6)
Chuback, Nick (L. 180)
Copeland Hotel
Cinderella Ballroom (L. 353)
John A. Burley and Jack P. Merrick
Citywide Catering Hall (L. 10-208)
Clarke, Mr. (L. 518)
Clocksin, M. F. (L. 365)
The Moose Club
Clover Cafe (L. 406)
Main Cafe and Continental Cafe
Club Bel-Air (L. 23)
John W. Moreland
Club Lido (L. 278)
Calude F. Mendell
Club Michael's (L. 34-627)
Louis Caldorelli
Club Normandy (L. 278)
Club Shalimar (L. 533)
Green Savage
Club Society (L. 466)
Melvin Garrett
Club Tavern (L. 732)
Club 33 (L. 179)
Club 37 (L. 563)
Lester Pearman

Club Troc (L. 40-543)
August Magliano
Club Tropics (L. 149)
Club 22 (L. 60-471)
Club 27 (L. 594)
Cocker, Steve (L. 518)
Round Table
Coffee Cup Tavern (L. 149)
D. C. Nicholson
Coleman, Jay (L. 688)
Coleman's Inn (L. 118)
Collins Corner, a-k-a Belmont Lounge (L. 26)
Hank Thomas
Collins, Larry (L. 308)
King Supper Club and Val Ruffino
Collins, Wall (L. 34-627)
Folly Theatre and William Berger
Colton Manor Hotel (L. 661-708)
Columbia Hall (L. 10-208)
Concept 90 (L. 546)
John Prikle
Conejo Lodge (L. 581)
Ken Chrisman
Congdon, Frederick (L. 58)
Connors, Tom (L. 198)
C & G, Inc.
Continental Club (L. 406)
Clover Cafe and Jack Horn
Copaccio, Leo (L. 222)
Leo's Place and Ennis Metz
Copeland Hotel (L. 180)
Nick Chuback
Corrado, Michael (L. 9-535)
Factory East, J. G.'s and Sheldon Anderson
Corral Tavern and Cafe (L. 397)
Corfez Room, The (L. 128)
Tom Walton
Cottonpickers, The (L. 553)
Northern Productions, Ltd., and Llewellyn Bell
Covey, Richard T. (L. 7)
Red Turtle
Country Club Theatre, Inc. (L. 10-208)
Dr. Robert Simon, Norman Rice and Marvin Holland
Cousanzo, Vince, Orchestra (L. 577)
Covington Downs Dance Hall (L. 58)
Paul Raber
Cowboy's Party House (L. 353)
Craftsman's Hall (L. 386)
Robbie Nell and Allen Marshall
Crawfis, J. Darby (L. 24)
Credit Union Hall (L. 149)
Crockett's Lounge, Davey (L. 5)
Cross Roads (L. 149)
Crow's Nest (L. 581)
Crozier Club, The (L. 9-535)
Peter Kerr
Crystal Lounge, The, a-k-a The Ninth Street Grill (L. 172)
The Ninth Street Grill and Peter and Ralph Amato
Crystal Palace, The (L. 28)
Mead Metcalf
Cullen, Jack (L. 145)
Curtis, Robin (L. 734)
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Dague, George (L. 492)
Dana, Don (L. 80)
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Dancose, Henri (L. 406)
Boulevard Hotel
Darling, Peter (L. 33)
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Dartmouth Record Company (L. 77)
Mort Robbins
Daubney, Wm. H. (L. 325)
Brogdon Properties, 101 Club, Jimmy C. Brogdon and Farrell Robinson
Davidson, Van (L. 10-208)
Nightfall Tavern
Dean, Joseph (L. 66)
Dean, William John (L. 73)
d-b-a Johnny Williams Orchestra
Dellelce, Tom (L. 290)
Sorrento Motor Hotel
Demchurk, Michael (L. 802)
Reggula's Corners
Demers, Adrien (L. 119)
Le Baril d'Huitres
DeMolay Memorial, Inc. (L. 365)
Denofre, Joseph (L. 218)
Denton, Vern (L. 365)
a-k-a Doogy and Arkansas
Rhythm Kings, Paul Bates, Forest Green Resort, Porter Fender
Depercio, Robert (L. 400)
Pompei Restaurant
Deschamps, Lionel (L. 13)
Interstatesmen Bugle & Drum Corp.
Desert Inn Motel (L. 601)
Herman Weissner
Desjardine, Marcel (L. 406)
Grimaldi Booking Agency
Devereaux, Rex (L. 47)
Entertainment Industries, Inc.
Deverette, Francis (L. 149)
Howard Deverette, Le Strip, Nadex International Toronto, and Ltd. Mildred
Deverette, Howard (L. 149)
Francis Deverette, Le Strip, Nadex International Toronto and Ltd. Mildred
Devon Gables Club (L. 688)
Johnny Flynn
Diamond Horseshoe Tavern (L. 552)
Frana R. Bollan
Dick's Nite Club and-or Peppermint Lounge (L. 142)
Richard (Dick) Anescavich
Dick, Sidney (L. 149)
Edgewater Hotel
Dimitris Restaurant (L. 10-208)
Diplomat (L. 10-208)
Diplomat Tavern (L. 149)
Mr. A. Rober
Dorman, Robert (L. 784)
Bob's Chicken House
Doty, Allen F. (L. 365)
Douglass, Anita (L. 34-627)
Hideaway Club
Downie, Joseph S. (L. 146)
The Journey Bar

