



# The World's Greatest JAZZ BAND

STORY  
PAGE 11



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The World's Greatest Jazz Band (Design by Vincent J. Pelosi/Advertising Design Studio)

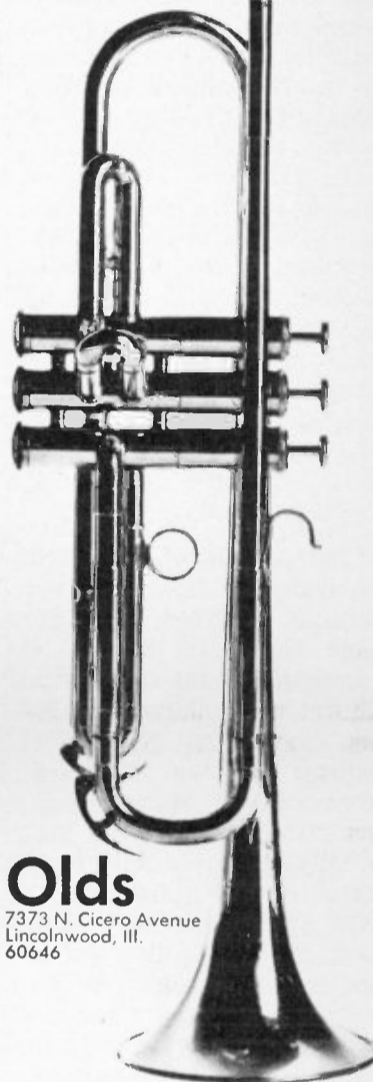
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# Musicians Mourn Adler

Hundreds of Jerome H. Adler's friends attended the memorial service held for him on May 12 at the Stephen Wise Free Synagogue in New York City. This was the aftermath of Jerry's sudden and tragic loss in the crash of a Dutch Antillean Airlines plane that went down in the Caribbean on May 2, en route from New York to St. Martin.

Jerome Adler was known and loved by musicians everywhere. As New York Counsel to the American Federation of Musicians, he worked closely with President Kenin and with President Emeritus James Petrillo. Jerry was in the middle of every important battle — always with his formidable talents and tremendous understanding of the fields of music, copyright and labor arrayed on the side of the musician. Only last June, he resigned his post with the Federation after more than twenty years of service, to accept appointment by the Secretary of Labor as Trustee of the Music Performance Trust Funds, when Samuel R. Rosenbaum resigned.

"The passing of our friend and colleague leaves us permanently bereaved," President Kenin said. "He served the cause of music and enriched the cultural life of our nation as few men have. As New York Counsel of the American Federation of Musicians for over twenty years, and most recently as Trustee of the Music Performance Trust Funds, Jerry gave unstintingly of his vigor, his imagination and his rare creative insight. He was the kind of man that other men aspire to be. All of us will miss him. All of us will remember him with love and deep respect."

## Tributes Are Numerous

As news of Jerry's passing spread, the industry expressed its shock and grief. The Recording Industry Association of America, through its Executive Director, Henry Brief, issued this statement: "The Recording Industry Association of America records with deep sorrow the passing of Jerome Adler, Trustee of the Music Performance Trust Funds, and extends heartfelt sympathy to his bereaved family."

Sanford I. Wolff, Executive Secretary of the American Federation of Television and Radio Artists, spoke for AFTRA's members: "No one will miss Jerome Adler more than the artists who spend their lives performing. But everyone will miss him. As one who worked for the welfare of all musicians, and all who believe that life can be made better through the arts, Jerry was a giant in his field. Those of us

who share his goals will do our best to carry on in his tradition."

## Many New Ideas

As Trustee of the Music Performance Trust Funds, Mr. Adler was responsible for the expenditure of approximately seven million dollars annually to support live music performances in the United States and Canada. Appointed to this post last June, Mr. Adler already had begun to implement many new programs. He placed heavy emphasis on communication between MPTF and locals of the Federation, and during his brief tenure traveled many thousands of miles throughout the country to confer with local A. F. of M. officers and other community leaders in the field of music. Repeatedly, he expressed a desire to broaden the base of the Funds' activities, and generate new approaches to the perpetuation and expansion of live musical programs.

## Rosenbaum Pays Tribute

Following Mr. Adler's death, Secretary of Labor George P. Shultz designated Samuel R. Rosenbaum as temporary Trustee of the Funds. Mr. Rosenbaum, a prominent Philadelphia attorney and musicologist, served as the Funds' Trustee for twenty-one years, since its founding in 1948 to June, 1969. Mr. Rosenbaum, on resuming the position of Trustee, issued the following statement:

"Jerome Adler's untimely death is a tragic loss to the cause of music and of musicians. In the less than a year since he was designated Trustee of the Recording Industries MPTF, he not only demonstrated intimate knowledge of the economic and professional problems the Trust Funds were created to meet, but he approached them with a keen and cultivated desire to do good for the cause and to make

(Continued on page twenty-four)

## A. F. of M. Execs. at FITE Meeting

The American Federation of Musicians sent four representatives to the Fifth Continental Congress of the Inter-American Federation of Entertainment Workers (FITE) which was held in Santiago, Chile, the week of May 18. FITE is comprised of entertainment unions in the United States, Canada, Central and South America.

The A. F. of M. was represented by Secretary-Treasurer Stanley Ballard (also Treasurer of FITE), Vice President Hal Davis, Vice President from Canada J. Alan Wood, and Executive Board Member Victor W. Fuentealba.

President Kenin sent the following telegram to Emil Mazey, Secretary-Treasurer of the United Auto Workers of America, expressing remorse over the untimely death on May 9 of auto union leader Walter Reuther, who with five others, including his wife, were victims of a plane crash near Pellston, Michigan, 260 miles northwest of Detroit.

MR. EMIL MAZEY, SECRETARY-TREASURER  
UNITED AUTO WORKERS OF AMERICA  
SOLIDARITY HOUSE  
80 EAST JEFFERSON AVENUE  
DETROIT, MICHIGAN

WE ARE GRIEVED AND SHOCKED BY THE LOSS OF OUR COLLEAGUE WALTER REUTHER. THOSE WHO STRIVE TO IMPROVE THE LOT OF ALL MANKIND KNOW THE FULL EXTENT OF HIS DEVOTION TO THE FIGHT FOR SOCIAL JUSTICE, EQUALITY AND THE PROPOSITION THAT THOSE WHO DO THE WORK SHOULD ENJOY ITS BENEFITS. WALTER GAVE UNSTINTINGLY OF HIMSELF TO EVERY CAUSE TO WHICH HE COMMITTED HIS ENERGY AND SPIRIT. WE OWE HIM A GREAT DEBT.

HERMAN D. KENIN, PRESIDENT  
AMERICAN FEDERATION OF MUSICIANS

## ULLICO Reports Record Income

The Union Labor Life Insurance Company reported historic highs in premium and investment income, benefit payments and assets at its forty-fourth annual shareholders' meeting held April 16 at the Sheraton-Belvedere Hotel in Baltimore, Maryland.

A 16 per cent increase in Company insurance and pension operations for 1969 amounted to a total of \$164.2 million. In addition it was announced that assets were \$91.8 million, representing a 7 per cent increase over 1968. The Company now has over \$2.3 billion of insurance in force which is a new high in its history. The most significant accomplishment, it should be pointed out, is that \$146.9 million in benefits were paid to policyholders and beneficiaries last year.

Commenting on the Company's excellent pattern of growth, Chairman J. Albert Woll said, "Organized labor founded our institution of security four decades ago primarily to provide adequate low cost group life insurance protection for American wage earners. Today the Company's

(Continued on page twenty-four)



Labor's role in the arts is discussed at the AFL-CIO Executive Council meeting by Frederick O'Neal (left), President of Actors' Equity, and Herman D. Kenin, President of the American Federation of Musicians. Both men are AFL-CIO Vice Presidents.



Just prior to the A. F. of M. convention, the U. S. Marine Corps presented the Federation with a certificate of appreciation "for the cooperation and assistance so generously rendered in maintaining and furthering" the welfare of the men who serve in the Marines. The presentation was made in President Kenin's New York office by Marine Colonel Richard Stark. Mr. Kenin noted that he accepted the citation on behalf of all A. F. of M. members who have performed for military personnel.



ULLICO Directors review Company bonds for verification and authentication. Left to right: International Brotherhood of Bookbinders Secretary-Treasurer Wesley A. Taylor, International Brotherhood of Firemen and Oilers President William E. Fredenberger, United Garment Workers President Joseph P. McCurdy, and American Federation of Musicians Secretary-Treasurer Stanley Ballard. (Brotherhood of Maintenance of Way Employees President Harold C. Crotty was not present when the photograph was taken.)



# Twelfth Annual

# A. F. of M.

*The A. F. of M. Congress of Strings program, inaugurated twelve years ago at the suggestion of Roy Harris and the enthusiastic support of President Herman Kenin, is a unique example of how a labor union can combine its responsibility to its members with its responsibility to the country and culture of which it is a part. At a time when some trade unions are being charged with reluctance to train young people in apprentice programs, the A. F. of M.'s Congress of Strings qualifies as one of organized labor's most significant and successful ventures in career development. Secretary-Treasurer Stanley Ballard is Project Director of the program.*

The Federation is again pleased to announce that the Rockefeller Foundation has renewed its support of the A. F. of M. Congress of Strings by awarding a \$75,000 grant for another three-year term. This, together with the participation by the American Federation of Musicians and its member locals, enables the summer scholarship program to continue its two-fold operation, with students utilizing separate campuses. By "splitting" the Congress, the Federation has been able to increase not only the level of teaching for the students, but to increase the number of talented youngsters able to benefit from the program.

Sixty string instrumentalists between the ages of sixteen and twenty-three who were selected from throughout the United States and Canada in competitive auditions will again be headquartered for an eight-week period at the University of Southern California in Los Angeles (from June 22 to August 15) and a like number will be enrolled for the first time at the University of Cincinnati-College Conservatory of Music (from June 29 to August 21). Although instrumentation requirements of each location must be considered, assignment of students is made so far as possible according to geographic convenience.

Students will have the opportunity to study and perform under noted musicians. Richard Burgin, internationally-known concertmaster and professor of music at Florida State University, is musical director of the program at the University of Cincinnati-College Conservatory of Music and Hans Beer, a faculty member at the University of Southern California, directs the program on the West Coast.



Antal Dorati



Hans Beer



Richard Burgin



Henry Mazer



Miro Pansky



Jacques Singer

# CONGRESS of STRINGS



Warren Benfield



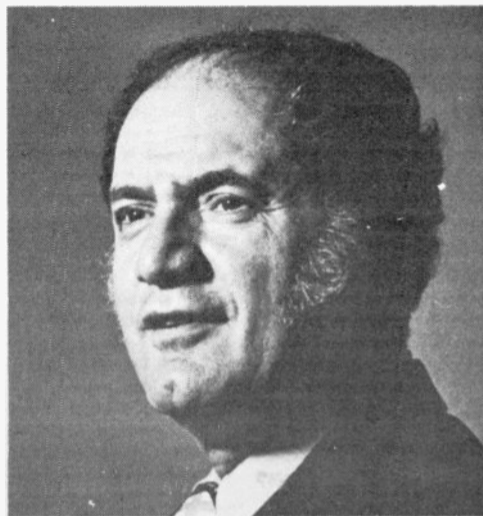
Barry Green



Ruth Posselt



Arthur Lewis



Henry Siegl



Theodore Salzman

A. F. of M. Congress of Strings faculty members at the University of Cincinnati-College Conservatory of Music are: Ruth Posselt, concert artist; Arcadie Birkenholz, concert violinist; Harold Coletta, former NBC Symphony Orchestra recording artist; Theodore Salzman, professor at Carnegie Institute of Technology and former principal cellist of the Pittsburgh Symphony Orchestra; and Warren Benfield, double bassist of the Chicago Symphony Orchestra.

Members of the University of Southern California faculty are: Henry Siegl, concertmaster of the Seattle Symphony Orchestra; Endre Granat, concert violinist and instructor at San Fernando Valley State College; Arthur Lewis, principal violinist of the Baltimore Symphony Orchestra; Dudley Powers, professor of cello at Northwestern University and former principal cellist of the Chicago Symphony Orchestra; and Barry Green, principal bassist of the Cincinnati 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 Jacques Singer (conductor of the Oregon Symphony Orchestra), July 9; Henry Mazer (newly appointed associate conductor of the Chicago Symphony Orchestra), July 23; Miro Pansky (internationally known conductor), August 6; and Richard Burgin, August 20. At the University of Southern California students will perform under the direction of Jacques Singer, July 1; Richard Burgin, July 15; Hans Beer, July 31; and Antal Dorati (newly appointed conductor of the Washington National Symphony Orchestra), August 13.



