International



Official Journal of the American Federation of Musicians of the United States and Canada 12

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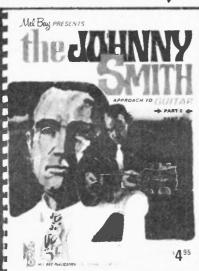
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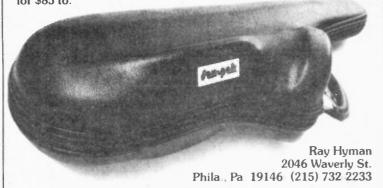
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Still Fiddlin' Around, by John Fix

Nashville News, by Bill Littleton New Booking Agent Agreements Issued by the A. F. of M.

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articles on things all musicians should know.)

Many musicians, we're sorry to say, even those who are knowledgeable union members, have had problems stemming from employers breaching their contracts, paying them with checks that bounced, or perhaps demanding the rendering of services not called for in the

As a Federation member you will want to know the proper way to press your cause, so that your union can render you the maximum amount of help.

A local musician performing a local engagement should immediately notify the local union of the A. F. of M. of any problems relating to compliance with the terms of the A. F. of M. contract. Local officials should also be notified if a tract is attached.

(Number nine in a series of | member playing a local job receives a dishonored check. The check should be turned over to local officials, together with the

Musicians playing travelling engagements should file all claims except bad checks through the office of the Federation's International Secretary-Treasurer (220 Mt. Pleasant Avenue, Newark, New Jersey 07104). Travelling musicians who receive dishonored checks should file those, with their claims, with the President's office (641 Lexington Avenue, New York, New York

We hope you don't ever have to file a claim, but if you do (whether it's with the local Union, the office of the Secretary-Treasurer or the office of the President) be sure that a copy contract. Local officials of your properly executed con-

Paper Shortage Affects The "International Musician"

orced the International Muician to temporarily alter its age size. At press time there as no indication when the sitation would return to normal.

Among the published reasons or the paper shortage are the nti-pollution laws passed in 969 which forced a number of nills to shut down because it vas no longer profitable to op-rate under government reg-has been imposed on many American publications.

The paper shortage has ulations; paper manufacturers are exporting their products at a higher profit; many mills now insist on a buyer accepting 100 per cent of an order rather than warehousing it as was common in the past; some grades of paper are being eliminated; and a number of mills are currently on strike.

Thus a rationing of newsprint

NOTICE TO ALL AFM LOCAL OFFICERS

August 10, 1973

Dear Sir and Brother:

During our recent AFM Phonograph Record Labor Agreement negotiations, the subject of a new electronic device known as the "MELLOTRON" was discussed extensively by the sub-committee of the International Executive Board with local and player representatives participating in the meetings.

This electronic device utilizes pre-recorded instrumental tapes to reproduce the sound of several instruments and it is our belief it can be used to replace job opportunities available to our members in the record, television, commercial announcement and film industries. For this reason, following the discussions, the International Executive Board took the fol-

No member of the American Federation of Musicians shall perform musical services using the Mellotron, when such services are rendered in an area covered by a Federation National Agreement, except where permission is obtained from the AFM President's Office.

It is requested that your local union notify its members of this International Executive Board decision.

> Fraternally yours, Hal C. Davis President

ATTENTION ALL MEMBERS

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

RESOLUTION NO. 10 WHICH CONTAINED SEVERAL AS YET UNPROVEN ALLEGATIONS AND INSINUATIONS WAS THOROUGHLY DISCUSSED DURING OUR 1971 CONVENTION AND REFERRED BY THE CONVENTION TO MY OFFICE.

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

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

ALL LEGITIMATE COMPLAINTS WILL BE THOROUGHLY INVESTIGATED.

HALC, DAVIS, PRESIDENT

Musicians Approve Significant Phonograph Record Agreement

cians President Hal Davis announced approval by affected members of the A. F. of M. of a twenty-seven-month contract between the 320,000 member union and the phonograph record industry. Tentative agreement between negotiators for the industry and the Federation was announced on July 23, after which those A. F. of M. members who earned \$1,000 or more from recording during the calendar year 1972 were polled by secret ballot. The result of the mail ballot was 907 in favor of acceptance, 156 opposed. Union negotiators had recommended acceptance of the pact, which is retroactive to August 1, 1973.

Davis noted that "In the symphonic field, an area where during the past several years we have been experiencing sharp decreases in employment opportunities, agreement was reached on not only a substantial wage increase, but also on the availability of a four-hour session and on a reduction in the amount of product that can be taken from a session. It is our firm hope," he said, "and this is shared by symphonic players and by management representatives attending the negotiations, that these changes will result in increased recording activity for U.S. and Canadian symphonic players."

Davis noted that in the area of non-symphonic recordings, 'we successfully obtained scale increases which in our judgment will not only benefit our players financially but will not dilute the number of job opportunities currently available to musicians working in this industry.

He said that a most significant agreement was reached to clarify the language of the Special Payments and Music Performance Trust Funds, dealing with employer contributions to



Federation negotiators and local and player representatives held several meetings prior to beginning of Phonograph Record negotiations. Federation proposals to management were based on suggestions made, and meetings participated in, by representatives from locals in virtually all major recording centers throughout the U.S. and Canada, including Los Angeles, New York, Nashville, Chicago, Toronto, Montreal, Memphis, Birmingham, Puerto Rico, Atlanta and Boston, Representatives of ICSOM and of the Recording Musicians Advisory Committee also participated

Contract highlights include: Scale wages:

Non-symphonic: For a threehour session, \$95, going to \$100 effective September 15, 1974. (The old rate was \$90.) Special Session (1½ hours): \$63; rising to \$66 on September 15, 1974. (Old rate was \$60.) Special Canadian rate: \$79; \$83 in September of 1974. (Old rate, \$75.)

Symphonic: For three-hour session, \$101; going to \$106 on September 15, 1974. (Old rate was \$95.) Entirely new is provision for a four-hour session, which will pay \$134.67, and which will be increased to \$141.33 effective September 15, 1974. This will give employers greater flexibility in programing recording sessions and, it is hoped, enable more symphony orchestras in the U.S. and Canada to record.

Local Health and Welfare contribution has been raised to service. Because of the diffi-culty of many recording musicians qualifying for local so proud."

those funds. "This will elimi- | health and welfare programs, nate many disputes and ex- the union's effort in negotiapedite the flow of money to the tions was to achieve substantual increases so that many more members will be able to participate in these important local plans," Davis said.

Of particular importance to recording musicians, according to Davis, are provisions assuring more prompt and more accurate remittance of wage payments. These are reflected in stricter late payment penalties and also by advance notice of sessions.

Additional provisions governing cartage, rest periods, doubling, premium rates were among other improvements obtained.

Arrangers, orchestrators and copyists also won wage scale increases of 5 per cent (with an additional 5 per cent increase on September 15, 1974).

Davis expressed appreciation to the "local and player representatives who worked so diligently with our negotiators during these long and difficult \$3 (from \$2) for each original negotiations. Without their help we could not have made these improvements of which we are



By Leonard Feather

Everyone knows about Newport and Monterey; but in recent years a third annual jazz festival has made a growing impact and can now be considered the most prestigious event of its kind in Europe and one of the most important anywhere.

The scene is the lovely small town of Montreux, nestled between the Alps and Lac Leman, an hour's drive from Geneva along the north shore. After staying in New York for the

first five days of Newport's twentieth festival, I left in midconcert (during the all-star show at Louis Armstrong Stadium) and within an hour was already listening to Montreux music. This seeming impossibility was due to the fact that aboard the Swissair 747, one stereo channel kept a continuous flow of recorded sounds all of which were taped at Montreux during the past five years.

On arrival I was greeted by

Claude Nobs, the resourceful Montreux native who dreamed up the festival concept and presented the first one in 1967.

"At that time," he told me, "we used only one American group, Charles Lloyd's quartet. But starting the following year, American musicians and record companies expressed more and more interest in taking part. A session recorded here in a concert by Bill Evans won the NARAS Grammy Award in 1968 as best jazz album of the year. In 1969 'Swiss Movement,' by Eddie Harris and Les McCann, became an American best seller; in 1971 Gary Burton's 'Alone At Last' became Montreux's second Grammy award winner. By now the words, 'Recorded Live at Montreux,' on an album cover seem to help establish it solidly in acceptance and recognition, all over the world."

Since the Swiss festivities had commenced on the same night as Newport/New York, several events had taken place before my arrival, notably a "Blues Weekend" that brought together such veterans of the idiom as Sonny Terry and Brownie McGhee, Memphis Slim, and notably Albert King, whose performance so captivated the crowd that he stayed onstage for two hours delving into his seemingly endless blues repertoire. (I was able to see and hear part of this amazing tour de force when Nobs played i back on one of his videocassette machines.)

A "Jazz in Switzerland" nigh was followed by an evening o mainstream jazz, of special in terest in view of the presence of two Americans brought over for the occasion, guitarist Barney Kessel and pianist Teddy Wilson. The ageless French violin virtuoso Stephane Grappell also was on hand.

The meat of the fourteen-day festival was a series of four bigname-group marathons, for which various American record companies cooperated in sending over their artists. I was fortunate to be able to attendall of these special nights, the first of which was called "Cooking with Blue Note."

The concerts were held at the Convention Center, a room supposedly seating 1,500, though on most nights the population swelled far beyond that figure. Some 80 per cent of the audience, according to Nobs' estimate, was composed of collegeage youths who, being on vacation, did not have to worry about getting up in the morning. This factor in itself gives a unique flavor to Montreux, since there are long intermissions between acts (for changing of amplifiers, TV cameras, microphones etc.), as a result of which the shows ran until anywhere from 3:00 A.M. to 5:00 A.M. Patrons spent the long intermissions socializing in (Continued on page twenty-three)

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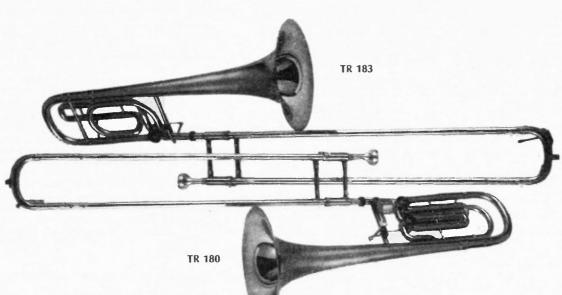
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JAZZ J ON THE MOVE

Inside and Outside the Cultural Establishment

By Nat Hentoff

For a long time, jazz was not "legitimate" enough to have a place in institutions of higher learning or to qualify for funding by the various high-culture groups that dispense government and foundation support for the nation's more creative citizenry. The times, however, are a-changing; and although jazz still doesn't get its share of places in the academy or its share of grants, things ain't what they used to be.

After giving only a paltry \$50,000 to jazz in 1971, the National Endowment for the Arts last year distributed \$246,925 to e shared among jazz musicians and composers as well s educational institutions inolved in jazz education. Conrete recognition — and no ecognition is more concrete han negotiable currency—was dso given to such community rganizations as the Black Arts ociety of Jackson, Mississippi, nd Young Audiences of Wisonsin.

State arts commissions otably that of New York State -are also beginning to ackowledge that jazz is as "serius" a music as contemporary lassical music. The concept, noreover, of subsidizing jazz roups to tour public schools is lso growing around the counry, and that in turn may lead o the creation of an even largr audience for jazz. It was an excellent move last year for he University of Wisconsin at Madison to have five days of Duke Ellington concerts, open ehearsals, master classes and workshops at that campus; but hink of the instructive impact of a week of Ellington at a big city's high schools — Duke playing and listening to student bands and talking to classes about Black history and culture. That day, I think, is com-

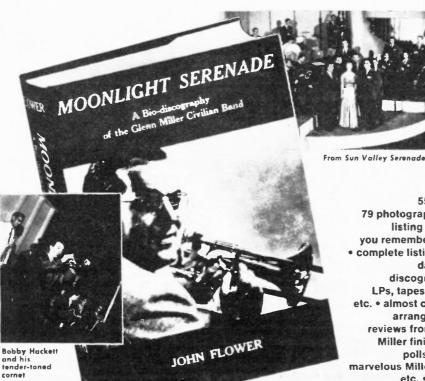
Similarly, while it is encouraging to see an increase in the number of jazz musicians in teaching positions at colleges and universities (Ken McIntyre at the State University of New York, Old Westbury; Cecil Taylor at Antioch; etc.), there is a great deal to be done toward bringing jazz musicians into the secondary school systems in the cities where the musicians live. Having this kind of economic security will enable many musicians to spend more time on composing and on rehearsal bands; but their presence — as teachers who have

world - will also have a stim- school youngsters concerning poses of the new \$1,000,000 ulating effect on widening the America's own classical music. Duke Ellington Fellowship Pro-

earned a reputation in the real | interest and understanding of | Significantly, one of the pur-

gram at Yale University is to help train musicians to work in the New Haven schools. And at Howard University in Washington, where Donald Byrd is chairman of the Department of Jazz Studies, a growing number of graduates from Byrd's program will be equipped to become jazz educators in secondary schools and in colleges. Byrd is also active in traveling to campuses of Black colleges throughout the country, helping these institutions set up

(Continued on page nineteen)





The August, 1938, band at Million Dollar Pier, Atlantic City

554 pages (plus 10 pages of helpful front matter and 79 photographs - most of them full-page size!) • chronological listing follows Glenn's career virtually day by day (to help you remember exactly when and where you heard and saw him) complete listing of all Miller recordings and radio broadcasts by date and location • complete personnels • complete discographical data, including all known issues (78s, 45s, LPs, tapes, transcriptions) all over the world, alternate takes, etc. • almost complete data on every song, including composers, arrangers, vocalists - even soloists • lavish excerpts and reviews from contemporary newspapers and magazines • how Miller finished in Down Beat polls, 1938-42...in Metronome polls, 1938-40 • complete song index — including those marvelous Miller medleys . complete index of singers, musicians, etc. • A SELECTION OF THE NOSTALGIA BOOK CLUB

From the Introduction by George T. Simon...