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Downtown Club (L. 256-733)
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Dragon, Mr. (L. 25)
The Red Barn
Dreifuss, Paul (L. 546)
Simply Music Inc., Allan Whitten, Jack Francis
Dublin House (L. 154)
(Collette Divine, Mgr.)
Duckworth, Mike (L. 295)
Other Place, The
Duffey, Frank (L. 365)
Duffy's (L. 138)
Lenny Hirsh
Dumas, Rod (L. 400)
Videodynamics Inc., Ken Greenberg and Mitchell Max
Dunemann, Wayne "Red" (L. 487)
Wagon Wheel Bar
Dwight, Jonathan (L. 661-708)

E

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Eagles Club (L. 352)
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Eagles Lodge (L. 141)
Eagles Lodge (L. 278)
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Eastwood Park Hotel (L. 149)
Bob Laurent
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Edgewater Club, 203 Esplanade (L. 346)
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Sidney Dick
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SYMPHONIC HIGHLIGHTS

(Continued from page fifteen)

The world premiere of David Amram's Bassoon Concerto was performed on March 21 by the National Symphony Orchestra under Antal Dorati, with principal bassoonist Kenneth Pasmanick as soloist, in the Kennedy Center Concert Hall. Gene Gutche's *Epimetheus USA*, Opus 46, was included on the same program. Originally commissioned and premiered by the Detroit Symphony Orchestra several seasons ago, the Gutche work has meanwhile had its European premiere with the Stockholm Philharmonic. The U.S. premiere of Olivier Messiaen's oratorio, *La Transfiguration de Notre Seigneur Jesus Christ*, was heard at the March 28 concert of the National Symphony Orchestra, with an augmented orchestra, the Westminster Choir and pianist Yvonne Loriod (the composer's wife) and cellist Janos Starker among the seven soloists. . . . On April 15, John Downey's work, *Symphonic Modules Five*, received its premiere by the Milwaukee Symphony Orchestra, conducted by Kenneth Schermerhorn, which commissioned the piece. Mr. Downey is composer-in-residence and professor of theory and composition at the University of Wisconsin-Milwaukee. . . . Don Th. Jaeger, music director and conductor of the Midland (Michigan) Symphony Orchestra, conducted the Nebraska premiere of Dave Brubeck's latest major work, *Truth Is Fallen*, in a performance on the campus of Nebraska Wesleyan University on April 16. Performing the cantata were members of the Lincoln Symphony Orchestra, the NWU Chorus, *New Heavenly Blue* (a rock group headed by young Chris Brubeck) and Ruth Stephenson, soprano. The work, commissioned by the Midland Symphony Orchestra for dedication of Midland's new 7.8 million dollar Center for the Arts, received its first performance on May 1, 1971. . . . The Dallas Symphony Orchestra, under the baton of Anshel Brusilow, presented the American premiere of Richard Yardumian's oratorio, *The Story of Abraham*, on May 18.