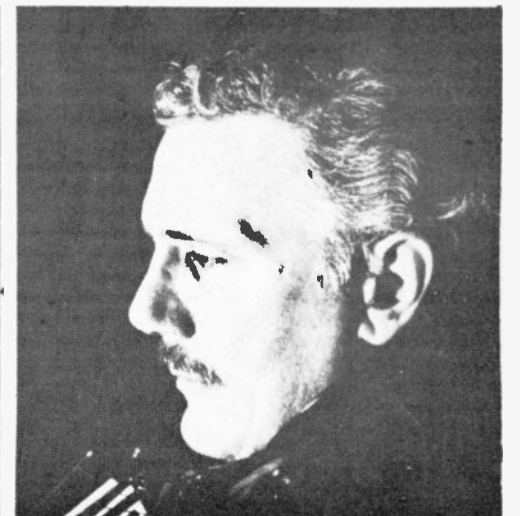
Endre Granat



Arcadie Birkenholz



Dudley Powers



Harold Coletta



# Music and Money

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

From its first meeting in 1965, the National Council on the Arts has been deeply concerned with the problems confronting orchestras in the U. S. and with the encouragement of the musical arts in our country.

With outstanding leaders in music such as Herman Kenin of the American Federation of Musicians, Isaac Stern, Marian Anderson, Rudolf Serkin, Duke Ellington, Leonard Bernstein and Robert Merrill serving as its spokesmen on the Council at various times, the needs of American music have been constantly and persuasively brought to bear upon the deliberations of the Council.

Regrettably, although the Council has been eager to provide assistance, the funding of the Endowment has been so limited that very little in the way of significant aid could be provided to the orchestras and opera companies whose needs grew more critical each year. The Council, in effect, was forced to mark time for lack of sufficient appropriations.

On December 10, 1969, President Nixon, in a special message to the Congress, called attention to the growing needs of our orchestras and asked the Congress to increase appropriations to the National Endowment for the Arts to double the amount provided for Fiscal 1970. These funds, if approved, may enable the National Endowment for the Arts to give, for the first time, meaningful assistance to the nation's symphony orchestras.

The President's message was followed by a series of hearings called by the Senate and House Subcommittees charged with the responsibility of authorizing the Endowment's activities and appropriating funds for its use. The result of those hearings has been encouraging and, at this writing, it appears likely that the Endowment may, indeed, in 1971, be able to take steps toward assisting the orchestras in specific ways.

In reporting out H. R. 16065, which would extend the life of the Endowment through Fiscal 1973, the House of Representatives Committee on

Education and Labor asked that \$20 million be authorized for the use of the National Endowment for the Arts and the same amount for the National Endowment for the Humanities. The report said: "The Committee recognizes the dangers of inflation and is, therefore, limiting its authorization request to \$40 million in the belief that outside sources will use that level of seed money to increase substantially their contributions to the arts and the humanities."

If past performance is any gauge, the report is a reasonable indication of what we may expect. Arts Endowment grants, in general, have generated from two to four dollars in non-Federal funds for each Federal dollar awarded.

Given the limited funds available to it during the past four fiscal years, the programs of the Arts Endowment have been unusually successful. In the field of music, members of the Council and the Endowment staff have worked diligently and well to make small amounts of money touch as many areas of American music, and the Nation, as possible.

They have ranged from modest grants to symphony orchestras to enable them to commission new musical works by U. S. composers to the creation of the National Opera Institute, from the smallest audience development grants to the creation of the Western Opera Theatre, a touring offshoot of the San Francisco Opera Company.

Since my appointment as Chairman in September of 1969, I have tried to broaden the range of the Endowment's program in music even further. On February 27, for instance, we announced the Endowment's first program in the field of jazz — the most indigenous and unique of all our American musical art forms. I was delighted with the press reaction to this program announcement; I expect it may prove to be among the most popular the agency has undertaken. The program will be small, in funding. But it may enable jazz composers to

complete works in progress; provide exposure for jazz on an in-depth basis in universities and in schools of music through artists-in-residence; create new and more effective means of conveying the excitement of jazz through public media; and take jazz programs into the elementary and secondary schools for the first time.

I cite this program not because it will be on a large scale in funding (only \$20,000 this year), but because it indicates the interest of the Endowment in all kinds of music and in the encouragement of all American musicians.

It is important to point out, however, that the Federal government is not going to provide the final answer to what needs to be done for music in our country. It will not, and it cannot, provide the single solution to the financial dilemmas of the symphony orchestras. The orchestras' problems are many and varied. I will address myself, in this article, to money, which, although perhaps the biggest problem, I do not, in many ways, view as the most serious. For example, the viability of symphony orchestras of the future seems to me to be more critically dependent on whether and how trustees, management, and orchestra members improve communications; on whether there is proper attention paid to the needs — and indeed the rights — of the community. But, back to music and money.

Amyas Ames, president of the New York Philharmonic and chairman of the American Symphony Orchestras League's Committee of the Whole, urged the House Committee to approve increased authorized funding for the Endowment. He especially asked that substantive funds be included so that orchestras could be assisted in their efforts to meet the demands being placed upon them. But Mr. Ames went on to say that orchestras should receive Federal funds only if they met three basic conditions — (1) that they maintain a high level of earnings, (2) that they meet reasonable standards for

qualification and (3) that they maintain broad-based programs of services for the general public in their communities and regions. The House Committee specifically endorsed those qualifications in its report.

Quite clearly, the orchestras are confronted by difficulties. Mr. Ames estimates that costs

We are demanding more of our orchestras — and our talented musicians. We are insisting that they provide services for which comparable reimbursement in ticket sales would be impossible. Yet they are providing a real and lasting service, not only to those segments of the community who may hear them for the first



Nancy Hanks strongly favors Federal subsidies for the Arts.

will rise by 150 per cent by 1972 so that orchestras will have a deficit of \$13,222,000 in that year. This year the deficit stands at \$8,500,000.

It should be equally clear that the U. S. can no longer depend upon a handful of private donors to preserve the live music only great orchestras can provide. These donors, many of whom have kept the orchestras going within their communities for a large part of this century, lack the wherewithal to support the many new and expanded services being asked of our orchestras today. We need only to look at the increase in public service performances to realize that the gap between box office income and the costs of operating the orchestra are unavoidable — this year our major orchestras will do seven out of ten performances in schools, parks and community halls for the public and only three for their own subscribers. That ratio is almost precisely the reverse of what it was ten years ago.

time, but to the welfare of the community as a whole.

It is only natural, in circumstances such as these, that the argument should be advanced that the Federal government or state and local governments should fully subsidize the orchestras. To back this argument, critics of the low level of Federal funding cite the inescapable fact that orchestras and arts institutions in other nations — particularly in Western Europe — receive a major portion of their support from their governments.

The Munich Philharmonic, for example, has a budget of \$1.25 million and a government subsidy of \$950,000. The Berlin Philharmonic's budget is more than \$2 million; its subsidy is \$1.5 million. In the Hague, the Residentie receives a subsidy of \$1.05 million on a budget of \$1.2 million.

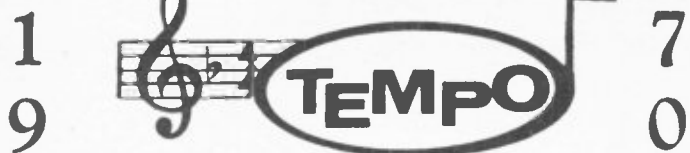
Yet comparisons of this kind do not take into account the tradition of private philanthropy in this nation which is

(Continued on page thirty-two)

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If TEMPO Club receipt books or display signs are needed write to Secretary-Treasurer Stanley Ballard, 220 Mt. Pleasant Avenue, Newark, New Jersey 07104. International Representatives also carry a supply of all TEMPO Club material.

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Ernie H. Lewis, National TEMPO Club Chairman

Wanted . . . 300,000 TEMPO Club members. Mail a dollar to your local secretary today and receive your beautiful 1970 TEMPO Club paid up membership card.

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

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

Federal law prohibits local unions from using funds for this type of activity. Only voluntary contributions can be spent to maintain strong communications with representatives in Washington. Send a dollar today to your local union secretary and receive your 1970 paid up TEMPO Club card. This will be your best 1970 investment.

## 1970 TEMPO Club Cards Are Now Available



Anita Garnick Kodzoff, Secretary of Local 672, Juneau, Alaska, is shown securing a TEMPO contribution from an officer during a luncheon board meeting. The Juneau local has just reached its 100 per cent goal in the TEMPO program and has expanded its efforts to achieve 200 per cent. Now all three locals in Alaska have reached 100 per cent participation in TEMPO.



Secretary Harry Quest of Local 481, Fairbanks, Alaska, is shown signing up the Paul Harper quintet for membership in the Fairbanks local TEMPO Club. The quintet performs western style plus rock and pop tunes six nights a week to capacity crowds at the Silver-Spur Night Club in Fairbanks. Leader Harper has an outstanding background as a western and jazz violinist.

# Increased Wages and Benefits for Symphony Musicians



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

In a recent report Philip S. Boone, President of the San Francisco Symphony Association, stated, "It is obvious that high artistic standards, longer seasons and increasing deficits go hand-in-hand." The real answer to the Association's ever-increasing financial plight, he asserted, lies with the people of Northern California, who, through their

record attendance, have demonstrated that they wish to enjoy the musical rewards of a truly great symphony orchestra. It is up to these people, and to the leaders of the business community, to increase substantially their support to keep this fine ensemble not only artistically superb, but financially sound as well. But what will best protect

the security of this orchestra, says Mr. Boone, is its excellence.

Without question, the San Francisco Symphony Orchestra has made a broad and many-faceted contribution to the cultural and economic life of Northern California. The musicians not only play in the orchestra, but also form the backbone of the opera or-

chestra, give solo recitals, provide the basis of other smaller musical organizations, perform on radio and television, appear in the pit of musical stage shows and teach music both privately and at educational institutions.

The merit of the San Francisco Symphony Orchestra is attested not only by the successful completion of the \$2,500,000 Ford Foundation Matching Gifts Drive, but by the recently announced \$100,000 Federal grant for a summer music workshop involving 5th grade through 12th grade students and a six-week concert series in schools next fall. Although this money will not solve the orchestra's financial needs, it will give the Symphony Association a more firm foundation for the continuous process of building the orchestra.

Rising deficits, however, in no way have diminished the Association's responsibility in regard to the changes affecting

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Josef Krips

the basic employment conditions of symphony musicians. To maintain its top-grade orchestra, the San Francisco Symphony Association, convinced that it must be competitive with other orchestras in order to retain fine players and in order to employ new musicians of stature when necessary, has joined the current trend in improving orchestra members' standards.

Assuring the San Francisco Symphony Orchestra's continuance and growth as a major musical force was the signing of a contract last November that will keep orchestral peace for two years. During the period of negotiations a fine spirit of cooperation and understanding prevailed between the members of the Players' Committee, representatives of Local 6 and the Symphony Association. The real significance of the contract, however, outweighs its specific terms; its importance lies in agreement on a single goal — to preserve the orchestra.

The highlights of the pact include a thirty-six week season at a minimum salary of \$240 per

**INTERNATIONAL MUSICIAN**



# The World's Greatest Jazz Band

the White House at the invitation of President Nixon with Nicol Williamson, the British actor, who is one of the band's most rabid enthusiasts (a year earlier it had performed at Nixon's inaugural). It played at the opening of the New York Mets' season this year and at Bing Crosby's golf tournament at Pebble Beach, California.

"Bing called me one day and said he'd seen the band on the Ed Sullivan Show and thought it was great," Gibson recalled.

By John S. Wilson

"He knew we'd be playing in Las Vegas when his clambake was on and he offered to send his plane over to pick us up if we'd play for him."

During its first year, the band had a tremendously enlivening effect on the jazz scene in New York. It made its official debut in November, 1968, at the Riverboat, which was then on a name band policy. For its next New York engagement, Gibson

scouted around for another location. He found it in the downstairs dining room of a Longchamps restaurant at 42nd Street and Lexington Avenue. At his urging, Longchamps converted it into a jazz room, renamed it "Downbeat," and The World's Greatest Jazz Band went in as the opening attraction in April, 1969.

But Gibson had to go in at a loss because Downbeat's budget could not handle the basic cost

(Continued on page twenty-six)



Yank Lawson



Bob Haggart

For years and years, while wealthy benefactors have been putting the power of their largesse behind symphony orchestras, opera companies and ballet companies, jazz musicians have complained, justifiably, that no patron has ever appeared who would give badly needed backing to this idiomatically American music.

Those days now are gone — at least, to the extent that one Maecenas for jazz has finally appeared. His name is Richard Gibson.

In a year and a half, Gibson has spent \$125,000 to get The World's Greatest Jazz Band of Yank Lawson and Bob Haggart on its feet as a going venture. Overall, he has spent over \$200,000 on the general support of jazz during this period for, in addition to funding The World's Greatest Jazz Band, he has helped some jazz clubs survive financial crises and he has opened the Grill Room of the Hotel Roosevelt in New York as a showcase for his band.

"I'm coming down to the wire," Gibson said recently as he contemplated this outflow of money. "I've got the band in shape — it's a very happy band — and, except for a few touches here and there, we're a going concern. We now have triple the opportunities to work that we had a year ago and at double the money.