This book offers an amazing mass of factual data. That's obvious. What is less obvious, and what you don't realize until you're really into it, is the wonderful memories it evokes. For, even though this is primarily a Miller discography— a seemingly cold listing of what the band did, when and where—it serves as a great reminder of so many aspects of the band's career. That's why, when John Flower was showing me his manuscript, lept reacting with remarks like, "Oh I remember that night!" or "Hey, I never realized he was with the band at that time!" or "This is one arrangement I'd forgotten all about!"

John and his associates have given us

forgotten all about!"

John and his associates have given us a wonderful overview, impersonal perhaps, but doggedly detailed, of the music that enthralled so many millions of listeners for — come to think of it — not a terribly long time. They focus first on some intriguing portions of the band's early struggles, when just a few of us friends and maybe a couple of couples here and there were listening to guys like Fozola and his round-toned clarinet, or to Johnny Austin and his searing trumpet — or ogling Kathleen Lane with her gorgeous figure that housed her attractive vibrato. And then they zero in on the parts of Glenn's career that create the most nos-

talgia for the most people: those day-to-day and night-to-night activities, with their complete coverage of one-night stands, radio broadcasts, steady locations, theatre dates and, of course, recording sessions — so many of them shared by so many of you who will be looking through this book.

this book.

All of this reveals, in toto, the impressively large amount of playing and traveling that the Miller orchestra did in a relatively short time. But this book also reveals something just as impressive: John Flower's refreshing combination of devotion, accuracy and honesty. There's no bull here. When John isn't quite certain about some detail, either because the information is nowhere available, or because two bits of it turn out to be contradictory, he tells us so. Such diligence, coupled with such non-phoniness, are qualities of which Glenn himself would have approved very much indeed. But qualities of which Glenn himself would have approved very much indeed. But then, of course, Glenn would have been equally proud of, and impressed by, this entire work, and, I'm sure, would have had just as much fun perusing it and remembering and reliving all the details and highlights as undoubtedly you and so many other Miller enthusiasts are going to have. Glen Island Casino . . . "Chesterfield Time". . . Sun Valley Serenade — they all conjure up the magic name of Glenn Miller, and the memories come pouring out.

This book is first: the only book devoted to Glenn Miller and his music - in breathtaking detail. It traces the Miller band from its first scuffling days in the mid-30s through the triumphs of 1939-42 to the last show at the Central Theatre, Passaic, N. J., on September 27, 1942, when Miller, band and audience all broke down and cried. Ten days later, Miller joined the Army Air Force, thus ending the reign of the most popular orchestra of all time

Moonlight Serenade follows the band day by day, week in and week out. As a discography it is monumental, listing songs and personnels not only for Miller's recordings but for his broadcasts too. The book also follows the band in diary form back and forth across the land — from record-smashing dates like the Michigan Theatre to disasters like the Ritz Ballroom in Bridgeport (receipts: \$780)

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DANITA KERR A LADY OF MUSICAL ACHIEVEMENT By Leonard Feather

Anita Kerr's success as a conductor, vocal group leader and, most recently, composer of motion picture score music, is in no way related to the women's lib movement. Rather it is a natural outgrowth of a career objective on which she set her sights many years ago.

Granted, the field in which she is now active has been almost completely monopolized by men, yet this never seemed to be a deterrent; nor was she ever aware of having been confronted by overt sex prejudice.

Ms. Kerr can point to a list of achievements that might make many of her male confreres envious. For example, the series of albums with Rod McKuen, which she composed, arranged, conducted and coproduced for Warner Brothers, was last reported to have reached aggregate sales of over two million copies. On one of the albums she conducted a sixty-piece orchestra.

Other records for which she has written the charts, or on which her Anita Kerr Singers were featured, are estimated to have sold anywhere from 100,-000,000 to 200,000,000. Among these, the records she arranged for Al Hirt account for well over 10,000,000.

The Anita Kerr Singers, which she formed in the early 1950s, went on to enjoy a longevity equalled by few other vocal groups.

On a more material level, about four years ago Dot Records signed her to an exclusive \$1,000,000 contract calling for her company, Anita Kerr Enterprises, to produce nine albums, three with the Kerr Singers and six others of her own choosing.

Her baptism as a screenwriter took place a few months ago with the release of Limbo. This Mark Robson production was described by Ms. Kerr as "a three handkerchief picture . . . I cried all three times they ran it for me. Even the editor cried, and this was before I had added a note of music! It's about four wives whose husbands were prisoners of war in Vietnam. The story lent itself mainly to strings and horns, so I used a fairly traditional instrumentation.'

The preparation that led to this new success summit in the Kerr story began in Memphis. The daughter of Italian parents who owned a small neighborhood grocery store, Anita Kerr (nee Grilli) inherited perfect pitch from her mother and enjoyed a childhood surrounded by music in every genre, from operatic arias and Italian art songs to the swing recordings of Goodman and Shaw

At the age of twelve, by which time she had a background of eight years of classical piano training, Anita accompanied her mother on a local radio show. Two years later she organized a group of singers, the Grilli Sisters, who appeared regularly on Mrs. Grilli's radio series.

Not long after, Anita began tripling on piano, accordion and organ. Her interest extended to country and western music and, around the same time, to modern jazz; in fact, at one point she joined her saxophonist brother's bebop combo and played in clubs around town.

The first pivotal move in launching her adult life in mu-

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(Continued on page twenty-two)

for many years in Cleveland | audience. music circles. He is rated one of the finest "gypsy" violinists in existence, King Arthur's Court the business.

It's been a long time since the Singing Violins have been called upon to produce their ing Violins. Among these were ID cards in order to get a drink. They average out at slightly over sixty years of age. "Wheel-chair jockeys? Not us!" snorts
Max Brown. "To be sure we represent better than two and for violin music and good food, one-half centuries of musical and had little interest in anyknow-how and it has taken most of that time to get all the tunes we play under our G-strings. We've auditioned dozens of talented youngsters with an eye for eventual replacement. But we have yet to find one whose knowledge of tunes goes back to the periods we get the most requests for. I'll venture to say that the 'boys' in our group, with a little prodding, can come up with tunes even the composer has forgotten.

"Our music has been described as continental," continues Brown. "But I would say international is the more appropriate word." King Arthur's Court plays host to visitors from many lands. It is a favored meeting place for celebrities, political figures and stars of television and the movies. The late A. F. of M. President Herman Kenin dined here when in South Florida. Hal Davis and other union officials sit through entire evenings of music (with, need it be said, carefully timed intermission breaks). Frank Casciola, long-time prexy of the Miami Federation of Musicians, has dubbed King Arthur's Court 'my second office."

The Singing Violins trace their ancestry to many nationalities. Among their collective language talents are Italian, French, Spanish, German, Hungarian, Russian and Jewish. South Florida's more than 300,-000 Cubans now constitute a large portion of the nightly attendance at The Court. Their cultural background has created a whole new ball game for requests.

An evening's performance of the Singing Violins runs the gamut from the lighter classics to the twangiest country-western. Older visitors most often ask for "Fascination;" youngsters like best the music from the movie, "Romeo and Juliet."

While most of each 40-minute playing period is taken up with strolling, each "set" is prefaced by the performance, on stage, of a "production number." This generally involves solo passages, three-part harmonies and a substitution of instruments in the rendition of such requested favorites as "The Roumanian Rhapsody," "The Sabre Dance," "Donkey Serenade," "Fiddle Faddle" and "The Hot Canary." In the latter, each violinist cleverly imitates bird calls, an effort that brings chuckles from the

presented soloists, and instrumental and vocal groups working alternately with the Singsuch artists as Carmen Cavallaro, Frankie Carle and Los Chevales de Espana. "But," says Max Brown, "we soon found out that people came here thing else. So the policy was discontinued."

King Arthur's Court is the brain child of Art Bruns, former co-owner, now general manager of Miami Springs Villas. "The Villas," eighteen acres of lush sub-tropical beauty, has seventeen other restaurants, smaller and less elaborate than King Arthur's Court; three hotels, an adjoining eighteen-hole golf course, cottages, an olympicsize swimming pool and tennis courts. The property was originally the estate of aviation pigrounds

King Arthur's Court is appropriately Old English in character and decor. Also — again, appropriately — the "special-ties of the house" are strolling troubadors and two-inch thick prime ribs.

From the moment the visitor is ushered across the threshold by suave maitre d' Sam DelBianco, he is in a magic battle gear. world; the legendary world of

oneer Glenn Curtis whose orig-1 the good King Arthur and the inal home still stands on the knights and ladies of his Round Table (Miami's King Arthur's Court has two round tables). Floors of the spacious, low-ceilinged room are carpeted in scarlet piling. Bigger than lifesize wall paintings depict episodes in the life of the mythical monarch and his court.

Interspersed with the murals are crossed lances, swords, shields, blazons and medieval

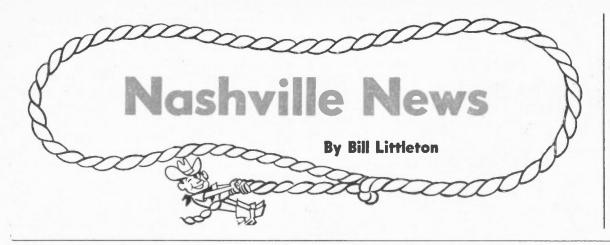
(Continued on page twenty-two)

COMMEMORATING OUR 350TH ANNIVERSARY



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information in the music industry is finding little items not searched for deliberately. For example, talking with Marvin Hughes a while back enabled me to stumble on a nice morsel that you probably didn't know about - the first use of a vibraharp on the Grand Ole Opry was back when Jim Reeves wanted to use the same sound on the Opry he had used on his then current recording of "Four Walls." Since Marvin had play-

Part of the fun in looking for | ed vibes on the session and was an Opry staffer at the time, it was only natural that Jim use him for the Opry spot. The trumpet came along considerably later as part of the Opry instrumentation (though neither is used even now with any degree of frequency) when Bill Anderson had similar feelings about his number of "But You Know I Love You," which had trumpets on the record. Drummer Snuffy Miller (who is now Owen Bradley's assistant at MCA Records) had been playing the trumpet part on the road so he did it on the Opry stage as well. You're probably more familiar with two other Opry firsts, as they helped set definite trends: Cousin Jody (James C. Summey, for you real name buffs) was the first person to play an electrically amplified instrument on the show, which was his famous "biscuit board" steel guitar, Jimmy Short played the first electric standard guitar, as part of Ernest Tubb's act. When he entered the service, that position went to Harold Bradley, who was still in high school at the time and now has a daughter at Vanderbilt University. So, my young friends who think of folks like Jody and E. T. as "old hillbillies," they've done their share of innovating there's nothing new about trying something new.

> Saw It With My Own Eyes Department: Floyd Cramer was telling Chet Atkins on a session, "I'm not happy with the fills I'm using behind the horns. Let me hear the whole thing a time or two so I can come up with something better." Chet reached over to the nearby pi-ano and suggested, "Try some-thing like this," whereupon he almost flat-handedly struck out a series of tones (not really chords). Floyd responded with "yeah" and did the same lick without the superfluous tones and it worked beautifully. Mr. Guitar? Maybe Mr. Music.

.