The Atlantic Symphony Orchestra based in Halifax, Nova Scotia, made its first appearance outside of Canada at Ricker College in Houlton, Maine, in mid-March. The concert represented two firsts for that area, for it was not only the first time that the Atlantic Symphony Orchestra performed in the United States, but it was the first time a fully professional orchestra of any kind ever performed in Aroostook County, Maine, or in adjacent areas of western New Brunswick. . . . The Seattle Symphony Orchestra, under the direction of Milton Katims, flew north to Alaska to perform thirty-six concerts in a seven-day period beginning April 3. This was the first tour ever made by a major symphony orchestra to Alaska. The cities visited included Barrow, Kotzebue, Nome, Bethel, Palmer, Kenai, Seward, Homer, Kodiak, Haines, Metlakatla, Sitka, Petersburg, Wrangell and Ketchikan. The tour was completely underwritten through the Alaska Council on the Arts, the Charitable Foundation of Alaska formed by the New England Fish Company, Sea-Land Services, Inc., Western Airlines and Whitney-

Fidalgo Seafoods. Additional support was obtained from the International Telephone and Telegraph Corporation, the Music Performance Trust Funds of the Recording Industries, the National Endowment for the Arts and the National Park Service. This underwriting made it possible for admission charges made under local auspices to be kept in the area and used to further enrich the cultural climate of Alaska. . . . In its unprecedented tour to Guam and Micronesia during April, the Honolulu Symphony Orchestra traveled over 10,000 miles in ten days, performing eleven concerts and approximately fifty ensemble-demonstrations. An estimated 13,500 young people and adults heard the orchestra on the tour and gave the musicians some of the warmest receptions they have ever received. On Guam, Saipan and Kwajalein there were not only standing ovations at the end of the printed program, but after each encore as well. In one concert on Truk, the Honolulu Symphony Orchestra played to more than 1,600 people, the largest group ever assembled in the district for a single event. Some of the audience traveled hours by boat from distant islands in the lagoon to attend. The Symphony Society is currently developing a budget for such a trip next season which when completed will be submitted to the various groups that have evinced support for a return visit to see if the necessary local monies can be found. . . . For the first time in its seven-year history, the Miami Philharmonic, under the direction of Alain Lombard, played a series of out of town concert dates during its 1971-72 season. Plans to expand the touring season both in number of performances and locations in the coming season are now being discussed. . . . On May 14 the Philadelphia Orchestra embarked on a two-week tour of Japan, performing ten concerts in six cities: Tokyo, Nagoya, Osaka, Hiroshima, Kurashiki and Sapporo. All concerts were conducted by Eugene Ormandy. Tour sponsors were the Insurance Company of North America, Girard Bank, Haas Community Fund and Knight Foundation.

"An Orchestra Plays American Music" was the concert theme of the fourth annual free Children's Concert performed on March 4 by the Northern Westchester Symphony Orchestra at Yorktown Heights, New York. A capacity audience attended the performance

which was conducted and narrated by the orchestra's music director, Earl Groner. The concert was made possible by a grant from the Music Performance Trust Funds, obtained with the cooperation of Local 398, Ossining.

The Bar Harbor Festival is presented annually at the seaside resort town of Bar Harbor, Maine. This summer's program, under the artistic direction of Francis Fortier, will extend from July 8 through August 19 and will include opera, ballet, chamber music, recitals and other events. . . . A wealth of talent spanning the complete spectrum of musical tastes will be featured at Blossom Music Center, including ballet, symphony concerts, pop programs, jazz ensembles, rock groups, soul artists and country and western performers. . . . Highlighting the twenty-seventh annual Caramoor Festival in Katonah, New York, will be Monteverdi's *Coronation of Poppea*, Benjamin Britten's *Prodigal Son*, Donizetti's *Requiem* for Bellini and a concert performance of Handel's *Acis and Galatea*. Julius Rudel is in his eighth year as musical director. . . . July marks the thirty-fifth season of the Carmel (California) Bach Festival. Sandor Salgo has been music director and conductor of the organization since 1956. . . . The fourth annual Claremont Music Festival at Pomona College in Claremont, California, opens June 30 under the direction of Giora Bernstein. The month-long festival features a series of nine concerts in the newly renovated Bridges Hall of Music. . . . "Summer Sound '72," a series of five weeks of varied programs, is being presented by the Dallas Symphony Orchestra under the direction of Anshel Brusilow. The programs in the Fair Park Band Shell combine popular music, Dallasound, dance and light classics, with several guest artists sharing the spotlight with Brusilow and associate conductor Earl Bernard Murray. . . . Conductor James Frazier opened the twentieth consecutive season of free Michigan State Fairgrounds concerts by the Detroit Symphony Orchestra on June 15. The other conductors set for this year's "Music Under the Stars" series are regular conductors with the Detroit Symphony Orchestra: associate conductor Pierre Hetu and conductor in residence Paul Freeman. The eight concerts are sponsored by the National Endowment for the Arts, the Michigan State Fair Authority and the Detroit Symphony Orchestra. . . . The seventh annual