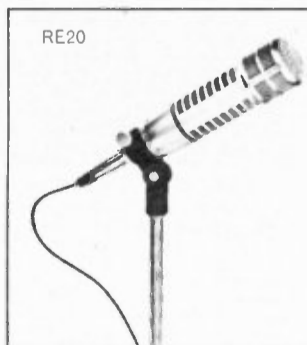
"This band has never had a failure. It has scored a triumph everywhere it has played. Put them down in front of anybody and it borders on the sensational."

Nesuhi Ertegun, vice-president of Atlantic Records with whom Gibson recently signed what he calls "the best recording contract any band ever had," has pin-pointed the universal appeal of the band.

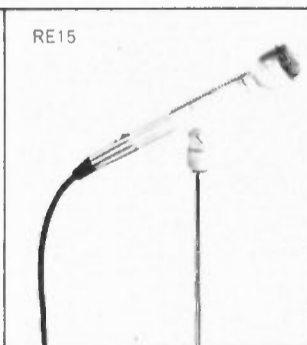
"Your band will be the most famous band in the world," Ertegun told Gibson, "because nobody dislikes it. Some people like Duke Ellington's band and some don't. Some like Lawrence Welk and some don't. Some people may like your band better than others do, but nobody dislikes it."

The band has already had some distinguished sites for its triumphs. In March it played at

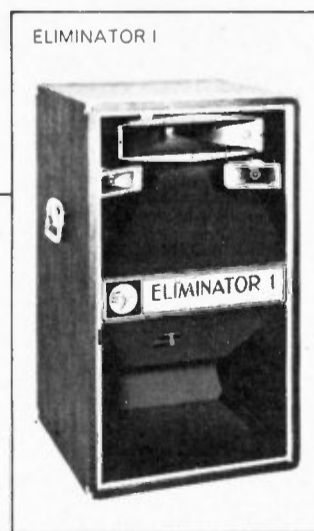
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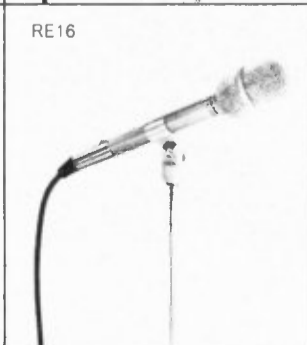
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# The Band



The Band: Richard Manuel, Garth Hudson, Levon Helm, Robbie Robertson, Rick Danko.

**By Mike Jahn**

With none of the pomp and hip circumstance presented by most popular rock groups, The Band is quietly bathing the country in fresh, spunky mountain music.

Presented with the temptations of popularity, many groups give in to the promises of glamour. They surround themselves with publicity, promotion and glitter, and sometimes smother their music in the process. The Band, one of the nation's best known groups, has surrounded itself only with music.

The group came to be known as the backup band for Bob Dylan. They joined him in 1965, and have been associated with him ever since. A few years ago they rented a pink house near Woodstock, New York, Dylan's home. They built a small sound studio and recorded their first album. *Music from Big Pink* was one of the best selling LPs of 1968. Three songs from it — "The Weight," "This Wheel's on Fire," and "I Shall be Released" — have been recorded widely by other artists.

*Music from Big Pink* brought The Band into their own as composers-artists. No longer were they just Bob Dylan's backup band, and now the style they created by themselves is rapidly becoming one of the most influential trends in popular music. With the release of their second album, *The Band*, in late 1969, their position as trendsetters is firmly established.

Their formula is deceptively simple. They took several musical strands, ones that had been circling and courting each other for years, and united them. Hillbilly, folk, country music, and rock have always had some sort of affair, but seldom have they been united in any way which makes people want to buy records or attend concerts. The best — Dylan is a good example — have managed to do this in one way or another. The magic of The Band's music is that they make it seem as easy as walking out into the morning air.

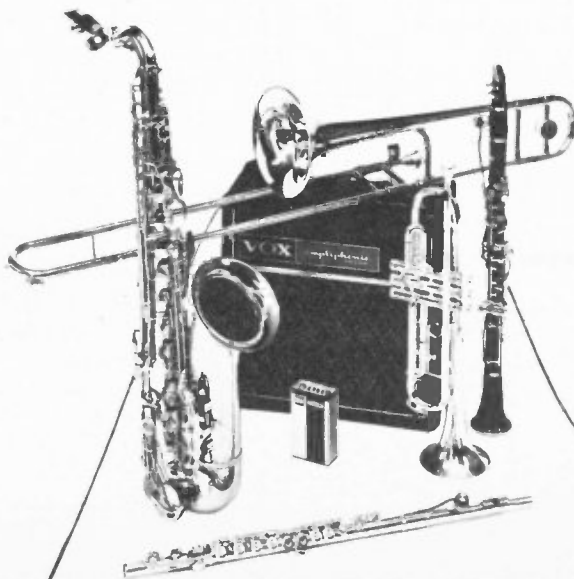
Their music has morning-air freshness. Although some of their lyrics bear the cryptic quality of Bob Dylan, most are nostalgic; they are of the mountains, the hills, the

intense popularity and the publicity, they still are able to seem like five oldtimers picking away in the back of some bar

someplace. There is a rustic quality to much of it, and a deceptive informality that  
 (Continued on page twenty-six)

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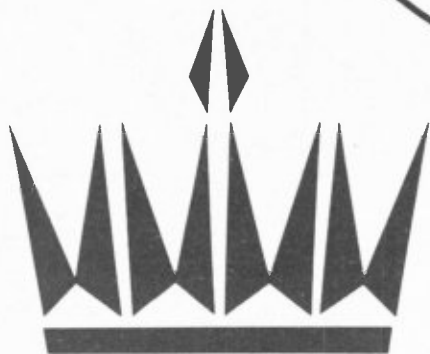
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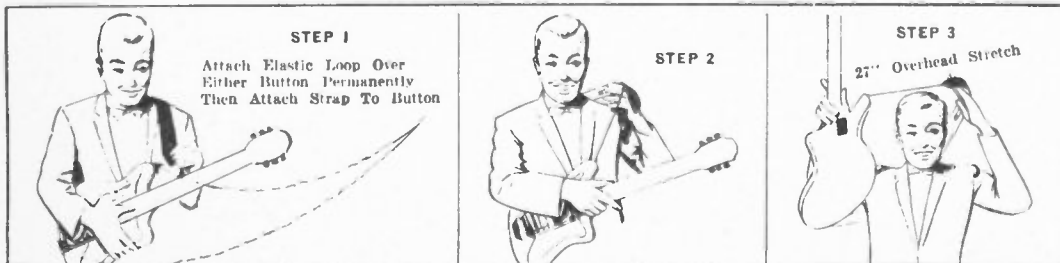
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# THE POP and JAZZ SCENE

### JAZZ ... ON CAMPUS

Leading jazz musicians and some of the best jazz bands, combos and vocalists from colleges across the country combined at the National College Jazz Festival, May 16-17, on the University of Illinois campus in Urbana-Champaign.

The top jazzmen who participated, contributing their talents and know-how at concerts and clinics, included Cannonball Adderley, Gerry Mulligan, Benny Carter, Clark Terry, Gary Burton, Quincy Jones and Milt Hinton.

The National College Jazz Festival was presented by the John F. Kennedy Center for the Performing Arts, in cooperation with the American Federation of Musicians, the University of Illinois, and Illinois' Office of the Superintendent of Public Instruction. The festival's sponsor — *Down Beat* magazine.

This annual jazz bash, now in its fourth year, provides the culminating competition for college bands and combos which reach this finale via victories in a series of regional intercollegiate festivals. The bands vying for top honors were from Bowling Green State University (Ohio), Kent State University (Ohio), Loyola University (Louisiana), Stephen Austin State College (Texas), and Los Angeles Valley College. Regional competition combo winners represented Kent State University, the University of Illinois, Texas Southern University, Sam Houston State University (Texas) and Los Angeles Valley College.

College bands invited to perform on a non-competitive basis were those of the University of Illinois, North Texas State College, Millikin University, and Indiana University.

In addition to the concerts given, the festival featured special clinics for high school musicians and music educators — covering brass, reed and

rhythm section performance, and improvisation — and clinics for college musicians and music educators, concerned with arranging and composition.

It is to be noted that a special grant for payment of professional musicians was provided by the American Federation of Musicians.

Cecil Taylor was visiting professor of music for the spring semester at the University of Wisconsin. He gave a lecture-demonstration course twice-a-week, titled "Black Music from 1920-1970."

The pianist-composer talked about the underlying philosophical causes of the music rather than about personalities.

The campus response to the Taylor offerings was excellent. After the first session, the university moved the class to a

jazz, recently held at Grambling College, Grambling, Louisiana, during Negro History Week. Jacquet is a senior music theory major at the college ... Among the participants at the annual Olympic College Jazz Festival, Bremerton, Washington, May 8-9, were Gary Burton, Hollywood composer-arranger Allyn Ferguson, music educator-critic Tom McClusky, and former Quincy Jones trumpeter Floyd Standifer. The latter is one of the Northwest's leading jazzmen.

Xavier University and Dillard University of New Orleans have appointed Lionel Hampton a full professor. It is the band leader-instrumentalist's intention to conduct a series of seminars, come December, on



Clark Terry is shown here "trading eights" with Rodney Johnson, a Manual Training High School bandsman, at the Muskogee Jazz Festival. The Oklahoma bash was typical of many which Terry attends during the course of a year. In addition to maintaining a busy schedule as an A. & H. Selmer clinician, concert artist, contest adjudicator and his work with the NBC Orchestra and the "Tonight Show," Terry also finds time to work with high school drop-outs in ghetto areas. As organizer of the Clark Terry Farm System Youth Band of Harlem, he rehearses weekly with some twenty youngsters who otherwise would not have an opportunity to play. With the help of men like Clark Terry — people who really care — they'll get their chance.

larger hall to accommodate the number of people who desired to attend his class.

Cannonball Adderley, who increasingly has involved himself in teaching of late, was artist-in-residence at the fourth annual University of California (Berkeley) Jazz Festival, April 24-25. He also was present for jazz week at the school, beginning April 19.

About two years ago, the saxophonist began speaking to students about jazz on a regular basis. He and his group now present a program, including lectures and demonstrations, illuminating jazz styles through the years. They also conduct clinics on jazz improvisation as it applies to their respective instruments. Also on the two-day Adderley program of enlightenment: "Black Music: A Social Factor," Cannonball and his associates explored the academic possibilities of jazz via patterns of improvisation.

### CAMPUS ITEMS

Veteran jazz trumpeter Russell Jacquet was consultant for a special seminar devoted to

the subject of Black music in America. Music historians are being contacted to help with the project. Major artists—in addition to Hampton — will perform and lecture. The site for the seminars and a lecture-concert will probably be a large auditorium in New Orleans.

### NEW BUDDY MILES EXPRESS

Buddy Miles, whose band — The Buddy Miles Express — broke up last year, has formed a new version of the Express. It includes Charlie Kapp (guitar), Andre Lewis (organ), Marlo Henderson (guitar and bass), David Hull (bass), Mark Williams (tenor saxophone), Lee Keffofer (trombone), Phil Wood (trumpet), and Fred Murphy (drums). The unit showcases the drummer-vocalist leader. Prior to involving himself in this project, Mike played drums with Jimi Hendrix's A Band of Gypsies. He also is remembered as the drummer with the now-defunct Electric Flag.

The Express phase of (Con

# Nashville News

By Bill Littleton

So many big name, non-country acts have come to Nashville to record in the past few years that it barely caused a ripple when recent additions to that list became *Roberta Sherwood* and *Henry Mancini*. This is one of the strongest indications necessary that Nashville has accepted itself as a world recording center — the rest of the world has already done so.

So on to the next challenge: film music. A very expensive soundtrack had already been prepared for the MGM film, "tick . . . tick . . . tick," but the dramatic story of a small Southern community's first experience with a Negro sheriff seemed to need an undercurrent of music that enhanced the atmosphere better. *Mike Curb*, president of MGM Records, asked one of his Nashville artists, *Tompall Glaser*, to supervise a new track. All the singing was done by Glaser and his brothers, *Chuck* and *Jim*, and nine of the ten songs used in the film came from publishing catalogues owned by the three. Principal roles in the film are played by *Jim Brown*, *George Kennedy*, and *Frederic March*.

A "sister film" with completely separate origins went into production a few months after "tick . . . tick . . . tick." Based on a *Madison Jones* novel, "An Exile," the title of the *Alvin Sargent* screenplay was changed to "I Walk the Line," because director *John Frankenheimer* wanted to use the *Johnny Cash* song of a decade ago. Cash was also assigned the task of writing and singing the other songs for the Columbia Pictures release. In addition to Nashville soundtracks, the films are "related" in that parts of both were shot in Colusa County, California. Much of "I Walk the Line," which stars *Gregory Peck*, *Tuesday Weld*, *Estelle Parsons*, and *Ralph Meeker*, was shot in Tennessee's Cumberland Plateau area near *Cookeville*.

Best wishes have apparently been put to good use by *Marty Robbins* in his recovery from massive heart surgery. The veteran singer is ahead of his expected recovery schedule and his career is back on track, although not at the same heavy pace which contributed to the trouble in the first place.