Incidentally, Floyd hasn't been working sessions (other than his own) for several years now, due to the demand general session work was making of his time, which absorbed time he now channels toward his own recordings and appearances with the Masters Festival of Music. "I'm even talking on stage now," he laughs. "Now that Jethro's working with us, Boots doesn't have much of a chance to say anything." Floyd recently made an exception on session work, but it was sort of a family thing. His uncle, Lee Kitchens, is a member of the gospel group, the Rebels Quartet, and plans for a "pure Nashville sound" album for the Rebels naturally included a mention of using Floyd. "Sure," replied Floyd, and Grady Martin, Ray Edenton, Henry Strzelecki, and Buddy Har-

(Continued on page twenty)



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POP and JAZZ SCENE

MONSIEUR LE DUC

Legion of Honor, the highest honor that France bestows, during a ceremony at the French ing a ceremony Consulate in New York early in July. It marked the first time this coveted award had been given to a jazz musician.

The presentation was made by Jacques Kosciusko-Morizet, the French Ambassador to the United States, before an assemblage of 100 guests. Ellington was described by Kosciusko-Morizet as a maker of music "which has become classic in the history of jazz."

After having the Legion of Honor medal pinned on his jacket, the American musician said: "I have always cherished the French people. I have always enjoyed playing in France."

In honor of the occasion, Ellington created a song to salute the Ambassador's wife, "Yanie." In return, the French statesman, a pianist, played "Mood Indigo," one of the Duke's most widely-known compositions. The audience vigorously expressed its apprecia-

Drummer Jo Jones and the widow of pianist Willie "The Lion" Smith also were presented awards at this time.

TOPS IN POP

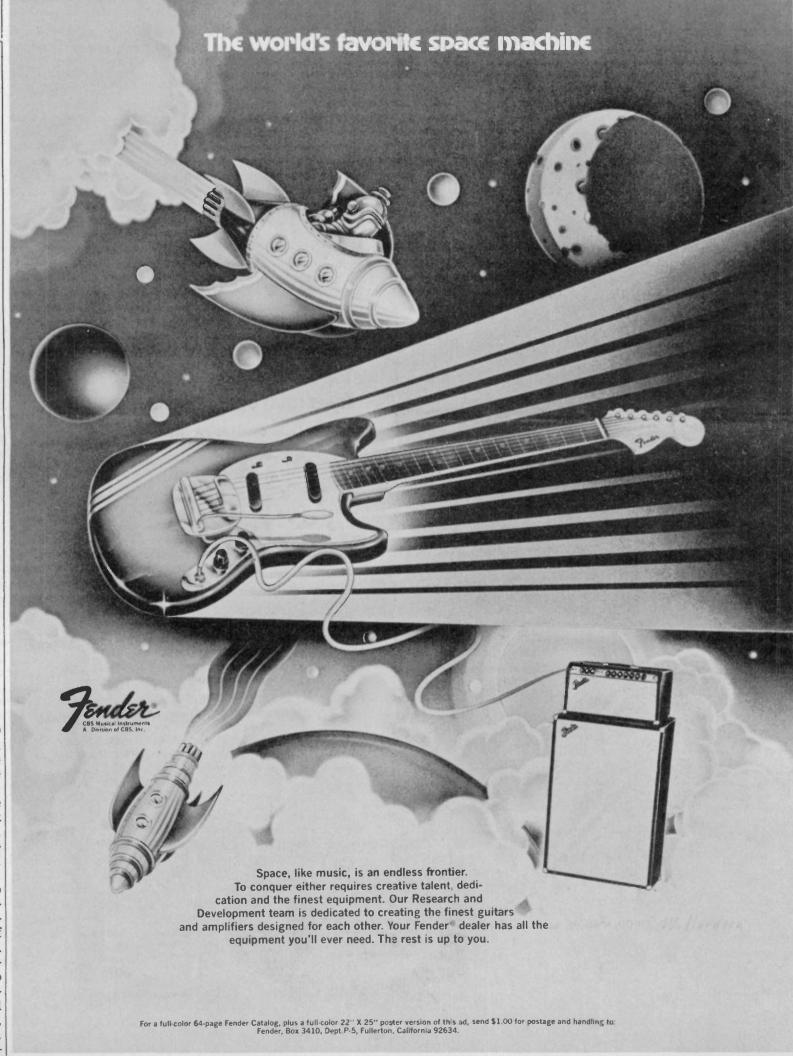
The top pop story of the month was "Summer Jam," a one-day concert at Watkins Glen, New York, featuring the Grateful Dead, the Allman Brothers and The Band. The largest rock presentation ever presented in the United States, the July 28 event was attended by 600,000 fans. Each group played a long set. At the close of the concert, musicians from all three groups participated in a two-hour rock session. "Summer Jam" concluded at 3:30 A.M. on July 29. . . . Don and Phil Everly, the Everly Brothers, have parted company. The widely-acclaimed musical duo, together professionally since childhood, broke up, July 14, at the John Wayne Theatre, Knotts Berry Farm in California. The reason for the division, say those close to the Everlys: the brothers no longer want to perform the "same old material.". . . . Formal presentation of an honorary Doctor of Humanities degree to B. B. King, from Tougaloo (Mississippi) College, is scheduled to take place on campus, September 30. . . Leon Russell made a tour of open-air arenas, beginning in Ontario, July 29. ... Pop writer-instrumentalist-

Duke Ellington received the posed the score for the film verseries of dates in England come

tional Folk Festival, Vienna, Virginia, late in July. . . . New York's Lincoln Center, during its August 4-19 presentation, "Soul 73 at the Center," showcased a variety of acts with soul roots, including the Four Tops, Ike and Tina Turner, Bloodstone, The Dells, and The Bar-Kays, New Birth, War and the Main Ingredient. . . . Trumpet-

by BURT KORALL | made an appearance at the Na- ry Van Blair, Carl Haefill (trumpets), Russ Freeland (trombone and flute), Tommy Gordon (drums), Fred Raulston (percussion and vibes), Dartanyan Brown (bass), Tony De Caprio (guitar), and Wally Yohn (piano and organ). . . . Quacky Duck, a New Jersey rock group, has among its members two sons of singer Tony Bennett: drummer Dae and guitarist Danny. . . . The July 30 attraction at the Sara-

(Continued on page twenty-one)



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INTERNATIONAL MUSICIAN

NUGGETS

Cable cars, characteristic relic of San Francisco's colorful past, observed their centennial August 2 to The cable cars running on California Street were decorated for the occasion and the Eddie Harkness Orchestra, which opened the Mark Hopkins Hotel on December 4, 1926, was on hand to entertain the special guests aboard and along the line. At the terminal there was a ceremony and cake cutting. Other municipal events held during the week-long celebration included a bell-ringing contest in Union Square and a civic luncheon.

On August 2 Lisa Wellbaum, harpist, performed Debussy's Danse Sacree et Danse Profane with the A. F. of M. Congress of Strings Orchestra conducted by



Lisa Wellbaum

Stoffel Corbett Ronald at Auditorium on the campus of the University of Cincinnati. Wellbaum is principal harpist of the New Orleans Philharmonic and solo harpist of the Santa Fe Opera.

Gene Perla, bassist with drummer Elvin Jones' group since 1971, has formed his own recording company under the name of P. M. Records. His first offering presents Open Sky, a trio of instrumentalists featuring David Liebman, the current reedman with Miles Davis.

Leslie Kondorossy's oratorio, Son of Jesse, was performed for the second time in Budapest, Hungary, on March 18 at Pozsonyi-ut Reformed Church with Rev. Jozsef Pungur conducting. His English Horn Serenade was played on April 9 at the Carnegie Library in Cleveland, Ohio, by Steven Matyi, accompanied by Russel A. Hehr at the piano.

September 3 marked the fiftieth year of the existence of the Naumburg Bandshell on the Mall in Central Park and the sixty-eighth year of continuous concerts by the Naumburg Symphony Orchestra. For this anniversary celebration Joseph Silverstein, concertmaster and assistant conductor of the Boston Symphony Orchestra, conducted the concert and performed the Bach Violin Concerto in A Minor. Lorne Munroe, concert artist and solo cellist of the New Newly Dhilhermonic played the York Philharmonic, played the Saint Saens Concerto for Cello. At the dedication of the bandshell in 1923 Edwin Franko Goldman, founder of the Goldman Band,

conducted his own march, On the Mall, which he dedicated to Elkan Naumburg. On this occasion Goldman's son, Richard Franko Goldman, president of the Peabody Institute of Music in Baltimore and conductor of the Goldman Band, conducted his father's composition twenty-eight whose birth dates fall between January 1, 1956, and January 1, 1945. First prize is \$4,000 and performances with the Warsonducted his father's composition prize, \$2,000; third prize, \$1,000;

as an appropriate opening number. Other concerts in this series were conducted by Emerson Buckley, May 28; Boyd Neel, July 4; and Frank Brieff, July 31.

The University of Rhode Island is sponsoring the first Rhode Island International Master Pianist Competition. It is open to all pianists from the ages of eighteen through twenty-eight whose birth dates fall

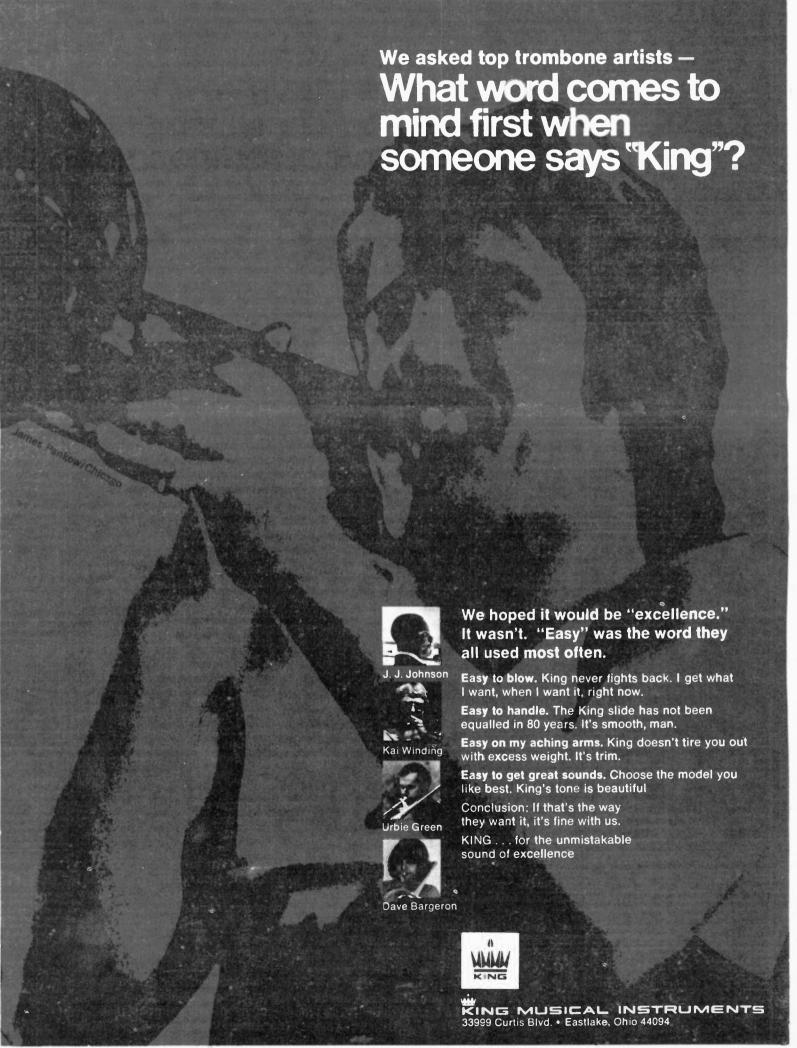
fourth prize, \$500; and fifth through eighth prizes, each \$250. The deadline for entry is October 1.

For further information write the Rhode Island International Master Pianist Competition, Fine Arts Building, University of Rhode Island, Kingston, Rhode Island

Joe Reis, a life-long resident of Fairbury, Illinois, has played in various bands for some sixty years. He started taking violin and cornet lessons at the age of seven. At thirteen he earned his first money as a musician by substituting for a violinist during a parade.

Upon finishing his schooling Reis tried his hand at teaching, but returned to music after one year. He made his orchestra debut in Fair-bury with Fred Burch. It was at Burch's suggestion that he started playing the baritone horn. In those days, Reis recalls, the baritone was not a common instrument. Trombones and tubas handled the bass and baritone sounds. But Burch required a baritone, so he tried it and has stayed with that instrument

for almost sixty years. In 1918 Reis was in the Army directing the 608 Aero Squadron Band. Later he directed and per-(Continued on page thirty-two)



Over Federation Field



Merle Alvey (right), President of Local 5, Detroit, Michigan, presents Joey Nederlander of the Fisher Theatre and Nederlander Theatrical Enterprises, a great employer of musicians, with an honorary life membership card. Max Leib, orchestra manager, looks on



Ralph Winkelmann, Executive Vice President and Secretary-Treasurer of Union Casualty Company and Union Casualty Underwriters, Inc., of Nebraska, congratulates Local 70-558's winning participant in the A. F. of M. Congress of Strings program, John Clark. Left to right: Carl Lyon (violinist with the Omaha Symphony Orchestra), judge; Ralph Winkelmann; Emmanuel Wishnow (conductor of the University of Nebraska Symphony Orchestra and head of the university's string department), judge; John Clark; and Lt. Colonel Jimmy Roland (leader of the Strategic Air Command Band), judge.