Flagstaff (Arizona) Summer Festival will be held July 12 through August 6 and will offer a varied program of music, art, theatre, dance, film classics and Navajo arts and crafts. The musical portion of the festival will again be directed by Izler Solomon, conductor of the Indianapolis Symphony Orchestra, and will feature violinist Ruggiero Ricci and cellist Guy Fallot, along with concert saxophonist Trent Kynaston, as soloists with the festival's symphony and chamber orchestras. . . . Irwin Hoffman, music director and conductor of the Florida Gulf Coast Symphony, is the principal conductor of the Grant Park Summer Concerts in Chicago. . . . Hollywood Bowl's fiftieth birthday season will open on July 11 when the Los Angeles Philharmonic plays the first of thirty subscription concerts in the outdoor amphitheater. Featured conductors include the orchestra's music director, Zubin Mehta, as well as Hans Schmidt-Isserstedt, Lawrence Foster, John Green, Henry Mancini, James De Preist, Lukas Foss, James Levine, Edo de Waart, Charles Dutoit and Aldo Ceccato. A number of rock, jazz and country and western events are also programmed this season. . . . The Meadow Brook Music Festival, summer home of the Detroit Symphony Orchestra, opens June 29 and continues through August 27. The 100-member orchestra will be conducted by its music director, Sixten Ehrling, for five of its first six weeks, with guest conductors Bruno Maderna and Aaron Copland appearing for two concerts each in August. The New York Philharmonic Orchestra, under the direction of Erich Leinsdorf, will also headline three programs. In addition to the classical series, the Meadow Brook Music Festival has scheduled its traditional Sunday symphony pops concerts, Wednesday folk series and Friday night jazz sessions. . . . Guest conductors Arthur Fiedler, Meredith Willson, Leonard Slatkin and Margaret Harris will share summer conducting responsibilities with the Minnesota Symphony Orchestra's music director Stanislaw Skrowaczewski, associate conductor George Trautwein and assistant conductor Henry Charles Smith. . . . Since the Mississippi River Festival's first season in the summer of 1969, it has attracted more than 350,000 people to the Edwardsville campus of Southern Illinois University for concerts by the Saint Louis Symphony Orchestra and an array of folk, pop and rock artists. This year the festival will be held from July 8 through August 19. Both the Illinois

Arts Council and the Missouri State Council on the Arts provide financial support for this event. . . . The New Hampshire Music Festival, Thomas Nee, music director, celebrates its twentieth anniversary, July 9 through August 19. . . . Music from Bear Valley, founded in 1969 by John Gosling, music director and conductor of the Erie (Pennsylvania) Philharmonic, will open its fourth annual festival on August 11 in the High Sierras of California. . . . The 106-member New York Philharmonic will perform its eighth season of free concerts in the city's parks beginning on July 25. Conductors this season will be Pierre Boulez, Jean Martinon and Henry Lewis. The Joseph Schlitz Brewing Company will participate as a sponsor for the eighth consecutive year, as will the Department of Cultural Affairs of the Parks Administration and the New York Philharmonic. These concerts are also made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts. . . . The Peninsula Music Festival, held annually in Fish Creek, Wisconsin, will celebrate its twentieth anniversary, August 5 to 19. Featured artists appearing with the forty-two piece chamber symphony conducted by Thor Johnson include pianists Claude Frank, William Masselos, Grant Johannesen and Mary Sauer; violinist Charles Treger; sopranos Lois Marshall and Linda Healy; cellist Zara Nelsova; and flutist John Krell. . . . Eight weeks of classical, contemporary and popular music are scheduled for the Ravinia Festival. Istvan Kertesz, the Ravinia Festival's principal conductor, will lead the traditional gala concert by the Chicago Symphony Orchestra, opening the musical season on June 27 with the orchestra's first performance of Benjamin Britten's *War Requiem*. . . . The Philadelphia Orchestra will appear in a season spanning five weeks at Robin Hood Dell this summer and will perform for the seventh consecutive season at the Saratoga (New York) Performing Arts Center in August. . . . The Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens on June 30 and continues through August 20. The season begins with an all-Bach concert conducted by the music director designate of the Boston Symphony, Seiji Ozawa. Other conductors scheduled to appear at Tanglewood include Karel Ancerl, Aldo Ceccato, Eugene Ormandy, Stanislaw Skrowaczewski and Arthur Fiedler.