Nashville TV personality *Peter Sayers* is a typical example of the dedicated en-

tertainer. Since coming to the United States several years ago, he has not found time to visit his native England for an extended stay until earlier this year. During his six weeks there, he worked a number of performances "back home." Somehow, the universal nature of country music seems to be manifested in the fact that Tennessee's *Eddy Arnold* is always a hit in London and England's *Peter Sayers* is a favorite here.

Speaking of England, a large number of Nashville personalities performed at the Second Annual International Festival of Country Music at *Wembley Pool* in March. Many artists took their own bands and that involved a lot of passports to update. The event has already become a major red circle on Nashville calendars, ranking with the annual *October Grand Ole Opry* birthday celebration.

Just as in jazz, band membership is an important part of a country music artist's image; therefore, long tenure leader-sideman relationships are common. For example, *Wayne Gray* has worked for *Tex Ritter* for nine years and, recently, when *Ritter* quit the road to enter politics, *Gray* experienced the awkward feeling of looking for a job. He didn't have to look long, however, as *Charlie Louvin* was quick to incorporate the talented guitarist into his organization.

Another legendary sideman, *Jimmy Riddle*, has become very active on a variety of fronts. A member of the *Ray Acuff* band since 1943, he has helped revive the almost forgotten art of comedy "hamboning" by his appearances on "Hee Haw" and is a regular on the syndicated *Del Reeves* TV show, in both hambone and serious harmonica capacities, in addition to continued performances with *Acuff*.

A healthy indication of the direction Nashville's music industry is going, from a business standpoint, is the recently instituted *Jack Clement* Scholarship Program at *Vanderbilt University*. Although primarily known as a writer and record producer, *Clement* has an active knowledge of the industry as a singer, musician, publisher, engineer, and talent manager, and this complex involvement has sharpened his awareness of

the need of bright young business and legal talent in the music industry. The \$5,000 annual scholarship was created "to help some law student who may not be able to graduate without such help," explained *Clement*. No stipulations are included that the recipients of the aid must enter the music business after graduation, but helpful encouragement is for them to do so.

Earlier activity in this same area has included *Clement* hiring a *Vanderbilt Law School* graduate as office manager in 1966 and later organizing a seminar on legal problems dealing with copyright laws, led by top legal names in the field.

*Clement* has also been active in the current studio boom in Nashville. Due to the foresight of such recording executives as *Clement*, *Shelby Singleton*, *Ben Hall*, *Ben McCloud*, *Fred Foster*, *Jerry Bradley*, *Chuck Glaser*, and *Wesley Rose*, the major studio space available in Nashville has doubled in the past two years, and more construction is underway. This naturally means more recording sessions, which means more busy musicians than ever.

One of the leading pioneers of the Nashville recording industry, *Owen Bradley*, was honored by a testimonial dinner as one of the events leading up to the 1970 *NARAS* Awards banquet. He and his brother, guitarist *Harold*, built the first studio in town that was originally intended to be a quonset-hut type construction and is today part of the *Columbia Records* complex on 16th Avenue, South, serving as the nucleus of the now-sprawling music community in that area. A little-realized fact is that the *Bradley* brothers were already involved in pop music, *Owen* as a pianist-orchestra leader and *Harold* as a guitarist, before they became involved in the country music field. In addition, western band leaders such as *Bob Wills* and *Spade Cooley* were using trumpets and string sections along with steel guitars and other "country" instruments back in the '40s and pop singers were recording the songs of *Hank Williams*, *Pee Wee King*, and *Redd Stewart* not too long after that. Therefore, the inter-influence of country music and other areas of musical expression is neither new nor a phenomenon. It has all just been a growing process.

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## 33<sup>RD</sup> ANNUAL A.F. OF M. NORTHWEST CONFERENCE



The thirty-third annual Northwest Conference of Musicians was held in Anchorage, Alaska. From left to right are: Larry McDonnell, Assistant to A. F. of M. President Kenin; Jerry Zilbert, International Representative; Evelyn Allyn, Conference Secretary; Randy Huggale, Conference President; Herman D. Kenin, A. F. of M. President; Al Seitz (standing), Secretary of Local 650, Anchorage; Victor Fuentealba and John Tranchitella, International Executive Board members.

years. His present teacher on violin is David Carter, also a member of Local 815.

During the years Philip has been studying music, he has won four silver medals for violin from Trinity College of Music, London, England, for placing first in Canada in the Teachers Association Examinations and a silver medal for Grade 8 piano from the Royal Conservatory, Toronto, for placing first in Maritime Provinces and Quebec (1967). He plays trumpet in the St. John Senior School Band and is a member of the New Brunswick Youth Orchestra. He also maintains high standards in his school work and will graduate this year.



International Representative George Sartick was the special guest at Local 391's (Ottawa, Illinois) fifteenth annual dinner dance. Left to right: Carlos Santucci, Secretary-Treasurer and Business Manager of Local 391; Mr. Sartick; and Jacob Tabor, President of Local 391.



Credit: Warren Times-Mirror and Observer photographer Ted Dorrion. Pete Pepke and his Band provided the musical entertainment for patients at the Warren (Pennsylvania) State Hospital on March 31. Members include LeRoy Johnson, piano; Vincent Galati, bass; Ray Arnold (Secretary-Treasurer of Local 84, Bradford, Pennsylvania), sax and clarinet; William Kates, drums; and Pete Pepke, trombone.

became a member of the Armco Band and also played in the pit orchestra at the old Sorg Theater under the late Nate Kunin. Later he performed in local orchestras led by Lin Mendenhall, Carl (Deacon) Moore and Garwood Wells. He also had his own aggregation for a time. Although he put aside his trumpet twelve years ago, Mr. Norris still operates the music store which he opened in 1935.



Ray Atwood, senior board member of Local 350, Collinsville, Illinois, instructs new members in contract filing and other procedures. Shown are the front and back sides of the Federation's Form B-2B Contract blown up to thirty by forty inches. Atwood also finds time to lead one of the area's finest Country and Western bands.

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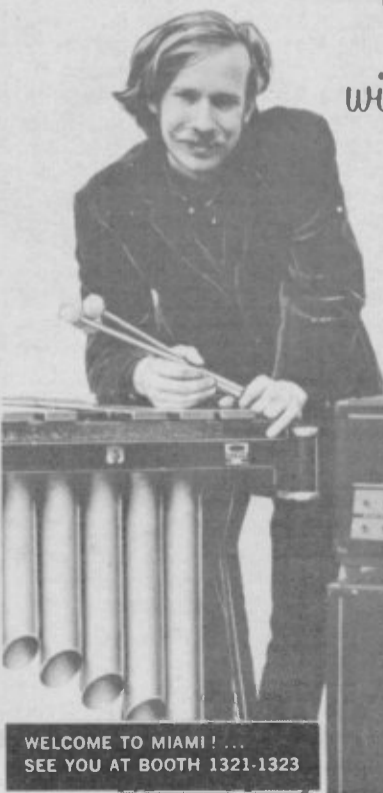
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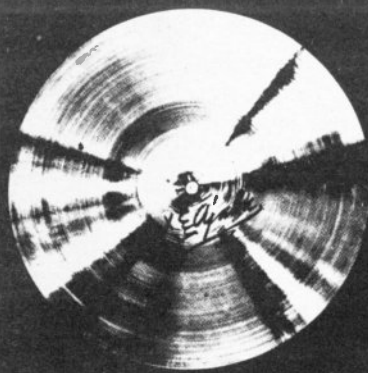


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# OFFICIAL BUSINESS

**COMPILED TO DATE**

### ICSOM MEETING

The International Conference of Symphony and Opera Musicians will take place in Chicago, Illinois, on September 1, 2 and 3, at the Ascot House, 11th and Michigan, in the Cavalier Room. The guaranteed rates are singles, \$17.00; doubles or twins, \$21.00. (This rate includes free in and out covered parking on the premises.) Delegates are urged to make early reservations.

Each member-orchestra may send up to two delegates to this meeting but it has but one vote. Delegates must be elected by secret ballot and no supervisory personnel may serve as a delegate. Registration of delegates will begin at 10:00 A.M. with the first business session scheduled for 1:00 P.M. on September 1.

Robert Maisel,  
Secretary

### CHANGE OF OFFICERS

Local 76, Seattle, Washington — Sec. Winifred B. Warming, 2620 Third Avenue, Seattle, Washington 98121.

Local 107, Ashtabula, Ohio — Pres. William F. Giannell, 2207 Harbor Avenue, Ashtabula, Ohio 44004.

Local 315, Salem, Oregon — Pres. Larry D. Martin, 2060 Brown Road, North East, Salem, Oregon 97303.

Local 337, Appleton, Wisconsin — Sec. John Hengel, 315 South Pine Street, Kimberly, Wisconsin 54136.

Local 487, Brainerd, Minnesota — Pres. Judith A. Blocker, 813 South Tenth, Brainerd, Minnesota 56401.

Local 518, Kingston, Ont., Canada — Sec. Fred C. Dunscombe, 179 Sydenham Street, Kingston, Ont., Canada.

### MID-WEST CONFERENCE

Pres. Marvin W. George, 8515 1/2 North 30th Street, Omaha, Nebraska 68112.

### CHANGE IN ADDRESSES OF OFFICERS

Local 59, Kenosha, Wisconsin — Pres. Robert A. Zicarelli, 10415 52nd Street, Kenosha, Wisconsin 53140.

Local 489, Rhinelander, Wisconsin — Pres. Clark Wentz, 220 Woodland Heights, Rhinelander, Wisconsin 54501.

### WANTED TO LOCATE

Anthony, Gary (Gerry Spearman), member, Local 298, Niagara Falls, Ont., Canada.

Ashby, David, member, Local 298, Niagara Falls, Ont., Canada.

Banks, William H., member, Local 439, Billings, Montana.

Bobbitt, Dale, member, Local 47, Los Angeles, California.

Burke (Bryan), Paul, member, Local 381, Casper, Wyoming.

Chown (Christie), Dave, member, Local 226, Kitchener, Ont., Canada.

Clarke, Hugh W. (Ship), member, Local 325, San Diego, California.

Collins, Phelps, member, Local 554-635, Lexington, Kentucky.

Ferrante, Arthur, member, Local 802, New York, New York.

Gautreaux, Dewey J., former member, Local 74, Galveston, Texas, and Local 89, Decatur, Illinois.

Gentry, Scott, member, Local 6, San Francisco, California.

Hlavinka, Ursula, former member, Local 73, Minneapolis, Minnesota.

Holmes, George, member, Local 20, Denver, Colorado.

Horvath, Karoly (Charles), former member, Local 10-208, Chicago, Illinois.

Lambert, Jerry, former member, Local 21, Columbia, South Carolina.

Ray (Ewald), Gene, former member, Local 256-733, Birmingham, Alabama.

Rinder, Laurin M., former member, Local 7, Santa Ana, California.

Teicher, Louis, member, Local 802, New York, New York.

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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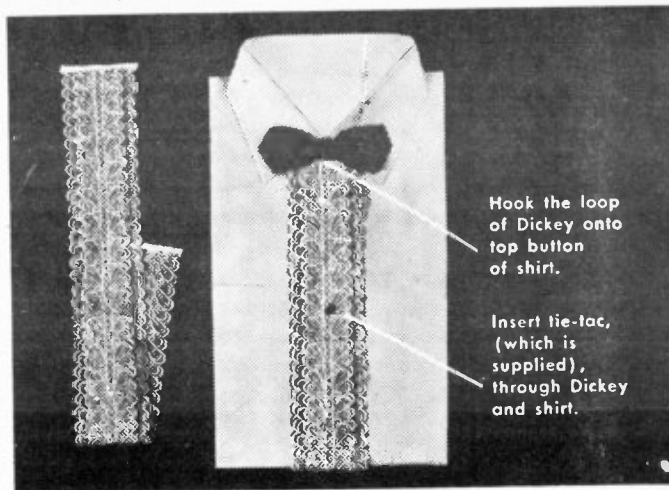
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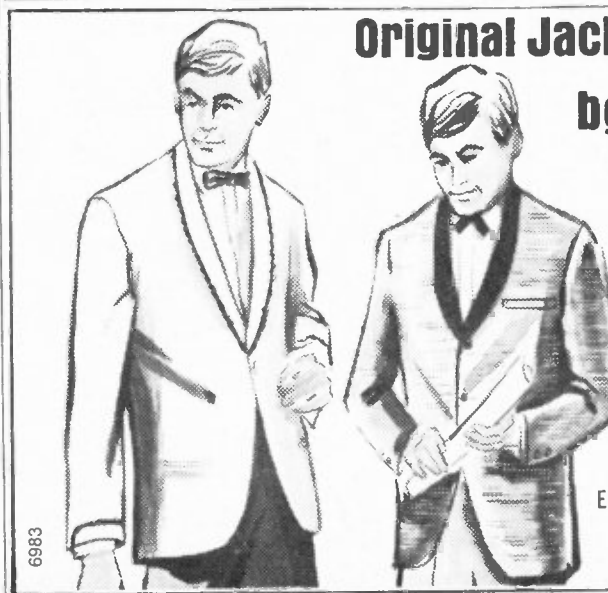
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## INCREASED WAGES AND BENEFITS FOR SYMPHONY MUSICIANS

(Continued from page nine)

with organizing San Francisco's first symphonic group in 1854, just six years after the turbulent gold rush period, and concerts under his direction continued for more than twenty-five years.