Local 71, Memphis, Tennessee, is going to have a big celebration this year — the 100th anniversary of its original association. Officially it began December 6, 1873, when a small band of musicians got together and formed the Musicians Association, later renamed the Musicians Protective Union and known today as the Memphis Federation of Musicians, a chapter of the American Federation of Musicians.

The music industry in Memphis has become one of the city's most complex and thriving industries, blossoming into a multi-million dollar empire spread throughout the Mid-South. It is difficult to determine the exact value the vast industry has on the Memphis economy.

At first it just involved a few

musicians who played at social events, parties and saloons. Today it includes recording studios, book ing agencies, promotion companies, jingles and record companies pressing plants, music stores, rec-ord distributors, music equipment stores, etc. Some of the world's top recording artists have been developed in Memphis and hundreds more have come to the city to capture the feel of Memphis music.

Fred Winkelmann, President of Union Casualty Company and Un-ion Casualty Underwriters, Inc., of Nebraska, donated \$400 to Local 70-558's live music fund in order to participate through the Omaha local in the A. F. of M. Congress of Strings program.
Ralph Winkelmann, Executive

Vice President and Secretary Treasurer of Union Casualty Company and Union Casualty Underwriters, Inc., representing his brother, presented the check to Local 70-558 and was on hand to congratulate John Clark after he

Sandwiched between Redskins memorabilia and local union officials, Joel Margolis (seated), Business Manager of the Washington Redskins professional foot-ball team, affixes his signature to a contract which will again provide for the emball team, affixes his signature to a contract which will again provide for the employment of twenty Local 161-710 musicians at the home games of the Redskins. While the "Skins," as they are affectionately called by the hometown fans, were the National Football Conference champions last year, they also marked up another record by having employed a union band for thirty-six straight years—ever since the team moved to Washington from Boston in 1937. The latest signing, which took place at Redskins Park near Dulles Airport, Virginia, on lucky Friday the 13th of July, was witnessed by (standing left to right) Sam Jack Kaufman, President of Local 161-710; Sammy Shreiber, the pro band leader; and J. Martin (Marty) Emerson, Secretary of Local 161-710 and a member of the International Executive Board. The pact extends through the 1975 season for a new total of thirty-eight years of live union music by management of the championship football thirty-eight years of live union music by management of the championship football club in the Nation's Capital.

young musician studied seven years through the public school system and under Micheal Krasnapolsky, father of Omaha Symphony Orchestra conductor Yuri Krasnapolsky. John has been performing with that orchestra since her was a junior in high school. He has was a junior in high school. He has also worked with Preston Love and the Glenn Miller Orchestra as well as with a circus band.

Ernie Priesman served as Committee Chairman of the local's Congress of Strings contest.

Charles D. Green, President of Local 444, Jacksonville, Florida, was presented an award from the Auxiliary of University Hospital had won the local's contest. The of Jacksonville who gratefully ac-

the hospital.

Officials from four A. F. of M. locals met in Lawrence, Massachusetts, recently to discuss working conditions, wage scales and the challenges facing today's union musician. The dinner meeting at Bishops' restaurant was the first of its kind in bringing together the board members of the Lawrence, Lowell, Haverhill and Newburyport locals. With a total membership of over 1,000 musicians, the four locals provide music and entertainment of all styles to the scores of towns and cities within each of their respective jurisdictions.

The conclave was hosted and organized by Attorney Ralph A. Barbagallo, President of Local 372, Lawrence, and active in music unionism for nearly a decade. Besides Attorney Barbagallo, those officials attending the dinner were Raymond E. DiFiore, Recording Secretary of Local 372; William Fasulo and Louis "Pops" Mendelsohn, President and Recording Secretary, respectively, of Local 302, Haverhill; William Dickie, Recording Secretary of Local 378, Newburyport; and William Notini, President, and Al Guzian, a member of the Board of Trustees of Loca! 83. Lowell.

Plans were made at the dinner for

Lee/Mutual network flagship KHJ, and then branched into TV there and at ABC-TV. He was music director for the TV film series, "Cameo Theatre," and live dramas, "Ellery Queen" and "Matinee Theatre," for NBC-TV. Truman's

another meeting to be held sometime in the winter. Edward Truman, who began his new duties on July 2 as Local 47 TV head, brings to the department a wide industry background. His broadcasting experiences began with the Iowa network (Cowles stations), continued with the Don

(Continued on page twenty-four)

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In conformity with the agreement of the Connecticut Conference of Musicians, all locals constituting the Connecticut Conference of Musicians are hereby notified that the annual meeting will be held at the Howard Johnson, Exit 46, Long Wharf, off Connecticut Turnpike, No. 95, New Haven, Connecticut, on Sunday, September 30, at 11:00 A.M. Nicholas Azzolina,

President Joseph W. Cooke, Secretary-Treasurer

WISCONSIN STATE CONFERENCE

The regular fall conference of the Wisconsin State Musicians' Association will be held in the Golden Lantern Room of the Clayton House Motel, Racine, Wisconsin, on October 6 and 7, 1973.

Detailed information will be sent

to all affiliated locals and guests. Location of the motel is 5005 Washington Avenue on Highway No. 20.

Roy E. Smith, Secretary

CANADIAN CONFERENCE

The Canadian Conference will be held at the Hotel Vancouver, Vancouver, British Columbia, on October 20 and 21, with a symphony symposium on October 19.

Gurney G. Titmarsh, Secretary-Treasurer

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Local 173, Fitchburg, Massa-husetts — Pres. Edwin Holt. 2 Falulah Road, Fitchburg, chusetts Massachusetts 01420.

Local 502, Charleston, South Carolina — Pres. Joe Fike, Sr., 563 King Street, Charleston, South Carolina 29403.

Local 770, Hagerstown, Maryland - Pres. William C. Fraley, 1401

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(Continued on page twenty-six)



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JAZZ: ON THE MOVE — INSIDE AND OUTSIDE THE CULTURAL ESTABLISHMENT

(Continued from page five)

studies from which in turn pendent route. Charles Tolliver more jazz educators will come.

In some places, Byrd has discovered, a considerable amount of consciousness-raising still has to be done among those faculty members who continue to equate "high art" with only European music. Byrd was telling me of arriving at a campus of a Black college and meeting a music professor who complained, "I have such trouble getting these students to listen to good music."

'What precisely do you mean?" Byrd asked.

"Oh, you know," the professor said, "Bach, Beethoven, Brahms."

"You, sir," Byrd looked at him sternly, "are going to be the subject of my lecture tonight." It's not that Donald denigrates the European tradition of classical music - he's well versed in it - but he is intent on ending the long period of ignorance among many music educators in the academy with regard to the richness, diversity, and distinctive worth of Afro-American music.

My own guess is that within a generation, there will be few colleges and universities and, I hope, few public school systems - without courses and workshops in jazz taught by men and women whose lifelong profession is jazz.

As the cultural establishment and the academy begin finally to make room for jazz, another important development is accelerating - the formation of independent groups of jazz musicians involved in creating a network of mutually supportive institutions — outside the academy and the cultural establishment. There is, for example, Collective Black Artists, formed by Jimmy Owens and Reggie Workman, with chapters in major cities throughout the country. Their goal, as Joseph Clair observes in Liner Notes, a publication of Howard University's Department of Jazz Studies, is to use these channels as a way in which each group can distribute its own records and otherwise exchange plans and accomplishments. (For those interested in more information, Collective Black Artists can be reached at P.O. Box 94, Times Square Station, New York, New York 10036.

Two other well-known jazz

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their own departments of jazz | musicians have gone the indeand Stanley Cowell have their own co-operative group.

A further sign of the changing jazz times, as reported in Liner Notes late last year, was this seminal announcement: "The third annual meeting of the Board of Directors of the Institute of Black American Music was held in Chicago on the 28th and 29th of September. One of the main objectives of the meetings was the organization of the 1972-73 Education Committee. Donald Byrd was appointed chairman of the committee with Nathan Davis (University of Pittsburgh) and Ernest Lampkins (Grambling College) as vice-chairmen. One of the functions of this committee is to aid interested colleges in the preparation and development of Black music curricula. The committee is also organizing a series of jazz workshops to be held at various schools across the country."

Meanwhile the Department of Jazz Studies at Howard is planning a Black stage band festival later this year which would also include seminars and clinics. And in a cooperative venture between a Black educational institution and one of the most venerable American cultural resources, the Smithsonian Institution and Howard's Department of Jazz Studies have been giving a series of jazz concerts in Washington. Yet another index of the changed climate for jazz - in terms of its "legitimacy" from the establishment view (jazz musicians always knew their own legitimacy) - is the fact that the Smithsonian Institution finally has a director of jazz activities, Martin Williams. With Williams, an expert jazz critic and historian in charge. the Smithsonian is sure to be an increasingly important center for research (including archiving) and the collection of oral histories of jazz musicians. Also expanding its scope in these areas is the Institute of Jazz Studies at Rutgers.

Just as encouraging as all this institutional activity is the resourcefulness of individuals in providing optimum settings for jazz music and jazz thinking. A key case in point is musician-composer Sam Rivers whose Studio Rivbea in lower Manhattan has become one of the most important places in New York to find out what's happening musically — and it could be a model for other cities.

As described by Rosetta Reitz in the Village Voice, Studio Rivbea "is not a night club so there's no such thing as someone coming around picking up empty glasses. It really is a studio in the basement of Sam Rivers' loft, painted pris- should be.

tine white, carpeted and parachuted (for acoustics) . . . It's a serious place but the atmosphere is easy, informal, not rigid like going to a concert because you can stay for another set, walk around or have a refreshment or bring your own. There are some kids going back and forth too, which adds to the humanness of the whole scene. There are workshops or concerts going on every night of the week and some are only a dollar.'

Here, for instance, is just part of an April, 1973, schedule at Studio Rivbea. Sundays: Swing Session (3:00 P.M.), a workshop in Orchestral Explorations (6:00 P.M.), and a concert (9:30 P.M.). On Monday at 6:30 P.M., Sam Rivers headed a workshop in compositions for woodwind ensemble, with a Musart Band concert three hours later. The next night, Daniel Carter was in charge of a 6:30 P.M. workshop in jazz ensemble playing with a concert by Essence three hours later. And so it went throughout the week with even a Jazz Opera Ensemble set for Friday and Saturday.

The credo of Studio Rivbea which, by the way, is at 24 Bond Street, New York, New York 10012, shows one of the ways in which jazz is heading:

"Studio Rivbea is a cultural activity, a non-profit organization dedicated to the promotion and exposure of talented artists deserving wider recognition.

"At present, Studio Rivbea receives no funds from any sponsoring organization. It exists from the cooperation of the artists that perform there and the donations of the enthusiastic audiences.

"Studio Rivbea also provides workshop and rehearsal space for the development of new music. Through the presentation of these artists, Studio Rivbea hopes to stimulate a greater public interest in contemporary American music.

Sam Rivers himself is a visiting artist at Wesleyan University, and Studio Rivbea, which he directs, is affiliated with the Harlem Cultural Council, the Society of Universal Cultural Arts, the Collective Black Artists, the Center for New Music, and the Creative Music Foundation.

Most of these institutions may be new to you, but you'll be hearing more of them in the years ahead as jazz, while making inroads in established institutions, will simultaneously continue to form and create interconnections between its own institutions.

Jazz, far from declining, is in the springtime of a new resurgence; but this time the musicians themselves are in charge, and that's the way it



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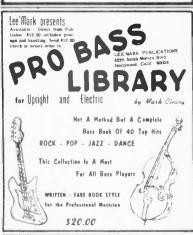
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CLOSING CHORD

(Continued from page eighteen)

performed on yacht cruises working out of Washington, D.C., toured for Walter Holtzschiter Enterprises, and played a series of three shows weekly which were aired from Eddie Allen's night club in Newport News, Virginia. Some of his popular battle of the bands engagements put him in competition with such top flight musicians as Fletcher Hen-derson, Lucky Millinder, Percy Glasgow and Ike Dixon. In 1934 his band co-starred with Millinder in the motion picture, "The Scat Singer" In addition he often Singer." In addition he often volunteered his services and entertained servicemen and women during both World War I and World War II. He also played at Christmas jamborees for the Norfolk Joy

In December of 1960 professional entertainers in the Norfolk area held a musical benefit for Mr. Turner, who, at that time, was fighting a serious illness. At a party given by Local 125 only nine weeks before his death, Mr. Turner sat in with Lionel Hampton, who was performing at the affair.