The Senior Citizens Symphony Orchestra of California, conducted by Louis Palange, recently presented a highly successful concert at the Scottish Rite Masonic Temple in Los Angeles. Soloist for the evening was cellist Edward Spiegel, who was very active in establishing the Senior Citizens Symphony Orchestra and is President of its Board of Directors. The orchestra, incorporated as a non-profit organization, brings fine music to the people of Los Angeles through the courtesy of Local 47 and the Music Performance Trust Funds of the Recording Industries, as well as provides talented senior musicians an opportunity to continue to exercise their artistic capabilities.

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Solutions to the crossword puzzle on page twenty

E	S	P	A	N	A	C	A	R	A	C	T
S	P	I	C	E	D	A	R	A	T	L	A
N	I	C	C	O	L	O	P	A	G	A	N
E	N	C	E	R	E	H	E	E	T	S	
S	T	O	K	E	R	S	D	O	W	N	A
O	L	E	S	A	V	E	S	E	T	A	
O	P	T	A	R	A	G	E	E	A	N	
T	E	S	S	I	T	U	R	A			
W	S	S	R	I	T	A	S	I	F	A	
A	L	O	E	G	A	S	C	A	S	K	
S	U	N	T	A	N	Q	U	A	R	T	E
P	R	A	T	E	M	T	N	R	E	A	
A	R	T	U	R	O	T	O	S	C	A	N
N	E	A	O	B	O	E	L	E	A	D	E
T	D	S	E	N	D	E	X	P	E	R	T

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Questions and Answers on Social Security

(Continued from page eight)

Q. I am enrolled in the medical insurance program under Medicare. A friend told me that I should ask my doctor to accept "assignment" on my medical bills. Can you tell me what "assignment" is?

A. "Assignment" means that the medical insurance payment will be made directly to the doctor by Medicare. The "assignment" method can be used only if both the doctor and the patient agree to it. One advantage for the patient is that a doctor, in accepting "assignment," agrees that his fee for medical services will be no more than the "reasonable charges" set by Medicare. Another is that he doesn't have to pay Medicare's share of the bill and wait to be paid back.

Q. I am enrolled in both parts of Medicare, but I haven't needed to use it yet. If I forget my Medicare card, can I give a doctor or the hospital my regular social security number when I need medical service?

A. No. Your Medicare card shows your complete claim number and this number is needed to process your claim for payment of medical or hospital services. But this shouldn't delay your treatment. Just bring your card in later or phone the number in.

Q. I'm sixty-five and although I have never worked under social security I did enroll in the medical insurance program under Medicare as soon as I could. My doctor told me that I may soon need surgery. Even though my husband is

sixty-three and still working, is it possible for me to get hospital Medicare insurance now under his social security number?

A. Yes. Even though your husband is not retired and not yet sixty-five, he can file for social security just to provide you with hospital coverage. He does not have to get benefits himself, and he can keep right on working. Call any social security office and explain your particular situation.

Q. Before her recent death, my wife worked under social security for nearly eleven years.

Even though I plan to continue working and supporting our two children, ages nine and twelve, could they get monthly social security benefits on my wife's work record?

A. Yes. The children may be eligible for social security benefits on their mother's record regardless of the surviving father's work situation. You should file an application for the children.

* * * * *

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