Then in October, 1880, John Parrott, one of the city's leading music patrons, backed an ensemble of forty musicians. In the following years this orchestra, composed mainly of excellent amateur musicians, played under Herman Brandt, Theodore Vogt, Fritz Scheel, Henry Holmes and Paul Steindorf.

After the earthquake and fire of 1906, a group, organized to restore symphonic concerts, instituted a campaign for funds which led to the formation of the Musical Association of San Francisco, and today it is still (as the San Francisco Symphony Association) the maintaining and governing body of the San Francisco Symphony Orchestra.

The first concert of the present orchestra was given on December 8, 1911, with Henry Hadley as conductor. In 1915 the orchestra was expanded and Alfred Hertz took over its reins for the ensuing fifteen years. Subsequently, the orchestra was conducted by Basil Cameron and Issay Dobrowen who shared the podium every season until 1934 when mounting deficits, reflecting the depression, forced the organization to disband.

The next revival of the San Francisco Symphony Orchestra was accomplished mainly through the efforts of Mrs. Leonora Wood Armsby and the city itself. Assured of funds by a tax increase voted by the citizenry of San Francisco in 1935, the Musical Association regrouped, elected Mrs. Armsby president and appointed Pierre Monteux conductor.

All efforts were employed at this time toward increasing the orchestra's educational program. In fact, the youth concerts are considered so important by the San Francisco Symphony Association that approximately one sixth of its entire yearly deficit is a result of presenting them at very modest prices (usually \$1.00 per student) and, in some cases, free concerts are provided.

It is estimated that over 35,000 elementary grade students in San Francisco and the Bay Area communities attend a series especially designed for them during a single season. Another 10,000 school children in culturally deprived sections are provided free in-school concerts. In addition, the Symphony Youth Forum, organized in 1939, enables thousands of college-age students from some forty nearby campuses to hear symphony concerts each season at attractive discount season prices.

Another undertaking which brought widespread recognition and distinction both to Monteux and to the San Francisco Symphony Orchestra was an

8,500 mile transcontinental tour in 1947. In fifty-six days the orchestra visited fifty-three cities in the United States and Canada, playing fifty-six concerts. It was the most extensive and ambitious tour ever conducted by a musical organization in this country.

The 1951-52 season was the orchestra's fortieth anniversary and Monteux's seventeenth and final season.

During the Symphony Association's two-year search for a podium replacement many noted conductors were invited to appear with the orchestra before Enrique Jorda was chosen as Monteux's successor. His goals were to preserve and enhance the reputation of this fine organization — and this he did admirably.

Josef Krips' tenure with the San Francisco Symphony Orchestra began with the 1963-64 season. From the start it was clear that his firm hand, high spirits and genuine love of music was the very elixir the orchestra needed. The tireless

maestro added to the orchestra's repertoire and at the same time continued to build the ensemble. The results of his efforts were seen not only in reviews, but in audience attendance.

When Seiji Ozawa becomes music director of the one hundred member orchestra next season, he will inherit an organization well disciplined and artistically superb. Although only thirty-four years of age, this brilliant, affable conductor has already had great successes with major symphonic groups throughout the world; his previous performances in San Francisco were hailed by both critics and audiences alike.

As any conductor, Ozawa is bound to exert some changes in programming during his first season with the orchestra. But there can be little doubt that the cultural future of San Francisco and the Bay Area will continue to move forward dynamically in the years ahead.

—Annemarie F. Woletz

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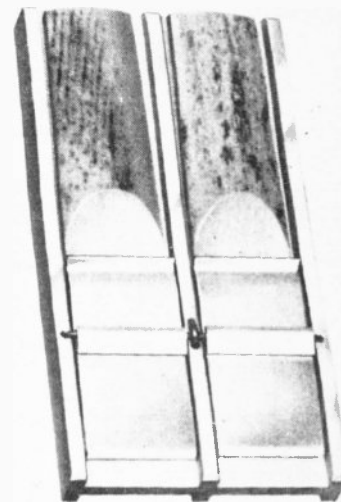
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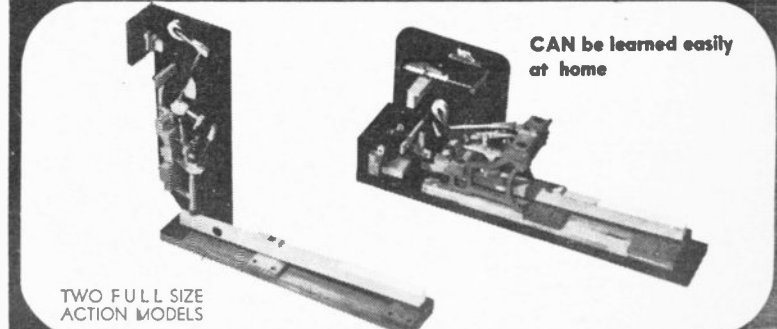
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## Labor Day Telethon Announced

Jerry Lewis, a member of thirteen different trade unions, has invited trade union leaders to join with him in celebrating Labor Day on his fifth annual telethon which will be seen coast-to-coast this year.

As in years past, the telethon will benefit Muscular Dystrophy Associations of America, the voluntary health agency which Lewis has headed for the past nineteen years. MDAA has been warmly endorsed by AFL-CIO President George Meany, who has urged affiliate unions and their members to do everything they can to advance its efforts.

Herman D. Kenin, president of the American Federation of Musicians, and Thomas R. Donahue, Jr., executive secretary of the International Union of Building Service Employees, have been named chairman and assistant chairman respectively of the 1970 Labor Committee for the Labor Day telethon.

Last year International Secretary-Treasurer Stanley Ballard, representing President Kenin, brought greetings from the American Federation of Musicians and presented a contribution to MDAA from A. F. of M. locals and officials, matched dollar for dollar by the Federation, totalling over \$6,000. A record \$2,039,139 in contributions and pledges was set during this nineteen and a half hour Labor Day weekend telethon.

"The outstanding assistance given MDAA on all levels by organized labor and its leaders," Robert Ross, Executive Director of the Association, said in New York, "has been an important factor

in enabling us to expand the kind of research which recently resulted in the reversal of hereditary dystrophy in one animal species. This advance gives real hope that we're on the threshold of an important breakthrough. The greatly expanded coverage of the Jerry Lewis Labor Day telethon this year, via a nationwide network, means that millions who previously haven't been able to contribute to Jerry's telethons will now be able to do so. The increased revenue we anticipate is needed to maintain our accelerated research program and to provide services to patients and their families at no cost to them."

Ross said that, last year, the telethon was carried over twenty stations in the eastern part of the United States, but that this year's network will comprise an estimated sixty to sixty-five stations in all parts of the country.

Originating over Metromedia's WNEW-TV in New York, the Labor Day weekend spectacular will emanate live and in color from the Imperial Ballroom of the Americana Hotel. KTTV in Los Angeles will be the West Coast "anchor" station for the star-packed show which goes on the air the evening of September 6 and continues, without interruption, through Labor Day itself.

A consistent record-breaker, the Association's Labor Day telethon was the first to be telecast in color, the first to reach the million dollar mark, the first to go over the two million figure, and the first to be relayed on a regional network.

### MUSICIANS MOURN ADLER

(Continued from page three)

a record of which he and his associates would be proud.

"He was closely associated with the creation of the Trust Funds from their beginning in 1948; in fact, he was the principal draftsman of the Indenture itself. Few were as well equipped as he to discharge the responsibility which was entrusted to him. I shall miss him, as a valued colleague."

Mr. Rosenbaum said he regarded his appointment as temporary Trustee "as a draft to which I must respond. . . I retired last year but have agreed to resume the performance of the Trustee's

duties in the hope that it will not take too long for the industry and the Union, with the approval of the Secretary of Labor, to agree on the selection of a Trustee for a longer term, as I am now approaching age eighty-two."

#### Mr. Adler's Survivors

Mr. Adler is survived by his wife, Barbara, who was rescued when the plane ditched in the Caribbean. He is also survived by his mother, Mrs. Anna Kimmelman; his sons, William and Frederick, and his brothers, Norman and Walter.

### ULLICO REPORTS RECORD INCOME

(Continued from page three)

portfolio provides every type of group and individual life insurance as well as health expense coverage and pensions. ULLICO's constant expansion is also reflected by its entry during the past year into Alaska, Hawaii, Montana and Wyoming. The Company is now licensed to conduct insurance and pension operations in forty-three states and the District of Columbia." Woll stressed in his remarks to the shareholders

that "The Company is the largest single underwriter of negotiated trustee health and welfare funds in the United States."

Popularly known as "Labor's Own Insurance Company," the organization is principally owned by National, International, State and Local Unions with its directorship including top officers of International and National Unions.

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DRUMMER (male or female), who can double proficiently on trumpet, violin, trombone or some melody instrument, plus be able to sing parts or in unison. Must cut all styles well. Group does commercial lounge work and comedy. Dick Hurlburt, 27 West St., Greenfield, Mass. 01301.

DUOS, must be instrumental and vocals. Free to travel for engagements in hotels, motor inns, supper clubs. Photo, resume to: Robert Hough Associates, 11 W. 42nd St., New York, N.Y. 10036. Phone: 244-8938.

ENTERTAINING SHOW GROUPS wanted for immediate bookings. Must be neat and willing to work. Send photos, resume, references, etc. to Key Productions, 3525 West Peterson Ave., Chicago, Ill. 60645.

ENTERTAINING LOUNGE GROUPS, and commercial show and rock groups needed immediately. Performers sending complete promotional material and pertinent data will receive our immediate attention. Multidimensional Arts and Adv., Inc., P. O. Box 1257, Albany, N.Y. 12201.

ENTERTAINING TRIOS, quartets, duos, rock groups, and individual musicians for steady weekend work. Call or send photos and resumes to: Sammy Maslin, 3742 Clark St., Seaford, N.Y. 11783. Phone: 212-895-2834 or 516-785-4620.

FEMALE PIANIST, young, good stage appearance to join top flight concert violinist. Send photo and resume to: Management Dominique, 1172 N. Hobart Blvd., Hollywood, Calif. 90029. Must live in Los Angeles area.

FEMALE VOCALISTS and PIANISTS, submit photos, resume, etc. to: Creed Halbert Agency, 703 Glendale Ave., S. Charleston, W. Va. 25303.

GIRL PIANISTS, those with vocals preferred, for leading hotel, motor inn, and supper club engagements. \$225.00-275.00 weekly and room. Photos and resume to: Robert Hough Associates, 11 W. 42nd St., New York, N.Y. 10036. Phone: 212-244-8938.

HAMMOND ORGANIST (male) that can double on piano, 21-40, must be able to read and play all types of music. Must be neat appearing, versatile and be able to rehearse endlessly with a show group. Artist must understand that no narcotics or liquor is to interfere with work. Will play throughout summer at Don Hall's Esquire Dinner Club, Rapid City, S.D., and go on tour extensively September 7, 1970. Send photo, age, qualifications and phone number to: Don Hall, 2700 West Main, Rapid City, S.D.

LOUNGE ACTS, singles, duos, trios, etc., who sing and entertain. Must be free to travel. Send photos, resume, etc., to: King Entertainment, 404 Huron St., Toronto 5, Ontario, Canada. Phone: 921-2387.

MUSICIANS, who are tired of phonies and want to do a together thing in underground, blues or acid rock. I am a lead singer and producer who has had material on the charts. I have worked with some of the best. Only the highest quality of musicians are wanted. Phone: 401-353-9756.

MUSICIANS, acts, pop bands, rock, country western, etc. for midwest area. Send pictures, information and past engagements to: North Star Talent Agency, 41 N. Vermilion Baum Bldg., Danville, Ill. 61832.

MUSICIANS, singles, trios, quartets, etc. for lounge and night club work in West Va. area. Creed Halbert Agency, 703 Glendale Ave., South Charleston, W. Va. 25403.

MUSICIANS, singles, duos, trios, lounge groups, openings all Midwest areas. Please send names, photos, resumes, open dates and local numbers to: Richard Lutz Agency, Cotner Terrace Bldg., 225 N. Cotner Blvd., Room 104, Lincoln, Neb. 68505.

MUSICIANS, immediate openings for singles, duos, trios and quartets in hotels, lounges, etc., in the Midwest area. Please forward photos, publicity, recent engagements and local numbers to: Artists Corporation of America, 2421 North Mayfair Rd., Mayfair Plaza, Milwaukee, Wis. 53226.

MUSICIANS, youthful entertaining trios, duos, pianists, guitarists and banjoists. Must sing. Send recent photo and resume to: Corday Theatrical Enterprises, 1674 Broadway, New York, N.Y. 10019.