DR. HARRY A. KING

Dr. Harry A. King, a former Vice President of Local 108, Dunkirk, New York, and Dean Emeritus of Fredonia State University College, died following a lengthy illness on

June 23 at the age of seventy-one. Born in Washington, D.C., in 1901, Dr. King received his bachelor of music degree from the University of Rochester in 1927 and his master of arts and Ph.D. degrees from New

York University. From 1920 to 1925, he performed with the Meyer Davis orchestras and with the Washington and Rochester symphony orchestras. As a member of the faculty at Fredonia University, he appeared with the Erie Philharmonic Orchestra from 1950 to 1958.

Dr. King joined the music faculty at the then called Fredonia Normal School in 1928 as instructor of violin, becoming associate director of music in 1948, a position he held until 1959 when he was appointed acting dean of the college. In 1960, he became dean of the school, serving in that capacity until his

retirement in 1966.

Active in local, state and national music circles, Dr. King served as Vice President of Local 108 for thirteen years during which time he attended many of the Federation's conventions. He became a life member of the local in 1966.

For a time he was Secretary of the American String Teachers Association and Vice President of the New York State School of Music Association, serving as a member of the executive committee from 1950-1956. In addition, he was a member of the Music Teachers National Association, the Music Educators National Conference and the Phi Mu Alpha Sinfonia.

JAMES D. (JIMMY) WHITTAKER

James D. (Jimmy) Whittaker, a former Secretary of Local 375, Oklahoma City, Oklahoma, passed away on July 4 following a lengthy illness. He was sixty-six years of

Born in Shawnee, Oklahoma, on October 1, 1906, Mr. Whittaker moved to Oklahoma City as a young man. While pursuing his professional career, he attended on the cornet and piano.
Oklahoma City University. He was A graduate of the Baylor School of a member of the old Goof Moyer Music, where he majored in piano, Born in Quebec, Mr. Bassett was Band, Bud Aurand's band, Frank he also attended the American active in various bands and dance

appeared regularly at night clubs Tracy's "Southerners," Marshall along the Eastern Seaboard. He Van Pool's "Floridians," and the Paul Christensen Band, among others. An excellent arranger he did extensive work as a copyist for the Oklahoma City Symphony during the ensemble's early years.

Mr. Whittaker played saxophone, clarinet, oboe and flute, becoming a member of Local 375 in 1925. Elected Secretary of the local in January, 1954, he served in that capacity until ill health forced him to retire in April, 1973. During his years in office, he attended eighteen consecutive conventions of the Federation (serving for a period as a member of the Finance Committee) and for just as many years attended the Southern Conference.

RAY BOTSCHART

Ray Botschart, Business Representative of Local 62, Trenton, New Jersey, for the last twenty years, passed away on June 12 at the age of seventy-three following a brief illness. He was also a member of Local 399, Asbury Park, New Jersey, and a delegate to seventeen of the Federation's conventions.

Born on July 13, 1899, in Trenton, Mr. Botschart was sixteen years old when he got his first job as a drummer in the orchestra at the Grand Theatre. Later he played piano at the Broad Theatre and before long fronted his own six-

piece group at the Gaiety Theatre.
When the Lincoln Theatre opened in 1928, Mr. Botschart was engaged to lead the orchestra which consisted of sixteen musicians, in-cluding an organist. One of the first attractions at the theatre was Paul Whiteman; later shows featured Kate Smith and Burt Lahr. Mr. Botschart also conducted the orchestras at the Trent and Capitol theatres and was in the pit at the State Theatre during the engage-ments of the Lewis Mack shows. In addition his orchestra provided the music for the open-air vaudeville shows at Woodlawn Park and at Cadwalader Park.

WALTER A. BAUER

Walter A. Bauer, a life member of Local 402, Yonkers, New York, passed away on May 25 following a brief illness. He was eighty-four years of age. Born on June 3, 1888, Mr. Bauer

was a life-long resident of Yonkers. During his musical career he played trombone with Murray's band in addition to performing with other local concert bands and theatre orchestras.

Lyle Skinner, President of Local 306, Waco, Texas, for the last nineteen years, passed away on July 18 at the age of seventy-eight. Mr. Skinner also served as President of the local in 1926, at which time he attended the Federation's convention as a

delegate.
For thirty-eight years Mr.
Skinner served as band director at Waco High School and his record of twenty-eight consecutive years of first division and championship ratings for his Waco High Band has been unequaled in Texas band history.

He first became interested in music when his brother brought home a bugle after the Spanish-American War. He began his career playing the E-flat upright alto horn in his brother's band, later switch-

joined the Army during World War I he was made a bugler because of his music degree. Later, he was assistant conductor of the 142nd Infantry Band in France. After the war he returned to Baylor for his bachelor of arts degree. He then taught band as well as a number of other subjects at La Vega High School and Tulia High School before

going to Waco High in 1932. In 1956 Mr. Skinner was named Bandmaster of the Year by the Texas Bandmasters Association. He was a former president and life member of the Texas Music Educators Association; co-founder and life member of the Texas Bandmasters Association; co-founder of the Texas Shrine Band Association; and a life member of the Karem Shrine Temple where he was band director for the past twenty-seven years. He also was a member of the American Band-masters Association in addition to many other organizations too numerous to list.

Plans for a full scale recognition celebration by Waco High School for Lyle Skinner were in the making at the time of his death.

ELMO S. "JACK" NICKERSON

Elmo S. "Jack" Nickerson, a trombonist and orchestra leader passed away on July 17 at the age of

seventy-three.
Mr. Nickerson was a member of Local 125, Norfolk, Virginia, for the past fifty years.

J. D. "JIMMY" SADLER

J. D. "Jimmy" Sadler, a charter member of Local 571, Halifax, Nova Scotia, Canada, and a member of Local 325, San Diego, California, passed away on March 2. A brilliant musician, Mr. Sadler

played piano and organ.

JIM CULLUM, SR.

Jazz clarinetist Jim Cullum, Sr. founder of the Happy Jazz Band died of lung cancer on June 7 at the age of fifty-nine. In addition, he established The World Series of Jazz in 1969, a band competition held annually in San Antonio, Texas.

For ten years, Jim Cullum's Happy Jazz Band toured the United States and Mexico, playing con-certs, parades and festivals. They performed regularly at San Antonio's Landing, a spot which the band took over in 1971 as a showcase for jazz. Scheduled to perform at year's Kerrville Ragtime Festival (Kerrville, Texas), the group appeared under the direction of Jim Cullum, Jr. The program was dedicated to the senior Mr. Cullum.

Earlier in his career, Mr. Cullum performed with Jack Teagarden, Jimmy Dorsey and Victor Lom-

bardo, among others.

In May of this year, the San Antonio Advertising Federation presented its annual Master Publicity Award to the Happy Jazz Band for having brought "outstanding favorable publicity to San Antonio," and, recently, Local 23, San Antonio, placed Jim Cullum in its "All Time Hall of Fame.'

KENNETH E. BASSETT

Kenneth E. Bassett, Vice President of Local 418, Stratford, Ontario, Canada, passed away on June 9 at the age of sixty-eight. Mr. Bassett was a member of the local's Executive Board from 1957 until his death, becoming Vice President in 1970. In 1968 in honor of his years of service, he was made a life member of the local.

Born in Quebec, Mr. Bassett was

Conservatory of Music. When he orchestras in that city. In the early 1950s he moved to Seaforth, Ontario, and became a member of the Canadian National Railways Concert Band (now the Royal Canadian Legion Band) and other dance bands in the area.

HARVEY E. GLAESER

Harvey E. Glaeser, a former President and Secretary-Treasurer of Local 95, Sheboygan, Wisconsin, having served his fellow musicians on the local, state, and national level for fifty-three years, passed away on July 8. He was seventy-one years of age and a member of the local since 1920.

Mr. Glaeser was President of the local from 1930 to 1952 and continued as Secretary-Treasurer for the next twenty years. In addition, he was active in the Wisconsin State Musicians' Association, having served as Treasurer of the association for nineteen years. As a delegate, he attended forty of the Federation's conventions, serving on the Organization and Legislation

Committee for several years.

A life-long resident of Sheboygan,
Mr. Glaeser began his musical career while in high school playing violin under the late Professor Theodore Winkler. After graduation he became a member of the Sheboygan Symphony Orchestra, also under Mr. Winkler's direction. Switching to alto sax Mr. Glaeser began playing in many of the dance | musicians.



orchestras in the Sheboygan and Milwaukee areas. He was one of the original members of the Art Kunert Orchestra in the early 1920s and also performed with the Harvey Koehler group.

Mr. Glaeser was a charter member of the Wuerl Concert Band as well as of the Sheboygan Municipal Band. In February of this year, he was honored by the Sheboygan Municipal Band upon his retirement from that organization after thirty-seven years as first chair alto sax. In 1971, Local 95 also honored Mr. Glaeser for more than fifty years of service to local



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International Unfair List of the American Federation of Musicians

The complete International Unfair List is run in the "International Musician" every three months. This list is complete through August 20. Additions and deletions thereto received just before press time are contained in the Official Business section of this issue.

Etc. on the International Unfair List are arranged by States, Canada and Miscellaneous.

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SANTA PAULA — L. 581
Buck and Sunny's
Glen Tavern
SARATOGA — L. 153
El Gaucho,
Gilberto Guedea
SEBASTOPOL — L. 292
Sebastopol Optomists Club,
R. Richard Grant
SIMI — L. 581
Simi Bowl
SUNNYVALE — L. 153

SUNNYVALE - L. 153 Redwood Lounge, Earl F. Adams Jr.

THOUSAND OAKS Conejo Lodge, Ken Chrisman TUSTIN — L. 7 Coder, Dennis t. George and the Dragon, Stanley A. Smuckler

VACAVILLE — L. 367 Monte Vista, Ken Pruitt, Gary Kollin. Tio Pancho

VALLEJO — L. 367 Coral Reef Enlisted Men's Club, Dave Haskins Melody Lounge, Orvil Sherman

Navy City Elks Club IBPOEW VENTURA — L. 581 Aristocrat, The Jack's Round-Up, Jack Powers

O'Fice, The Shapiro, Merrill WALNUT CREEK — L. 4 Mt. Diablo Light Opera Company
WESTMINSTER — L. 7
Captain America,
Ross Melodia Ross Melodia
Red Garter,
Paul Lindsey
WINTERHAVEN — L. 347
Cactus Club, The
Mamero, Margin, Mrs.
YUBA CITY — L. 158
Alibi Club, The,
Tom Koptis

COLORADO

ARVADA — L. 20-623 Arbor, The, Jim Bedford ASPEN — L. 28 Crysfal Palace, The, Mead Metcalf Little Bavaria Albert Flossman
DENVER — L 20-623
Latin Village, The
Good American Organization, Gregory, Ray, Theatrical Agency Sanchez, Pacho

CONNECTICUT

HARTFORD — L. 400
Pompei Restaurant,
Robert Depercio
Videodynamics Inc.,
Ken Greenberg, Mitchell
Max, Rod Duma
NAUGATUCK — L. 186
Zembruski, Victor
OLD LYME — L. 285
Elegante Restaurant,
John Pimpinella
100 Acres Restaurant
POQUONOCK BRIDGE —
L. 285
Sully's Restaurant,
Mr. Sullivan
SOUND VIEW — L. 285
Doyles Restaurant,
Raymond J. White

DISTRICT OF COLUMBIA

WASHINGTON — L. 161-710
Gayety Theatre (Burlesque)
Leroy Griffith, Abe Atten Moore, Frank

FLORIDA

DEERFIELD BEACH - L. 655 El Sorocco
T. LAUDERDALE — L. 655
Aloha Club Affantic Coast Productions, Don Dana Mayport C.P.O. Club Navy Exchange Complex Club, The MIAMI — L. 655 Cruse Ships:
Of the Norwegian-Caribbean Lines:
Sunward, Starward,
Southward and Skyward Of the Royal Caribbean Lines:

Sun-Viking, Nordic Prince and Song of Norway f the Eastern Steamship

Bahama Star and Emerald Seas f the Commodore Cruise Lines: La Boheme Of the Carnival Cruise

Of the Carnival Cruise
Lines.
Mardi Gras
Of the Costa Lines
Flavia, The
Heller, Joseph
ORLANDO — L. 389
Dellaire and Della Larson
SEMINOLE — L. 729
Seminole Sr. High School,
Frederick Rosell, Edward
McSheehy
TAMPA — L. 721
WFLA TV Station

HAWAII

HONOLULU — L. 677 49th State Recording Co.