MUSICIANS, top notch show drummer, and rhythm guitarist who can double on banjo or bass to appear with top show band. Must be neat appearing, versatile and be able to rehearse endlessly with group. Artist must understand that narcotics or liquor cannot interfere with work. Send photo, age, qualifications, address and phone number to Don Hall, 2700 West Main, Rapid City, S.D. Group now appearing through September 7, 1970 at Don Hall's Esquire Club in Rapid City. Will tour extensively after September 7.

ORGANIST, with own organ, for traveling job with small show. Easy job, 12 weeks, good pay plus gasoline. Open June 18. Dan Heaston, 5824 Virginia Ave., Apt. No. 3, Hollywood, Calif.

ORGANIST, with own equipment for first class hotel. No rockers for this position. Should be available around July 6, 1970. Apply: Leader, 312 Malabu Rd., Lexington, Ky. 40502.

ORGANIST-PIANIST-GUITARIST (male and female), must do vocals, duos, trios, quartets, show bands and folk singer for clubs and lounges. Send recent photo, resume, etc., to: Toby Gunn Entertainment Agency, 1846 Fairfield, Shreveport, Louisiana 71101. Phone: 424-1551.

PIANIST or ORGANIST, also tenor saxophone, for location work. Must be experienced. Paul Ward, Holiday Inn, Ocean-Side, 905 S. Atlantic Ave., Daytona Beach, Fla.

PIANISTS-SINGERS, duos, trios, wanted for night clubs, hotels, restaurants. Night Club Agency, JU 6-3700, New York, N.Y.

ROCK TRIOS, for upstate New York bookings. Must contain organ and play most of the top 40. Photo and resume to: Robert Hough Associates, 11 W. 42nd St., New York, N.Y. 212-244-8938.

RHYTHM BANJOIST, needed as a partner for top notch lead banjoist. Prefer one who doubles guitar, or pianist able to play bass pedals. Should be mature, unencumbered, versatile, vocals helpful. Allen, 617 Jericho Turnpike, New Hyde Park, N.Y. 11040.

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## THE WORLD'S GREATEST JAZZ BAND

(Continued from page eleven)

of his band. Rather than go on working at a loss for other people, Gibson decided to open a room of his own. He found the Roosevelt Grill, which had been closed for over two years, made a deal to take it over and the band opened there in November, 1969, making this the second new room for jazz that it had brought into existence in a little over six months.

Since its inception in the fall of 1968, the nine-piece band has remained virtually unchanged. Its roster reads like a Hall of Fame of the mainstream area of jazz, deriving from the Swing Era. Bob Crosby's band is one of the prime sources of the World's Greatest: Both co-leaders, bassist Bob Haggart and trumpeter Yank Lawson, were stalwarts in the Crosby crew in the late thirties and so was trumpeter Billy Butterfield. The saxophonists are Bud Freeman, a pioneer in forming a tenor saxophone style and one of the most influential figures in jazz, and Bob Wilber whose work on soprano saxophone with the World's Greatest has marked him as one of the most brilliant soloists in contemporary jazz.

The pianist is Ralph Sutton, possibly the most vital and inspired current descendant of Fats Waller. On drums is the onetime Basieite, Gus Johnson, Jr., who replaced Morey Feld early in the band's existence. The only other position in which a change has been made is in the trombones. Lou McGarity, who starred with Benny Goodman's band in the forties, has been a constant as one of the two trombonists. The second trombone was to have been Cutty Cutshall but he died in August, 1968, just a month before the band was organized. Carl Fontana was brought in as a replacement but after a year he was replaced briefly by Kai Winding until Vic Dickenson, another onetime star with Count

Basie, took over the spot permanently.

The band is the culmination of almost four decades of fascination with jazz on the part of Gibson, who is an amateur trombonist and admits to being "one of the best jazz singers in the world" although he refuses to sing publicly with his band. Gibson, a massive but light-footed man, bright-eyed and open-faced, was born in Mobile, Alabama, in 1925 and grew up around the corner from a Negro family where musicians got together to play.

"Some of the visitors were from Louisiana," he recalled. "Leadbelly, Edmond Hall, Papa Celestin. But most of them were members of the Mobile Colored Fireman's Band. I spent all my time there. I got hooked on jazz then and I've never been unhooked since."

He stayed hooked while he went to the University of Alabama, playing left end on the football team and getting a degree in psychology. After college, he went to New York where, during eleven years, he was a space salesman for *Town and Country* magazine, financial manager of the *New York Herald-Tribune* and a vice-president of the Lehman Corporation. In 1960, tired of the rat race of commuting and what seemed to be a meaningless job, he and his wife moved to Denver where he got a job with an investment banking firm.

In Denver, two significant things happened to Gibson. One was that he "discovered" the oral therapy device that is now known as the Water Pik. As part of his work as an investment banker, he had come across an inventor who was looking for financial backing for a gadget he was turning out by hand — six a day — in a bungalow basement in Fort Collins, Colorado. Gibson took one of the gadgets home with him and

forgot about it until he found that his gums were in such bad shape that he might lose all his front teeth. Then he remembered the gadget and tried it.

"When I went to my dentist five or six weeks later," Gibson reported, "he was astounded. My gums were perfect and my teeth were saved."

Gibson was so impressed with the Water Pik that he found a top-notch businessman to take over the presidency of the company, raised money for it and eventually quit his banking job to become a vice-president of Water Pik. In 1967 the company was sold to a conglomerate for \$23,000,000. With his income from that, Gibson was able to retire and to devote himself to supporting his pleasure, jazz.

But before he discovered the Water Pik, he discovered something else. He and his wife found that one of the things they missed in Denver was jazz. So, while he was still in his "poor" period, Gibson decided to bring jazz to Colorado by throwing a weekend jazz party for which he would import the jazz musicians that he wanted to hear.

In 1963 he sent out letters to everyone he knew in Colorado offering a weekend of jazz in Aspen, high in the Rockies, for \$50 a couple. He got 200 guests to listen to ten musicians that he flew in from New York. The next year was a bit better — 275 guests at \$85 a couple and eighteen musicians — but in 1965, the year he became vice-president of Water Pik, the party blossomed with more than 300 guests and an array of twenty-three musicians.

In the years since then, the party has grown steadily in fame and has reached a ceiling in numbers of 420 guests at \$100 a couple and thirty-five musicians. On this basis, Gibson takes in about \$22,000

against costs of \$26,000. He makes up the difference out of his own pocket.

"That's my privilege," he explains. It's meant to be a player's party and the audience is there only as a necessity, as a kind of warming mirror for the musicians."

One of those who attended Gibson's jazz party in 1964 was the owner of Elitch Gardens, a famous Denver ballroom. He was so impressed with what he heard that he asked Gibson to put together a band made up of some of the men who played at the party for a concert at Elitch Gardens in the summer of 1965. The band that Gibson put together for that date was the beginning of The World's Greatest Jazz Band. It returned each summer for the next three years.

At first it was called the Nine Greats of Jazz. Later, with the addition of a second trumpet (Butterfield) it became the Ten Greats of Jazz. It was still a ten-piece band when it officially became The World's Greatest Jazz Band in the fall of 1968 but Clancy Hayes, who played banjo and sang with the band in Denver and in its first New York appearance, dropped out to return to California, bringing it down to its present nine-man

personnel.

Since then Dick Gibson has been a fulltime (eighteen hours a day, six days a week) impresario for his band and a publicist for jazz in general.

"Our aim is to make the word jazz a good word," he has said. "A lot of people who listen to and like jazz don't even realize when they're listening to jazz. And when they're asked if they like jazz or not, they answer, 'No.' We're trying to surmount this. We're calling ourselves a jazz band and not pretending we're anything else. The band has great musicianship and proves it by taking any kind of song and giving it a jazz treatment. The band plays 'Up, Up and Away' and 'Mrs. Robinson' with just as much jazz feeling as it plays 'Panama' and 'Bugle Call Rag.'

"The greatest tribute that critics, newsmen and anyone else seems to be paying rock musicians these days is that they're jazz influenced. I'm glad they are, but if you really want to hear jazz music as it should be played, you don't hire rock musicians, well-intentioned though they may be. You hire jazz musicians. Our intent is to create as much of a demand for jazz and jazz musicians as is possible."

## THE BAND

(Continued from page thirteen)

observes the fact that it took them many years of playing together to get that relaxed.

Consider The Band: four of them — Robbie Robertson, guitar; Richard Manuel, piano; Rick Danko, bass; and Garth Hudson, organ — are from Canada. Levon Helm, the drummer, is from Arkansas. They spent their time listening to rockabilly, that early and first cousin of rock and roll, and ultimately wound up as the backup band for a long-standing rockabilly pioneer, Ronnie Hawkins. Ronnie Hawkins and The Hawks stayed together for four or five years, playing nearly every saloon from Texas to Toronto, their birthplace and headquarters.

They began drifting apart from Hawkins in 1965, and were playing at a club in New Jersey when Dylan heard about them and asked them to join him. They were with him one year, through a whirlwind round-the-world tour that left them all exhausted. They moved to Woodstock to live near him following his 1966 motorcycle accident. It was there they wrote most of the songs they now play, and came into their own as composers-performers. *Big Pink* was released in July, 1968, and The Band went on the road again in the spring of 1969. Slightly shaky from their absence from the concert hall when they began last year, by their Madison Square Garden appearance of Christmas week, 1969, they were driving their songs forward with strength and imagination. Incidentally, The Band's rise to prominence

is dragging Ronnie Hawkins out of a fairly prosperous but nonetheless obscure life in Toronto. He recorded a sparkling rock-country album for Atlantic Records, and now is eyeing big business again.

The Band's business is essentially rockabilly: hillbilly music and rock. This happy music is receiving much attention lately, largely because it is nostalgic and telling of family-oriented, non-political, un-neurotic concerns. It also is fun to play, and the people who play it to a man do so for fun and not because it is a part of some obscure mental struggle. Though one of The Band's foremost qualities is an ability to take pastoral scenes and use them to evoke sad recollection of more pleasant times, essentially their sound is happy guitar pickin.' Since their arrival, several other forces have re-emerged as rockabilly hollerers. The Rolling Stones, of all people, on their album, *Let It Bleed*, devote much time and effort to this southern blend; Ronnie Hawkins, mentioned before, does it well; and Carl Perkins, a rockabilly founder (major influence on Presley and writer of such Beatle-recorded songs as "Matchbox," "Honey Don't," "Everybody's Trying to be My Baby," not to mention "Blue Suede Shoes") took time out from being a member of The Johnny Cash Show to record an often-brilliant rockabilly album with Kentucky group NRBQ. Clearly, the wind is blowing down off the mountains, and from where I sit it smells fresh and clean.

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Someone you know needs U.S.O.



Morley Thompson, Vice-President of the Hammond Piano Company and President of Piano Manufacturers' Association, and Gil Rogers are admitted.

Mr. Thompson requests the assistance of the Federation in their program to get an increase in tariffs on piano imports.

Discussion is held, after which the delegation is excused.

General Counsel makes a report on the legal cases about which the Federation was and is concerned.

Lengthy discussion is held re establishment of a strike fund applying to musicians who play symphony, opera and ballet engagements.

On motion made and passed, it is decided that the subject matter be referred to a sub-committee of the Board for the purpose of drafting a strike fund resolution for presentation to the next Convention. The report of the sub-committee to be submitted to the full Executive Board.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:20 P. M.

Holiday Inn  
Palm Beach, Florida  
February 3, 1970

President Kenin calls the session to order at 3:00 P. M.

All members present.

Also present: James Petrillo, President Emeritus; William Harris, Vice-President Emeritus; George Clancy, Treasurer Emeritus.

On motion made and passed, it is decided that Vice-President Wood be authorized to negotiate for Teleclips made in Canada.

On motion made and passed, it is decided that Vice President Wood be authorized to negotiate a new agreement with CBC.

On motion made and passed, it is decided that Vice President Wood be authorized to make necessary changes in the A. F. of M. membership application form used in Canada so that it complies with Canadian law.

A request is received from the San Jacinto Building and Garage, Houston, Texas, asking that we negotiate a \$6,750,000.00 loan to them.

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

On motion made and passed, it is decided that a check in the amount of \$5,893.40 be paid to the estate of "Whoopee" John Wilfahrt pending acquiring complete release.

The Board considers the following cases:

Case No. 2328, 1969-70: Appeal of member Darny Hope of Local 16, Newark, N. J., from an action of that local's Executive Board in ruling that his protest of the recent election was not valid.

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

Case No. 1362, 1969-70: Charges preferred by member Louis A. Chacher of Local 627, Kansas City, Mo., against member Richard J. Smith, President of Local 627 for alleged violation of Local and A. F. of M. By-laws, as described in the specification of the facts.

On motion made and passed, it is decided that this case be referred to a sub-committee appointed by the President.

Case No. 47, 1969-70: Appeal of member Ruben Guevara of Local 76, Seattle, Wash., from an action of that local in rendering judgment against him in the sum of \$1,101.00 in favor of member Albert Marin.

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

Consideration is given to the request of Local 134, Jamestown, N. Y., concerning possible presentation of two resolutions to the next AFM convention concerning symphony orchestras.