IDAHO

BOISE - L. 537 Old Boise Saloon, The, Old Boise Saloon, Vance Powell IDAHO FALLS — L. 295 Bon Villa Club, Tex McNeill
Hub Bar,
Jack Banks
NAMPA — L. 423
Globe Tavern,
Harold Brown
POCATELLO — L. 295
Adams, Wayne
Bachelors Three,
Robert Putnam
Duckworth, Mike
RDK Club,
Bill Kalavis

ILLINOIS

CAIRO — L. 563 Paradise Club, The Buddy Harris

Turf Club, The
Ed McKee
CALUMET CITY — L. 203
Acres, The,
Frank Zela
Mary's Place
Mary's Place
Mary Eunice
Whitey's
Jim Lentini,
Dom La Fave
CARMI — L. 410
Eagles Lodge
Moose Lodge
Moose Lodge
Moose Lodge
CHICAGO — L. 10-208
Allen, Ricky
Ambassador Halls
Anthony's Banquet Rooms
Atomic Hall and Catering
Service
Austin Caterers
Cardinal House
Catering by Heck
Citywide Catering Hall
Columbia Hall
Dimitris Restaurant
Diplomat
Ed's Cozee Inn
Exchange Lounge,
Russell Weinberg
Faith Hope-Charity Talent
Productions, Inc.,
Stan Paull
Hagerty's Restaurant

Stan Mauli Hagerty Catering Company Hagerty's Restaurant Harper, Lucius C., Jr. Hyzny's, Johnny, Catering Hall and Lounge Krok's, Johnny, Cardinat New Walnut Room, The

Nightfall Tavern, Van Davidson Polonia Grove Catering Hall and Lounge and Lounge
Slowik Halls
Station WEFM
Universal Association of Artists and Musicians, Inc.,
J. Delano Banks
Zenith Radio Corporation
CHICAGO HEIGHTS — L. 386
Craftsman's Hall,
Robbie Nell, Allen Marshall

shall
Steger Bol Lounge and Hall,
Chuck Schilling
FAIRFIELD — L. 465
American Legion Post,
Jesse Moore
Eagles' Club
Elks Club, The,
Clarence Reed
V.F.W. Post,
Deparent Conput Deneen Kennett FOREST PARK — L. 10-208

Chez Paree GALESBURG — L. 178 Steeplechase Taproom, Raymond Spets HERRIN — L. 280 Bull Pen Lounge,

Bull Pen Lounge,
Jr. Endicott

LONDON MILLS — L. 304

London MilLS — L. 304

London Mills American

Legion Post No. 470

MARION — L. 280

Sims, Wayland

OAK PARK — L. 10-208

Banqueteers

OLMSTED — L. 563

Club 37,
Lester Pearman

PALOS PARK — L. 10-208

Walnut Hills Country Club

PEORIA — L. 26

Belmont Lounge, aka

Collin's Corners,
Hank Thomas

Elks Club,
Pater M Clark Lodge

Elks Club, Peter H. Clark Lodge

Peter-H. Clark Lodge
Neal's Lounge,
Neal Monroe
Palace Theatre
Radio Station WPEO,
J. W. O'Connor
Silverleaf Pavilion
PROSPECT HEIGHTS —
L. 10-208
Country Club Theatre, Inc.,
Dr. Robert Simon, Norman
Rice, Marvin Holland
ROSEMONT — L. 10-208
Heuer's Tavern and Restaurant

taurant SCHELLER — L. 465 Andy's Place, Andy's Place,
Andy Kryger
SHIPMAN — L. 88
Shipman Homecoming
WALNUT — L. 329
Stivers, Jr., Neil
WAYNE CITY — L. 465
Wayne City American

Legion

INDIANA

ANGOLA — L. 58 Ladd, Gary CEDAR LAKE — L. 203 Bud Meyers Tap CONNERSVILLE - L. 388 Eagles Lodge No. 1065 F. O. Eagles No. 1065 EVANSVILLE — L. 35 Elliott, George FT. WAYNE — L. 58 Big Wheel-Caboose Ed Kane Covington Downs Dance Hall, Paul Raber
Ft. Wayne Turners Club
Fourth Shadow
Starkes Tarzian Television,
Stafion WPTA,
Bill Thomas FRANKFORT - L. 352 VFW Clubs
ARY — L. 203
Barton, George, dba Dante's Lee, Laurie Lee, Laurie Neptune Lounge, The Mike Witecki HAMMOND — L. 203 General John Pershing Post No. 428

HOBART — L. 203
Jimmy's Hobart Tap
HUNTINGTON — L. 58
Moose Lodge
INDIANAPOLIS — L. 3
Burkett's Restaurant and Lounge, Charles Burkett

Charles Burkett
KOKOMO — L. 141
Eagles Lodge
MISHAWSKA — L. 278
Club Normandy
BK Club BK Club
Eagles Lodge
MUNCIE — L. 245
Mikesell, Gerald
NEW CHICAGO — L. 203
Green Mill Tavern
PLYMOUTH — L. 278
Holiday Inn
RICHMOND — L. 388
Mosse Lodge No. 167

Moose Lodge No. 167 SOUTH BEND — L. 278 Chain O'Lakes Conversation

Club Lido,
Club Lido,
Claude F. Mendell
Eagles Lodge
PNA Group 83
St. Joe Valley Boat Cub,
Bob Zaff
St. Joseph County 4-H. Fair Joseph County 4-H Fair

Assn Village Inn Pizza Parlor Wooden Keg Restaurant, The, E. J. Barany EPRE HAUTE — L. 25

Red Barn, The, Mr. Dragon VALPARAISO — L. 732 Club Tavern

IOWA

COUNCIL BLUFFS — L. 70-558 Chanticleer Players, Town Crier Agency, Norman Filbert, Jr. DES MOINES — L. 75 Aloff Shirley Aloff, Shirley, Sheri Berns, Shirley Jaffe

KANSAS

CUBA — L. 207
American Legion
HUNTER — L. 207
American Legion
KANOPOLIS — L. 207
Kanopolis American Legion
KANSAS CITY — L. 34-627
El Charro Club
Hideaway Club,
Anita Douglas
OLATHE — L. 34-627
Loft, The
Robert D. Werner
OVERLAND PARK — L. 34-627
Better Spot,
N. A. Parker
PAOLA — L. 34-627
Hagemeyer, Elmer
Pla Mart Ballroom,
Dan and Kafy Wilson
PHILLIPSBURG — L. 207
Elks Club

Elks Club

SALINA — L. 207 Red Pussycat Club Gayle Leister Salina Elks Club No. 718

KENTUCKY

LOUISVILLE — L. 11-637 Producing Managers Goild Oulsville — E. Hos/ Producing Managers Geild Inc., Ralph Roseman, James McKenzie, Stofford Beadle (also under New York N.Y.) Woodhaven Country Club NEWPORT — L. 1 Stardust Room of the Spoits-man's Club, James Harris, Richard Metrillo

LOUISIANA

BUNKIE - L. 538 Blue Moon Club, Vines Harris
Huey, Oliver
CAMPTI — L. 116
Lake Club,
Lucille Harrison Spears, W. C. "Sleepy"
SHREVEPORT — L. 116 Shakey's Pizza House

MAINE GARDINER - L. 409

GARDINER — L. 409 Nichols Lodge, Jackie LEWISTON — L. 409 Maroir Hotel and Night Club LITCHFIELD — L. 409 Whip-O-Will Dance Hall (also under Clarence ton, Tacoma, Maine; Homestead Ballroom, Purgatory, Maine) PURGATORY — L. 40 Homestead Ballroom ton, Tacoma, Maine, and Whip-O-Will Dance Haft, Litchfield, Maine) TACOMA — L. 409 Clarence Linton (also under Homestead Ballroom, Purgatory, Maine; Whip-O-Will Dance Hall, Litchfield,

MARYLAND

BALTIMORE — L. 40-543 Benjamin, Benny Brown, Morris Club Toc, August Magliano

F. G. H. Corporation, Latin Casino, John S. Mihalos Hi-Fi Club House of Blaine, House of Blaine,
Sparky Blaine
Plaza Theatre
Gayety Theatre (see also
Bryon and Engel Circuit,
Inc. and Frank Engel in
Boston, Mass.)
Rhapsodiy Club,
James Smith
OCEAN CITY — L. 44
Jackspot Lounge, Jack and
June Fisher
Yankee Clipper Motel and
Pirates Den Lounge
POCOMOKE CITY — L. 44
Holiday Inn, Holiday Inn,
Foy English
SECRETARY — L. 44
Birch Enterprises, Paul Birch

MASSACHUSETTS

AVON — L 138 Bellaire Social Club BELLINGHAM — L. Newcomb, Stanley E.
BOSTON — L. 9-535
Bryon and Engel Circuit, Inc., Frank Engel (see also Plaza Theatre in Baltimore Md)
Crozier Club, The,
Peter Kerr
Factory East, The,
Sheldon Andelson, Michael
Corrado, J G 'S

Red Garter BROCKTON — L. 138 John's Lounge DANVERS — L. 126 Red Lion Club, Robert Eramiam

HULL -- L 138 Duffy's, Lenny Hirsh LAWRENCE — L. 372 Manhattan Lounge,

Mannarian Lounge,
Gene McCarthy
PEABODY — L. 126
Consoli's Palm Garden Supper Club,
John and Carmelo Consoli

REVERE — L. 9-535
Caravan Club,
Rocco Solomini
ROXBURY — L. 9-535
Boston Fireman's Band
STERLING — L. 143
Greenmeadow Lodge,
Amasa Avery

Amasa Avery
WORCESTER — L. 143
Worcester County Light Opera Club Inc.,
Beverly A. Brooks

MICHIGAN

ALLEN PARK — L. 5
Allen Park Chafterbox,
Don and Leonard Mazzola
BATTLE CREEK — L. 594
Club 27
DETROIT — L. 5
National Theatre National Theatre
DOUGLAS — L. 232
Tarra, The,
Mrs. Harrold, Jack Powers
GRAND RAPIDS — L. 56
American Legion Post No. 59
Gussy Wussy's Lounge,
Gus Afendoulis
Stardust Lounge
Bichard Leonard Richard Leonard HOLLAND — L. 56 Point West, Point West, Richard Denyul KEEGO HARBOR — L. 7&4 Back Seat Saloon, Ted Fuller LEXINGTON — L. 33

Lakeview Hills County Club, Lorraine Hall

MARINE CITY — L. 33 Shea Road Bar, Arthur Gregory
MARQUETTE — L. 218
Donna Rose Trio,
James McNerney MARYSVILLE — L. 33 Viking Lanes, Richard Westbrook

Richard Westbrook
NEGAUNNEE — L. 218
Denofre, Joseph
NILES — L. 278
Kubiak's State Line
White House, The
PONTIAC — L. 784
Bob's Chicken House,
Robert Dorman
PORT HURON — L. 33
Arena Gardens (Nor Pee Dee
Corp.), Pete Weiss, Bruce
Postili, Richard Darling
Darling, Pete
See: Arena Gardens
Hideaway Bar,
Bill Lindsay
Music Dome,

Dan Foster
QUINCY — L.
Quincy Hotel
WAYNE — L. 594

MINNESOTA

Davey Crockett's Lounge

 L. 73
 Community Theatre, Anoka Communiti Peter Jablonski, Charles Olson CHANHASSEN — L. 73 Pauly's Bar,
Mr. Harry Pauly
COON RAPIDS — L. 73
Sportmen Tavern
MINNEAPOLIS — L. 73
Adolpto Adolph's, Mavis E. Botko

Anderson, Alfred
Canteen Tap
Dean, William John, dba
Johnny Williams Orchestra
Gay 90's Theater Cafe and
Bar,
Richard Gold
Grill, John A.
Kuzel's Corner
Lollie, Wes
Milkes, C. C.
Milch's
Nip and Sip Milkes, C. C.
Milch's
Nip and Sip
Pulver, Harry E.
Seeger, Peggy
Silva, Dick
Stagebert, Grant
Vagabond Tavern
N. ST. PAUL — L. 30
Grey, James
OGILVIE — L. 536
Ann Lake Resort Pavilion,
Ernest Williams
OSSEO — L. 73
Roundtable
ST PAUL — L. 30
Sevilla Geronimo F