On motion made and passed, it is decided that the matter be referred to the Symphony Department of the President's office, with

the suggestion that the Department bring back a recommendation to the International Executive Board during this mid-winter meeting.

A request is received from the North American Band Masters Association that the AFM contribute to the Israel Tour of the All American High School Band.

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

A report is received on the many commendations and citations sent to Ham Radio Station K8QAX for the numerous phone calls made thereon on behalf of the A. F. of M., to servicemen throughout the world during the Christmas Season.

A communication is received from P. S. Cooke, Atlanta, Ga., thanking the Federation for the Life Membership card presented to him by the Federation.

An agreement of merger of Local 186, Waterbury, Conn., and Local 445, Naugatuck, Conn., is received and on motion made and passed, it is decided that the agreement of merger be approved.

President Kenin reports on the progress to date of the Federation's program of "Young Sounds of Music."

Other matters of interest to the Federation are discussed.

The session adjourns at 5:10 P. M.

Holiday Inn  
Palm Beach, Florida  
February 4, 1970

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

All members present.

Also present: James Petrillo, President Emeritus; William Harris, Vice-President Emeritus and George Clancy, Treasurer Emeritus.

The International Representatives of the Federation are admitted and participate in a discussion concerning the advisability of not permitting members of local union boards to be licensed booking agents with the Federation.

Further discussion is held with the International Representatives concerning the Federation's "Young Sounds" Program.

Consideration is given to the alleged inactivities of Local 322, Red Bluff, Calif., and a report on this matter is given by International Representative Jerry Zilbert, as well as International Representative Mike Werner and Assistant to the President Larry McDonell.

The International Representatives are excused.

On motion made and passed, it is decided that Local 322, Red Bluff, Calif., be ordered to show cause why their charter should not be revoked.

Executive Officer Victor Fuentealba reports on the hearing he held in connection with Case No. 88, 1969-70.

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

Consideration is given to the advisability of amending the AFM Retirement Plan to provide its members with some protection against the increase in the cost of living.

On motion made and passed, it is decided to refer this matter to the special meeting of the International Executive Board which is scheduled to take place on April 9 and 10, 1970.

A telegram is received from Fred Fulford, Secretary-Treasurer of the United Furniture Workers, AFL-CIO, requesting the support of the Federation in contacting the White House in getting an increase in tariffs on piano imports.

On motion made and passed, it is decided to concur with the request.

On motion made and passed, it is decided that the Secretary-

Treasurer be authorized and empowered to cast a decisive ballot in connection with International Executive Board decisions in "T-Cases" which are all default cases.

Secretary-Treasurer Ballard makes a financial report.

On motion made and passed, it is decided to approve the following financial transactions made from January 31, 1969 to January 25, 1970:

Item No.	Date	Purchased Redeemed Or Sold	Principal Amount	Description	Rate	Maturity	Bot At	Red. Or Sold At	Cost or Amount Rec'd	Fund
1	3-31-69	S	\$100,000	Natural Gas Pipeline	6%	6-1-87		Par	\$100,000	I.M.
2	3-31-69	P	100,000	Natural Gas Pipeline	6%	6-1-87	Par		100,000	Gen
3	3-31-69	S	50,000	Texas Gas Trans.	6½%	6-1-87		Par	50,000	I.M.
4	3-31-69	P	50,000	Texas Gas Trans.	6½%	6-1-87	Par		50,000	Gen
5	3-31-69	S	50,000	Fed. Natl. Mtge. Ass'n	6.4%	12-11-87		Par	50,000	I.M.
6	3-31-69	P	50,000	Fed. Natl. Mtge. Ass'n	6.4%	12-11-87	Par		50,000	Gen
7	4-1-69	R	100,000	Fed. Natl. Mtge. Ass'n	5½%	4-1-69		Par	100,000	T.D.
8	5-26-69	R	200,000	Fed. Home Loan Banks	6%	5-26-69		Par	200,000	Gen
9	7-1-69	R	25,000	Household Finance	6%	7-1-69		Par	25,000	Gen
10	7-1-69	R	75,000	Household Finance	6%	7-1-69		Par	75,000	I.M.
11	7-1-69	R	10,000	Household Finance	6%	7-1-69		Par	10,000	T.D.
12	7-1-69	R	15,000	Household Finance	6%	7-1-69		Par	15,000	L.P.
13	7-3-69	P	250,000	Fed. Land Banks	8.15%	7-20-71	Par		250,000	Gen
14	7-3-69	P	150,000	Fed. Land Banks	8.15%	7-20-71	Par		150,000	T.D.
15	7-3-69	P	100,000	Fed. Land Banks	8.15%	7-20-71	Par		100,000	I.M.
16	8-13-69	P	175,000	Metropolitan Edison	8½%	8-1-99	101.413		177,472.75	T.D.
17	8-13-69	P	25,000	Metropolitan Edison	8½%	8-1-99	101.413		25,353.25	L.P.
18	10-1-69	R	80,000	Prov. of Manitoba	4%	10-1-69			80,000	Gen
19	11-20-69	P	35,000	Municipality of Metro. Toronto	8¾%	11-1-73	99.67		34,984.50	Gen
20	1-1-70	R	100,000	Associates Investment	6%	1-1-70			100,000	T.D.
21	1-6-70	P	100,000	Fed. Intrmed. Credit Banks	8.80	10-1-70	100 4/32		100,125	T.D.

Consideration is given to the following Resolution No. 40 which was referred to the International Executive Board by the 1969 Convention.

#### RESOLUTION No. 40

WHEREAS, It has become commonplace for traveling members, particularly leaders of combos and single performers, to continue their performances of traveling engagements for extended periods of time after they have been suspended by their home locals or by the Federation for non-payment of traveling dues and/or work dues equivalent, and

WHEREAS, The Federation has determined that, because of Federal law or for some other unspecified reason, a local cannot collect traveling dues and/or work dues equivalent from such a member during the time that his membership was suspended, and

WHEREAS, It has thus become financially advantageous for such members to prolong the duration of their suspension indefinitely in order to evade the payment of traveling dues, and work dues equivalent, and

WHEREAS, The Federation has the authority to impose an International Initiation Fee as a requirement for the reinstatement of such member while the various locals wherein the suspended member may have performed are deprived of an otherwise valid claim for the payment of traveling dues and work dues equivalent, and

WHEREAS, In the era of the 10% traveling surcharge, a traveling member having been terminated for non-payment of the surcharge was held accountable upon reinstatement for the payment of the surcharge on all of the traveling engagements performed during the period of his suspension, now, therefore,

BE IT RESOLVED, That, if not prohibited by Federal law, a claim filed by a local against a suspended traveling member for traveling dues and/or work dues equivalent payable on engagements performed by the member while suspended shall be acceptable by the Federation and payable by the member, if valid, as a requirement for his reinstatement, and

BE IT FURTHER RESOLVED, That, if the aforementioned payments are prohibited by Federal law, a fine payable to the local filing such a claim, be imposed by the Federation upon the suspended member as a requirement for his reinstatement, said fine to be in

addition to the International Initiation Fee imposed by the Federation or incorporated as a part of same.

On motion made and passed, it is decided to not approve the Resolution. (Tomei opposed.)

Other matters of interest to the Federation are discussed.

The session adjourns at 6:15 P. M.

Holiday Inn  
Palm Beach, Florida  
February 5, 1970

President Kenin calls the session to order at 4:00 P. M.

All members present.

Also present: James Petrillo, President Emeritus; William Harris, Vice-President Emeritus and George Clancy, Treasurer Emeritus.

President Kenin reports that it is not possible to get sufficient hotel commitments in Portland, Ore., so that we cannot have our 1971 Convention there.

On motion made and passed it is decided that the 1971 Convention be held in Minneapolis, Minn.

Further consideration is given to the request of Local 134, Jamestown, N. Y., pertaining to their Chautauqua Symphony Season.

On motion made and passed, it is decided that the matter be laid over to the special meeting of the International Executive Board on April 9 and 10, 1970, for further study.

Further consideration is given to the matter of increasing the Federation's share of contribution to the AFM Retirement Plan in order to allow a cost of living increase to those receiving retirement checks.

On motion made and passed, it is decided to approve an increase of 3.8% in the Federation's contribution as to provide for cost of living increase for retirees, effective immediately.

On motion made and passed, it is decided not to concur with the request previously considered by the Board to prohibit members of local union boards from holding booking license agreements with the Federation.

Discussion is held re the period of time booking agents may continue to receive commission.

On motion made and passed, it is decided the matter be laid over for further consideration at the special meeting of the International Executive Board on April 9 and 10, 1970.

Consideration is given to the request of Local 48, Elgin, Ill., for re-examination of their objection to the decision of the Sub-Committee on Jurisdiction and the International Executive Board concerning their controversy with Local 10-208, Chicago, Ill., regarding jurisdiction.

On motion made and passed, it is decided to re-affirm the previous actions of the Sub-Committee and the Board.

Consideration is given to Resolution No. 33 referred to the International Executive Board by the 1969 Convention.

#### RESOLUTION No. 33

WHEREAS, Article 22, Section 1 defines the term "symphony orchestras"—"not less than 60 players"—"not less than 15 concerts", etc., and

WHEREAS, This term "symphony orchestras" entails approx-

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2	3-31-69	P	100,000	Natural Gas Pipeline	6%	6-1-87	Par		100,000	Gen
3	3-31-69	S	50,000	Texas Gas Trans.	6½%	6-1-87		Par	50,000	I.M.
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5	3-31-69	S	50,000	Fed. Natl. Mtge. Ass'n	6.4%	12-11-87		Par	50,000	I.M.
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10	7-1-69	R	75,000	Household Finance	6%	7-1-69		Par	75,000	I.M.
11	7-1-69	R	10,000	Household Finance	6%	7-1-69		Par	10,000	T.D.
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17	8-13-69	P	25,000	Metropolitan Edison	8½%	8-1-99	101.413		25,353.25	L.P.
18	10-1-69	R	80,000	Prov. of Manitoba	4%	10-1-69			80,000	Gen
19	11-20-69	P	35,000	Municipality of Metro. Toronto	8¾%	11-1-73	99.67		34,984.50	Gen
20	1-1-70	R	100,000	Associates Investment	6%	1-1-70			100,000	T.D.
21	1-6-70	P	100,000	Fed. Intrmed. Credit Banks	8.80	10-1-70	100 4/32		100,125	T.D.

imately twenty such organizations in this country, and

WHEREAS, Many states and cities now have chartered symphony orchestras not performing 15 subscription series concerts, and

WHEREAS, Many of these symphony orchestras play outside their local jurisdiction for school and civic concerts with a less amount of men as listed in Article 22, Section 1, and because of this discrepancy are subject to filing contracts, engagement reports, and paying "work dues", therefore,

BE IT RESOLVED, That the International Executive Board make a complete study of this matter and revise the By-laws to give these chartered symphony orchestras the same privileges as the orchestras who qualify under Article 22, Section 1.

On motion made and passed, it is decided to lay this matter over to the special meeting of the International Executive Board on April 9 and 10, 1970.

A request is received from ex-Governor Richard Hughes of New Jersey, for a contribution to the John J. Grogan Memorial.

On motion made and passed, it is decided to make a contribution of \$1,000.00 on behalf of the New Jersey locals.

A request is received from the National Association of Jazz Educators that the Federation participate in their program as a Patron member, the cost of which is \$500.00 annually.

On motion made and passed, it is decided to concur with the request.

A request is received from Pablo Casals on behalf of the Spanish Refugee Aid, Inc., for financial assistance.

On motion made and passed, it is decided to contribute \$1,000.00.

Consideration is given to the advisability of presenting a recommendation to the Convention, amending Article 13, Section 22 of the A. F. of M. By-laws, by increasing the amount of penalty imposed on members who issue N.G. checks in payment of their union obligations.

It is decided to lay the matter over to the next meeting of the Board.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 6:00 P. M.

# PARKY'S COMEDY

## GET 450 PROFESSIONAL BITS

You'll go over big with NEW special comedy material. Lead-ins to songs. Be funny & make money! Have a great show. Get 450 laughs: Funny intros, band and duo bits, wild announcements, music & audience bits, parodies, monologs, etc. Money back if not great. A BIG FOLIO. "Mike Quickies" — \$4. SPARKY DESDUNES, Box 144, N.Y., N.Y. 10022.

**SUMMER**, 28, experienced with shows, eddings, summer stock and as a club date. Full set, good appearance, own transportation. Seeks New York City area single engagements. Phone: 212-567-9998.

**JAZZ ARTIST**, available immediately for rock, commercial, jazz group or as a duo organist. Road experience, complete set, transportation. Musician, 3719 Honeybrook, Dayton, Ohio 45415. Phone: 513-890-4037.

**ENTERTAINING MUSICAL DUO or TRIO**, men for steady or weekend work. Piano, drums and electric bass, plus vocals. Bob Ellis, Driggs Ave., Brooklyn, N.Y. 11222. Phone: EV 3-3779.