MISSISSIPPI

HATTIESBURG — L. 568 Alpha Omichron Chapter, Pi Mu Sorority Alpha Sigma Chapter, Sigma Sigma Sigma Soror sigma Sigma Soror
ity
Alpha Tau Omega Fraternity
(Epsilon Upsilon Chapter)
Epsilon Delta Chapter, Chi
Omega Sorority
Epsilon Nu Chapter, Kappa
Sigma Fraternity
Mississippi Gama Chapter,
Sigma Phi Epsilon Fraternity ternity Swann, Jimmy

MISSOURI

KANSAS CITY — L. 34-627 Folly Theatre, William Berger, Walt Collins Gehr, Ken Pepe's Lounge, Dominic Pepe Pfister, Henry Sans Club, The Louis Benenati, Phil Saladino
Tropical Bar,
Agelo Porello
ST. JOSEPH — L. 50
Shangri-La Restaurant,
William Jarrett

MONTANA

BELT — L. 365
Fender, Porter
(also under Rhythm Kings, Vern Denton, and Forest Green Resort all in Kings Hill, Mont.)
BLACK EAGLE — L. 365
Big Sky Club, Joe Marino, Bonnie and Frank Frieland Pense, Bill
CENTERVILLE — L. 365
Centerville Bar, Dennis Yatsko
CONRAD — L. 365
Palace Bar
CUT BANK — L. 365
Beamish, Betty Lou Beamish, Wm. G.
Kipling, Wm. (Bill)
Moose Club, The, M. F. Clocksin
Paisley, Mr. and Mrs. Virgil
FAIRFIELD — L. 365
American Legion
GREAT FALLS — L. 365
Bufler, John and Frank
Caravan Club, The
DeMolay Memorial, Inc.
Doty, Allen F.
Duffey, Frank
Heisey Memorial, The
Reed's Tavern
HAMILTON — L. 498
Eagles Lodge No. 1693
Harold E. Johnson
Elks' Lodge No. 1651
ROland Hull
KINGS HILL — L. 385
Forest Green Resort
See: Rhythm Kings, Vern
Denton, and Paul Bates,
same city; Porter Fender
of Bett, Mont.
Rhythm Kings
See: Forest Green Resort,
Vern Denton and Paul
Bates, same city; also Porter
Fender of Belt, Mont.
MISSOULA — L. 498
Gay 90's Club,
George Lackman
Reno Inn,
Tandy Kolb
POLSON — L. 552
Blue Bay Resort
John Stimpson
Diamond Horseshoe Tavern,
Frona R. Bollan
El Camino Bar,
Iames Dore

James Dore Hill, Ronald

Hill, Ronald
Ranch, The,
Gary Castilo
Reynolds, Mr. and Mrs.
Scott
SHELBY — L. 365
Alford, Otis 'Les'
Rodgers, Neil
STOCKETT — L. 365
American Bar,
Pat Merva
TROY — L. 552
Trojan Lanes,
Mrs. Evelyn Nelson

Reynolds, Jack Tabone, Sam

NEBRASKA

CRETE — L. 463 Blue River Lodge Dance Hall, Hall,
Henry Zahoureck
GRAND ISLAND — L. 777
Platt-Deutsche Society
Pleasure Isle Ballroom,
Ray Schleiger
LINCOLN — L. 463
Arena Roller Skating Club
Lee's Drive Inn

NEVADA

LAS VEGAS — L. 369 Soukup, Robert

Lee's Drive Inn,

Lee Franks Shar-Mar

NEW JERSEY ATLANTIC CITY — Colton Manor Hotel Jockey Club,
Jockey Hyatt
Nick Tally's Bar,
Nicholas Tally
BAYONNE — L. 526
Starke, John, and His Orchestra
BURLINGTON — L. 336 BURLINGTON - L. 336 Arthur's Lounge, Arthur Carugno Kosziuscko, Inc., Thadeus ELIZABETH — L. 151 Schmitz, William NEW BRUNSWICK — L. 204 Carlano, John Olsen, George NEWARK — L. 16 Garden State Ballet, Fred Danieli Slagger, Pete SOMERS POINT — L. 661-708 Dwight, Jonathan TRENTON — L. 62 326 Bar, The WEST ORANGE — L. 16

NEW MEXICO

Manor, The, Harold Knowles

ANAPRA — L. 466
Carousel Club
CLOVIS — L. 640
La Visita Club,
James Foster
ROSWELL — L. 640
Elks' Lodge No. 969
Ed Harbough
SANTA FE — L. 618
Bottle and Glass, The
Santa Fe Lodge

NEW YORK ALBANY — L. 14
Bombardier, Joe, Jr.
ALMOND — L. 416
Harvey's Restaurant,
Jack Harvey
BALDWIN, L.I. — L. 802
Major Opera Co. of the U.S.,
Michael Della Rocca
BINGHAMTON — L. 380
Wagon Wheel Lounge, The,
Mr. Edward Fish
BROWNVILLE — L. 734
Joseph Monnat
BUFFALO — L. 92
Arena Roller Rink, Inc.,
Mrs. Jane Van Dyke
Club Shalimar,
Green Savage Green Savage Lucky Clover Grill, The, Harry Perlmutter, Ken-neth Holman Showboat Restaurant and
Lounge, Thomas J. Hayes
Twenty Grand Restaurant,
David Foster
CENTERPORT, L.1. --- L. 802 Thatched Cottage, Mr. Bittner CONESUS LAKE — L. 66
Moulin Rouge Inn, The
Mrs. LeFay
CRESCENT — L. 13 CRESCENT — L. 13
Ranch Bar,
Horace Valentine
CUBA — L. 115-614
Johnson, Don
DUNDEE — L. 570
Fun Acres Restaurant,
Mr. Harry Houck
ELMIRA — L. 314
Snyder, Elwin "Ozark"
FLUYANNA — L. 134
War Veterans Recreation,
Inc. Steve Frank's Blue Devils HOPEWELL JCT. — L. 559 Brusko, John
HORNELL — L. 416
Park Inn Restaurant,
Charley Sparro
ITHACA — L. 132 Melody Inn Richard Bethke Stables Inn, William Openshaw LONG BEACH, L.I. — L. 802 Winkler, Stanley, Sonya Goldbaum, Paul Schiraldi MAMARONECK - L. 38 Seven Pines Restaurant
MANNSVILLE — L. 734
Phinney, Ruth, Mrs. 734 Capp's Inn,
Stanley Cappiello
NEW YORK — L. 802
Advantage Productions, Besoyan, Richard See: Toronto, Ont., Canada Big Band Sound, Inc., Also under Syracuse, N.Y. Erin Room John McGinty Globe Artists, Inc., Sid Howard
Jingle Mill, The
King, Norman, Enterprises
Norman King
Norman King
Boulevard Cafe, The

Producing Managers Guild, Ralph Roseman, James
McKenzie, Stofford Beadle
(also listed under Louisville, Ky.)
Stork Club
Trefferson, Art
Urasia Restaurant
RIVERDALE — L. 802
Jackson's Supper Club
RIVERHEAD, L. J. — L. 802
Reggula's Corners,
Michael Demchurk
ROCHESTER — L. 66
Civic Music Association
Dean, Joseph Ralph Roseman, James Dean, Joseph Fitzgerald, James Music Unlimited Inc Abraham (Abe) Hamza SCHENECTADY — L. 85 Top Hats Orchestra SYRACUSE — L. 132 Big Band Sound, Inc., (also listed under New York, N.Y.) Miller, Gene TROY — L. 13 Interstatesmen Bugle and Drum Corp., Lionel Deschamps WATERTOWN — L. 734 Curtis, Robin WEST HEMPSTEAD, L.I. -L. 802
Island Gardens
Arnold Whitey Carlson
WINDSOR — L. 380
Sandman Motel, The,
Larry Seeley
YONKERS — L. 38
Castile, Del

OHIO

Sodi, Tony BELLEFONTAINE — L. 160

AKRON — L. 24
Harrison, Mr.
ALLIANCE — L. 68
Lexington Grange Hall
BARBERTON — L. 24

Carroll, Gene
BELLEVUE — L. 121
Fraternal Order of Eagles Fraternal Order of Eagles
Club
V.F.W. Club
BRIDGEPORT — L. 142
Dick's Nite Club and/or Peppermint Lounge,
Richard (Dick) Anescavich
CANFIELD — L. 86-242
Cantield Fair and Canfield
Fair Grounds
CANTON — L. 111
Players Guild of Canton
CINCINNATI — L. 1
Brown, Charles
Cabana Lounge, Cabana Lounge, Mr. G. Malowitz, Mrs. Helen Malowitz Gayety Theatre (Gayco, Inc.)
Joe Vadginia, Wm. Berger
Golden Lounge, The
Madiera Manor
Vic Ranieri
COLUMBUS — L. 103
Northern Restaurant, The Northern Restaurant, The Thomas, D. R.
CUYAHOGA FALLS — L. 24
Crawfis, J. Darby
DAYTON — L. 101-473
Forest Park Caverns
Holiday, Bob
Johnny K's Reft,
John Kokenakis
Kettering Skating Arena
Mains, Bob Keffering Skafing Arena Mains, Bob MEGA Sound Recording Stu-dio, Floyd Whited Miller, Fred G EAST LIVERPOOL — L. 172 Twilighters Orchestra, The, Tommy Rawlings Young, Slim EAST PALESTINE — L. 172 Howard's Bar. Howard's Bar, Frank Howard ELYRIA — L. 146 Americana Motel, The Dennis Thomas Heck and his Band, Charles "Chuck" Robert Baker, Charles Ensign, George Higgins, L. W. Kuhn, James Steffanus Palladeum Ballroom, J. Solet W. Kuhn, James Stettanus Palladeum Ballroom,
J. Solet
FRANKLIN — L. 160
Lake, Wilburn
HARRISBURG — L. 68
Hubba-Hubba Nightclub
HOLTGATE — L. 320
Swiss Gardens,
George K. Bronson
HURON — L. 573
Knotty Pine Bar
KENT — L. 24
Robin Hood, The,
Trey Elliot
LORAIN — L. 146
D'Agnese Lounge and Restaurant
Journey Bar, The, fka
Hillbilly Bar,
Joseph S. Downie
Sahara Lounge,
Michael Koury
MARIETTA — L. 179
Highland Park,
Wm. E. Rinesmith
MARYSVILLE — L. 103
Carroll, Gene
MILAN — L. 573
Wonder Bar, The
OREGON — L. 15-286
El Rancho Ballroom, Wonder Bar, The
OREGON — L. 15-286
El Rancho Ballroom,
George K. Seferian
PORT CLINTON — L. 573
Fralernal Order of Eagles Club
PARKVIEW — L 172
Overshiner, Virgil
SALEM — L. 222
Leo's Place
Leo Copaccio,
Ennis Metz Ennis Merz
SANDUSKY — L. 573
Erie Inn
SPRINGFIELD — L. 160
Liedertafel Club, The
(See: William Gray under
Yellow Springs, Ohio)
Moose Lodge

Sportsman's Club, Miss Henrietta Simmons

TOLEDO — L. 15-286
Bamboo Club
George Morris
VAN WERT — L. 320
Terrace Gardens,
Jack and Robert Ruhlman
WARREN — L. 118
Coleman's Inn
Hide-A-Way Lounge
Rudin, Tony, and the Sunset
Rhythm Boys
Sunset Inn
Waldorf, The
WELLSVILLE — L. 172
Crystal Lounge, The, aka
The Ninth Street Grill,
Peter and Ralph Amato
Pops Tavern,
Cadiz Betz
WEST MASSILLON — L. 111
Gennett, Guy
WINTERVILLE — L. 223
Woodvue Park,
Woodvue Corp.
XENIA — L. 160
Ohio Junior Miss Pageant,
Ohio Junior Miss, Inc.
YELLOW SPRINGS — L. 160
Gray, William
(See: The Liedertafel Club
in Springfield, Ohio)

OKLAHOMA

LAWTON — L. 688
Devon Gables Club,
Johnny Flynn
Guys and Dolls Club,
Wilbur Prestage
Montego Bay
Charles White
Swinger Club,

OREGON

BEND — L. 700
Robert C. Rodgers,
Inn of the Seventh Mountain, Red Toe Lounge, dba
McMillan Inns, Inc., all
listed under Salem, Oreg.
EUGENE — L. 689
Bimbo's Supper Club,
Merle Short
GRANT PASS — L. 597
Monastery, The,
Brant Hicks, Joe Annadoro
MEDFORD — L. 597
10th Street Junction,
Tom Owen
ROSEBURG — L. 539
Bamboo House,
Arthur Joelson
ROSENBURG — L. 539
B.P.O. Elks Lodge No. 326
SALEM — L. 700
Inn of the Seventh Mountain
See: Robert C. Rodgers under Bend, Oreg., and Red
Toe Lounge, dba McMillan
Inns, Inc.
McMillan Inns, Inc.