**MALE DRUMMER**, extensive TV, radio and recording experience throughout Europe. Works work, preferably in recording. Musician, 1, Overstrand Mansions, Prince of Wales Dr., London, S. W. 11, England.

**MALE VOCALIST**, mature, good voice, cocktail drums, wishes to join pianist or group in 300 mile radius of Detroit. TV, lounge, and club experience. Please, 165 Colorado, Detroit, Mich. Phone: 313-956-8506.

**PIANIST**, 20, draft free, recording experience, arranging-composing, some back-up singing. Would like to work with an artist, will consider anything. Musician, 66 Concord Sharon, Pa. 16146.

**PIANIST**, 23, have played professionally even years. To play in or near New York. Les Paul and twin amp. Play jazz, pop, blues, etc. Bob Horak, 2253 W. Algonquin, Shreveport, La. 71107.

**PIANIST**, 25, well qualified as soloist, rhythm guitar, or bassist. Play all styles, but prefer modern rock, or standards. Willing to relocate. Guitarist, 14214 Eastview Dr., Fenton, Mo. Phone 313-629-5751.

**PIANIST-ORGANIST-PIANIST**, available for Monday morning services in Manhattan. Available for rehearsals with singers. Danny Carr, 215 E. 29th St., New York, N.Y. 10016. Phone: LE 2-2529.

**INTERNATIONAL VIOLINIST**, from Vienna, 30 years experience in classical, Continental, symphony and dance. Will accept engagement for summer resort. Speak five languages. Emil Koller, 212-426-5426, New York, N.Y.

**MUSIC INSTRUCTOR**, noted teacher, composer, former accepting students on all instruments. Metropolitan N.J. area. Emile De Marco, 201-865-3362 or 864-4073.

**AD GUITARIST**, 22, seeking established hard rock-blues group in New York City area. Draft. Richie Fass, 2256 Batchelder St., Brooklyn, N.Y. 11229. Phone: 212-NI 8-7140.

**AD GUITARIST**, 23, sings lead and harmony, draft exempt, equipment and transportation. Prefer rock or soul in the Chicago area. Terry, 375-2089, Chicago, Ill.

**SAXOPHONIST**, experienced on sax, piano, and drums for weekends in New York area. No. Phone: ME 5-5820.

**PIANIST**, plays six instruments at one time: organ, clavinet, bass, drums, celeste, and piano. Large international repertoire good for living. Desire hotels or lounges. Organist, 7910 Ave., North Hollywood, Calif. 91605.

**PIANIST**, 23, own Hammond X-77, draft free, looking for work in Southwest or Northeast. Experienced, read, fake, or sheet music. Would prefer restaurant and night club work. Walter Roberts Jr., 8200 Colebrook Rd., Richmond, Va. 7. Phone: 703-266-8170.

**PIANIST-ARRANGER**, have two organs (Subbransen Rialto and Farfisa Professional) truck to haul all stage equipment. Can play all types of music. Looking for show or dance. P. W. Bowen, Box 206, Montague, Calif. Phone: 916-459-3247.

**PIANIST-PIANIST**, own Hammond B-3, Leslie, desires Atlantic shore booking for summer season. Jack Spiker, 249 S. Millvale, Pittsburgh, Pa. 15224. Phone: 661-8347.

**PIANIST-PIANIST**, 20 years old, experienced pianist, for restaurant, lounge, or single engagements in Chicago area. Have my own car with reverb and Leslie, or will play yours. Mellander, 110 George St., Wheaton, Ill. Phone: 312-668-6337.

**PIANIST-PIANIST-ARRANGER**, doubles on sax and trumpet, read, fake, sing harmony parts, single, draft free and will work where. Have portable organ and Leslie, electric piano equipment. John Kelso, 108 Whipple, Glen Burnie, Md. 21061. Phone: 310-766-1100, call person-to-person.

**PIANIST**, plays all styles, mature, wide experience, travel anywhere, available immediately. Solo or with combo. Pianist, Box 1562, Natur, Georgia 30031.

**PIANIST**, prefer South or South West location only. Commercial, read and fake. Looking for contacts. Dick Alexander, 3936 Oakland Dr., Jackson, Miss. 39206. Phone: 366-2254.

**PIANIST**, experienced, read, fake, shows, pop, latin, rock, seeking Catskill summer resort. Musician, 965 Washington Ave., Plainfield, N.Y. 11803.

**PIANIST (with electric piano)**, Berklee School graduate, lounge and club date experience. Available locally on weekends. Art Zimmerman, 100 Dr., Jericho, N.Y. 11753. Phone: 516-433-1111.

**PIANIST**, reliable, congenial, long experience in commercial society, dance, show, concert, quick sight reader, fake, good phrasing, taste and "lift." Seek first class resort. Willie Marks, 922 East 15th St., Brooklyn, N.Y. 11230. Phone: 212-377-3167.

**PIANIST - COMPOSER - ARRANGER - BAND LEADER**, 38, good appearance, can sing. Have own four piece combo in same spot three years. Want to promote original rock and locate elsewhere. Pianist. 678 Moreley Ave., Akron, Ohio 44320. Phone: 836-2447.

**PIANIST-ORGANIST**, good memory, and repertoire, commercial. Desires higher type location. Nice appearance and good wardrobe. Musician, 2617 Florida St., Mobile, Ala. 36606.

**PIANIST-Organist**, vocals, rock and society. Just finished season at Kenya Club, Palm Beach. Must have six or seven nights per week. Carmen E. Opdyke, P. O. Box 211, Milford, N.J. 08848. Phone: 201-995-4339.

**PIANIST-SINGER**, classical background, name experience, jazz, rock, fake anything. Minimum salary \$200.00 per week. Musician, 7605 De Mar Rd., Cincinnati, Ohio. 561-5225.

**SEVEN PIECE COMMERCIAL ORCHESTRA**, playing jazz, rock, soul, desires single engagements within 200 miles of Indianapolis. La Von Kemp Orchestra, 3140 N. Arsenal Ave., Indianapolis, Ind. 46218. Phone: 925-0732.

**SINGER-GUITARIST**, female, excellent singer, eight languages, pop, musical comedy, folk, classics. Desires summer work: resident, single dates, or weekends, one-woman shows, floor shows, children's shows. Ruth Cole Siliu, 8616 Hull Dr., Philadelphia, Pa. 19118. Phone: 215-Vernon 6-4126.

**TENOR SAXOPHONIST**, 29, read, fake, commercial, looking for club work in and around New York City and Long Island. Richard Flanagan, 516-538-0526.

**TENOR SAXOPHONIST**, 24, alto, clarinet, experienced in Catskills, lounges, club dates and big bands. Can play jazz, tunes, read, fake, and will travel. Ken Sulzbacker, 3728 Lyme Ave., Brooklyn, N.Y. 11224. 212-ES 3-1535.

**TENOR SAXOPHONIST**, 39, alto, clarinet, flute, read, fake, good tone, dependable, and neat appearing. Looking for resort work in lounges, and clubs. Will work full or part time. Tommy Carr, 822-2560, Bronx, N.Y.

**TOM BUTLER**, pianist-singer, formerly ten months at Longchamps' Steak Joint, formerly two years at Charles French Restaurant, four months at One Fifth Avenue Hotel. CO 5-2662, New York, N.Y.

**TRUMPETER**, 24, experienced, will travel. Good for big band. Musician, 131 Prospect Ave., Irvington, N. J. Phone 201-375-1810.

**VIOLINIST**, B.S., M.M., symphony, chamber music, recitals, elementary through college level teaching experience. Seeking Fall position that will best utilize training and background. P. O. Box 118, Emporia, Kan. 66801.

**VIOLINIST-CONDUCTOR**, with M. A. degree plus 30, and many years experience in opera, musicale and symphony seeks college teaching post. Box 40, International Musician, 220 Mt. Pleasant Ave., Newark, N.J. 07104.

**VIOLINIST**, extensive symphony, chamber music, solo background. Teaching experience on all levels; private and class strings, piano, history, music appreciation and other courses. Doctorate partially completed. Desires teaching and performing. Will from New York City. Phone: 212-877-4958, New York, N. Y.

**WANTED TO BUY**

**ARRANGEMENTS**, big band themes, separate or medleys. Send list and prices. Will not sell. My use only. Bob Kaye, 37 Florence St., West Hartford, Conn. Phone: 203-236-4825.

**BACH BASS TROMBONE**, model 50-B. Prefer one manufactured when Bach was located in Mt. Vernon, N.Y. David Goldenson, 10500 Rockville Pike, Rockville, Md. 20852. 301-493-6989.

**BANJO**, plectrum No. 9 B & D. W. W. Schmitt, Detroit, Michigan. Phone: 313-TU 5-9455 (call collect).

**BRASS and WOODWIND INSTRUMENTS**, old, experimental, antique, unusual (early rotary valves, etc.), in any condition. W. Gibbon, 54 Highland Ave., Greenfield, Mass. 01301.

**CORDOVOX, SANVOX, ELECTRO-VOX, DUO-VOX or ACCORGAN** with all necessary attachments. State condition, age, quality, price and all details and information to: Musician, C/O 1254 Dayton St., Camden, N. J. 08104.

**FLUTE**, Bonneville French model, C foot. Describe condition and give price. Catherine Smith, Dept. of Music, University of Nevada, Reno, Nev. 89503.

**INSTRUMENTS**, guitars, electric basses, amps, electric pianos, and organs. Gibson, Fender, or any name brand. State lowest price and what it cost new. M. D. Allen, Box 546, Vine Grove, Ky. 40157.

**INSTRUMENTS**, set of chimes; any older Conn or Selmer saxophones (especially gold plated ones); any antique, odd, experimental instruments; unusual sound effects. Dick Hurlburt, 27 West St., Greenfield, Mass. 01301.

**TYMPANI**, Leedy 28" and 25" with post. Must be by original company. Albert T. Pollick, 190 Craig Ave., Freeport, N.Y. 11520. Phone: 516-MA 3-8038.

**TROMBONE INSTRUCTION BOOK**, "Thorough Method for Slide Trombone," Part Two, by Thomas H. King. Neil J. Wilson, 1540 Plummer St., Oshkosh, Wis. 54901.

**VIOLA DA GAMBA**, six-stringed instrument by old or modern maker. Interested in any size—bass, tenor or treble. Ben Harms, 628 West End Avenue, New York, N.Y. 10024.

**XYLOPHONE or MARIMBA**, 3 1/2 octaves or more. Any make. State condition, quality, price, and other pertinent information to: Lyle Vette, 28 Ondaroa Parkway, Highland Falls, N.Y. 10928.

## CANADIAN OPERA TOURING COMPANY

**JOHN FENWICK**  
Music Director and Conductor

is accepting applications for the  
**1970-71 TOURING SEASON**  
(19 to 21 weeks,  
November to April)  
**Openings for All Strings  
and Some Winds**

Qualified applicants should write with full details of experience to:  
**David Grainger, Personnel Manager**  
**CANADIAN OPERA COMPANY**  
Suite 517, 129 Adelaide St. W.  
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## New York City Opera

announces the following vacancies in its orchestra:

**Assistant Concertmaster**  
**Cello**  
**First Oboe**

Address inquiries to Mr. Secondo Proto, Orchestra Contractor, New York City Opera, New York State Theater, Lincoln Center Plaza, New York, N. Y. 10023.

## ATLANTIC SYMPHONY ORCHESTRA

**VACANCIES: First Violins, Viola, Cello, Second Horn, Third Horn, Principal Trumpet, and Percussion.**  
Applicants should respond to: Atlantic Symphony Orchestra, P. O. Box 551, Halifax, N. S., Canada.

## Lakeside, Ohio, Summer Symphony

**William Penny Hacker**  
Musical Director  
**August 10-September 6, 1970**  
Ideal summer conditions. Room plus modest stipend. Openings in ALL SECTIONS. Apply to: Musical Director, 316 Second Ave., New York, N. Y. 10003. Phone: 212-GR 5-3135.

## SAVANNAH SYMPHONY

Immediate openings—all strings. Other openings—woodwind section (Tape or personal audition required)  
**RONALD STOFFEL, Conductor**  
Contact: Personnel Manager, Post Office Box 726, Savannah, Georgia 31402.

## DAYTON PHILHARMONIC ORCHESTRA

Has a violin opening (leader of second violin section) in conjunction with a university position for the Fall of 1970. Please contact: **Paul Katz, Conductor**, 1710 Academy Place, Dayton, Ohio 45406.

## HELP WANTED

**AGENT**, for duo (electric guitar and electric mandolin, uke, vocals). Available for weekends. Eddy, 646-3446, Brooklyn, N.Y. Call evenings.

**BANDS**, rock and soul units are needed for Midwest bookings. Immediate openings for groups of all sizes who are cooperative and talented. Prefer units with short or moderate hair and uniform dress. Send recent photos, publicity and past engagements to: Chuck Irvin, Artists Corporation of America, 2421 North Mayfair Plaza, Milwaukee, Wis. 53226.

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**Boston Symphony Orchestra**  
**Symphony Hall, Boston, Massachusetts 02115**  
Telephone: (617) 266-0537  
From June 29 on, please call (413) 637-1600

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