McMillan Inns, Inc.
See: Robert C. Rodgers under Bend, Oreg., Inn of the Seventh Mountain, Red Toe Lounge Red Toe Lounge See: Robert C. Rodgers under Bend, Oreg., Inn of Seventh Mountain, dba McMillan Inns, Inc.

PENNSYLVANIA

BADEN — L. 82 Baden American Legion Post No. 641 BEAVER FALLS - L. 82 Fraternal Order of Eagles
BLAIRSVILLE — L. 251
Blairsville Sokol Club, Robert McGinnis, Ralph Miller BUTLER — L. 188

Robert McGinnis, Ralph Miller
BUTLER — L. 188
Red Garter Saloon,
Clyde Cook (Mr. and Mrs.)
CLAIRTON — L. 60-471
Schmidt Hotel or Eqyptian Room, Mr. Kilgore, Mr.
Wabers
ERIE — L. 17
Erie Civic Theatre,
David N. Matthews
Hullabaloo Club
Partmers Tavern,
George Arkins
Village Dinner Theatre,
Ben Agresti
GREENSBURG — L. 339
Beatty Inn Hotel,
Stephen Zanishie, Bernard
Noel
Somers, Robert E.
Sproch, Geo.
HANOVER — L. 49
Fraternal Order of Eagles
No. 1406, Eagles' Park
HERMAN — L. 188
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INK SPOT and PLATTER TYPES, must be self contained professional show groups. Must be strong, well rehearsed, and well costumed floor show groups doing all hits of "Platters" and "Ink Spots." Should be four or five members with girl preferably. Only personality singing performers considered for Canadian tours. Send full details plus photos and promotion material to: Eldon Associates, 3465 Cote Des Neiges, Montreal, Canadia. Canada

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MUSICIANS, singles, duos, trios, lounge groups country, for openings in all Midwest areas country, for openings in all Midwest areas. Please send names, photos, resumes, open dates and local numbers to: Richard Lutz Entertainment Agency, 3633 "O" Bldg., P.O. Box 30349, Lincoln, Neb. 68503.

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MUSICIANS, we have need for part time salesman to represent manufacturer of a new music product. If you are interested in additional income, write for particulars. Sherwood Company, P.O. Box 737, Florissant, Mo. 63033.

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MUSICIANS, lounge acts, singles, duos, trios, etc., for top hotels, motels, chains, lounges and clubs. Send local numbers, current photos, litera ture, resume and open dates. Must be nead and dependable. Subby Anzaldo Entertainment Agency, 1042 South 27th St., Omaha, Neb. 68105. Phone: 402-346-0100 or 402-342-7267.

PIANIST and GUITARIST, into jazz and blues to play in top Midwest rock band. Andrew Curry, 1317 Rhode Island, Lawrence, Ks. 66044. Phone: 913-841-5644.

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eeks, \$205.00 Minimum, Paid Vacation Hospitalization and Major Medical 1974-75 Season 38 weeks; \$ 210.00 Minimum

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1ST AND 3RD HORN 18 week season beginning in November Apply to: George Hofer, P.O. Box 9505, Savannah, Ga. 31402.

PIANIST SINGERS (male and female), must sing and be free to travel for hotel/motor inn lounge engagements. \$300.00 weekly and room. Photo, resume to: Robert Hough Associates, 11 W. 42nd St., New York, N.Y. 10036. Phone: 212-W 42nd 244 8938.

PIANISTS SINGERS, DUOS TRIOS, wanted for night clubs, hotels and restaurants. Send resume to: Night Club Agency, 250 W. 57th St., No. 22, New York, N.Y. 10019.

SHOW DANCE GROUPS, send photos, resume etc. to Penn World Attractions, State Theatre Bldg., Harrisburg, Pa. Phone 717-233-7972.

SINGLES, DUOS and TRIOS, combos, for southern location work. Must be uniformed and self contained. Send all pertinent information about yourself including local numbers, type of music played, brochures, past engagements, availability to: Ralph Gibbs, 230 Old Highway 49, S., No. 151, Jackson, Miss. 39208.

TEACHERS, all instruments and voice. Must read music. Northern New Jersey. Phone: 201-833-0008.

TOP ROAD GROUPS, needed immediately by Midwest agency. Please send photos, promotional material, references, etc. to: Road Shows Talent Co., P. O. Box. 612, Oshkosh, Wis. 54901. Phone: 414-233-1000.

TRIOS, also singles interested in joining trios for lounge work. Must read and play all types. Single, neat appearance, no hangups, must travel. Send recent resume, photos, etc., to: Dankewitz Agency, 108 Fox Den Rd., Bristol, Conn. 06010.

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SERIOUS MINDED MUSICIANS, competent needed for a Brooklyn-based rehearsal band. Brass especially desired and arrangers are welcome. If you have called before, please call again. Tony, YU 7-5078 or Frank, 833-3716.

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Auditions will be held in December, 1973

51 weeks, \$305.00 minimum. 6 weeks vacation. Numerous other benefits.

Qualified applicants please write immediately stating experience and background: Sidney Cohen, Personnel Manager, Pittsburgh Symphony Orchestra, Heinz Hall for the Performing Arts, 600 Penn Ave., Pittsburgh, Pa. 15222.

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Will hold auditions in New York City December 17, 1973, for

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For positions starting January 1974 and September 1974

Interested and qualified applicants, please send immediately a detailed resume including playing experience to:

The Cultural Section of The Belgian Consulate General Room 1104, 50 Rockefeller Plaza New York, N.Y. 10020

Auditions shall be granted only by invitation upon examination of applicant's credentials.

NEW JERSEY SYMPHONY ORCHESTRA

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Announces the following openings for the 1973-74 season:

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\$210 weekly minimum scale; 36 week season with 2 weeks paid vacation; unemployment and disability; hospitalization, major medical, pension plan.

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JOHN GOSLING, Artistic Director/Conductor

Opening 1973-1974 Season 31 weeks beginning October 15, 1973

VIOLIN

CONTACT IMMEDIATELY:

Sigurd Bjorkman, Personnel Manager, North Carolina Symphony, P.O. Box 2508, Chapel Hill, N.C. 27514. (919) 933-5454.

AN EQUAL OPPORTUNITY EMPLOYER

NATIONAL SYMPHONY ORCHESTRA

ANTAL DORATI, Music Director

Opening for 1973-74 Season

For audition information, send resume to:

ARMAND SARRO, Personnel Manager 2480 16th Street, N.W., Washington, D.C. 20009

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RICHARD WILLIAMS, Conductor

Orchestra Principals/Quartet Positions

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Positions include symphony (25 concerts), quartet (chamber and youth concerts), and part-time college teaching.

Send resume of experience and education to: Pat Moehlmann, Manager, Cedar Rapids Symphony, P.O. Box 1903, Cedar Rapids, Iowa 52406. (319) 362-3271.

THE TORONTO SYMPHONY

Announces the Following Openings for the 1973-74 Season

CELLO VIOLA

For a start as soon as the availability of the successful applicants will permit

Auditions late September or October

For details please write to

Hubert C. Meyer, Personnel Manager 178 Victoria Street Toronto, Ontario, Canada (416) 363-0069

THE NEW YORK PHILHARMONIC

Announces the following vacancies for the 1974-75 season:

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Auditions will be held in November, 1973

For details, please contact:

James Chambers, Orchestra Personnel Manager, New York Philharmonic, Philharmonic Hall, Broadway at 65th St., New York, N.Y. 10023. Telephone: 212-874-2400.

THE CLEVELAND ORCHESTRA

announces vacancy for

VIOLIN

Auditions will be held in November and December, 1973. Qualified applicants send personal and professional resume

DAVID ZAUDER, Personnel Manager, Severance Hall, 11001 Euclid Avenue, Cleveland, Ohio 44106.

THE SAINT LOUIS SYMPHONY ORCHESTRA

WALTER SUSSKIND, MUSIC DIRECTOR and CONDUCTOR

Announces Openings for 1973-74 Season

VIOLIN

PAID VACATION, PENSION AND MAJOR MEDICAL BENEFITS Please contact James Cain, Manager

The Saint Louis Symphony Orchestra

Powell Symphony Hall, 718 North Grand Boulevard, St. Louis, Mo. 63103 Phone: Area Code 314 — JF 3-2500

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Announcement of Vacancy for:

ASSISTANT FIRST/Eb CLARINET The Chicago Symphony Orchestra is planning

mid-October auditions for this position

All applications must be accompanied by a complete personal/professional resume Qualified applicants will be invited to audition

For audition information contact: Radivoj Lah, Personnel Manager, Chicago Symphony Orchestra, 220 South Michigan Ave., Chicago, Illinois 60604. Phone: 312-427-7711.

NEWS NUGGETS

(Continued from page thirteen)

formed in bands throughout the show. The festival was a triumphant Midwest. He was in vaudeville for a homecoming for Pee Wee Erwin. He time, playing with Roselle's Min-strels, the Carl DeVere Show, Soldier Girl Company, Don Bestor and Karl L. King. During the depression he worked with the WPA Orchestra in Decatur, Illinois. Now he is active in the Pontiac (Illinois) Municipal Band.

Eighty-year-old Hubert "Fritz" Stiens, a life member of Local 66, Rochester, New York, and Local 10-208, Chicago, has been performing professionally since his seventeenth birthday. In 1934 he founded the Rochester Zither Club and three years later conducted a gala concert of the United Zither Players of America. He has resided in Chicago since 1938 where for fourteen years he was employed at the William Tell Restaurant. Presently he is in his twenty-first year as featured zither player and pianist at the Golden Ox Restaurant

If anyone breaks his world record of 174 hours of continuous drumming, Louis Hickenbottom of Decatur, Illinois, vowes he will attempt another drum marathon. He surpassed the 1971 record achieved by Englishman Trevor Mitchell by three hours. Hicken-bottom volunteered to undertake he drumming marathon to kick off he world record breaking program conducted by the Decatur Park District's Recreational Department during the summer months. The young musician plays with a local group regularly and teaches drum-

Nashville's music industry went all out to help the Girl Scouts make a success of "CISUM" (that's music spelled backwards), their music workshop, held from July 17 to 30. Minnie Pearl, of Grand Ole Opry fame, was honorary chairman of the event sponsored by the Cumberland Valley Girl Scout Council. More than 150 teenagers from across the country were on hand to "sample the Nashville sound and to take a good look at the music industry.

Top recording artists, technicians, composers and musicians cooperated with the Girl Scouts in their project. Henry Romersa, director of the National Academy of Recording Arts and Sciences Institute, helped the girls put the event together and was instrumental in getting artists and musicians to conduct the workshops. Dr. Thor Johnson, conductor of the Nashville Symphony Orchestra helped coordinate the classical music workshops.

Diversity was the keynote of the tenth annual Kansas City Jazz Festival held April 29 at the Municipal Auditorium. Member Robert Morris reports that a crowd of about 3,000 was on hand to hear the excellent blending of artists.

Kicking off the day-long event were a pair of high school bands that immediately brought to the forefront the whole idea of Kansas City Jazz, Inc. — promoting jazz in Kansas City. Local groups drew some of the spotlight as well. This year they were matched with out of town visitors and the blend proved to be successful.

Arnie Lawrence joined with the Mike Ning augmented sextet to bring out the best of both. The teaming of guitarist Joe Pass with Bettye Miller on piano and her husband, Milt Abel, on bass was perhaps the highlight of the entire

and Lawrence Welk trombonist Bob Havens put on a Dixieland exhibition with the local Dixie Seven that brought the crowd to its feet several times. Clark Terry was featured twice during the day one occasion he teamed with local trombonist Arch Martin. The Gary Sivils Quintet plus singer Carol Comer accompanied Conte Condoli in another set. During the program the festival tried a jazz set led by Pass, guitarist Carol Kaye and close.

drummer Paul Humphrey and featured Terry, Bill Chase, Condoli, Erwin, Kai Winding, Havens, Martin, Lawrence and others. The only out of town group that went on by itself was Gene Harris and the Three Sounds Trio. Nostalgia was added to the program with the Reno Club Reunion, with Jay McShann the highlight of this presentation. The salute to the old timers who put Kansas City on the map was a fit-ting tribute to the originators. Baby Lovett was inducted into the Kansas City Jazz Hall of Fame at this time. The Mel Lewis-Thad Jones jazz orchestra brought the marathon to a



Among those appearing at the Kansas City Jazz Festival held April 29 at the Municipal Auditorium were, left to right: Conte Condoli, Pee Wee Irwin, Lester Milgrem, president of the Kansas City Jazz, Inc., Dr. Carroll Lewis, director of Raytown South Stage Band. Kai Winding and Bob Havens.

Neal Smith, Premier drummer with Alice Cooper







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