

International



# musician

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

SEPTEMBER, 1973

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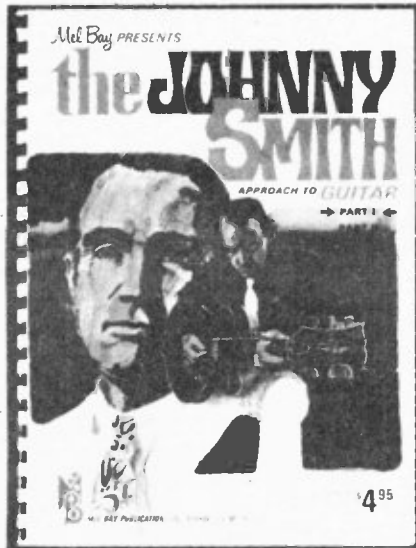
## anita kerr

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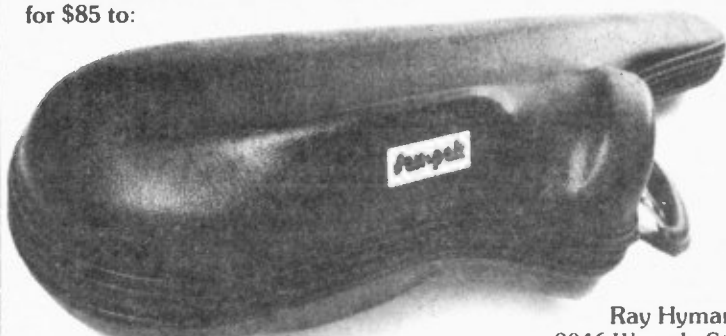
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# Know Your BUSINESS . . .

(Number nine in a series of 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 contract.

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

member playing a local job receives a dishonored check. The check should be turned over to local officials, together with the claim.

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 10022).

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 of your properly executed contract is attached.

## Paper Shortage Affects The "International Musician"

The paper shortage has forced the International Musician to temporarily alter its page size. At press time there was no indication when the situation would return to normal.

Among the published reasons for the paper shortage are the anti-pollution laws passed in 1969 which forced a number of mills to shut down because it was no longer profitable to operate under government reg-

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 has been imposed on many American publications.

## 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 following action:

"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.

HAL C. DAVIS, PRESIDENT

## Musicians Approve Significant Phonograph Record Agreement

American Federation of Musicians 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 ICSON and of the Recording Musicians Advisory Committee also participated as observers.

those funds. "This will eliminate many disputes and expedite the flow of money to the funds," he said.

Contract highlights include:

Scale wages:

Non-symphonic: For a three-hour 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 programming 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 \$3 (from \$2) for each original service. Because of the difficulty of many recording musicians qualifying for local

health and welfare programs, the union's effort in negotiations was to achieve substantial 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 negotiations. Without their help we could not have made these improvements of which we are so proud."



**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 mid-concert (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 it back on one of his videocassette machines.)

A "Jazz in Switzerland" night was followed by an evening of mainstream jazz, of special interest 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 big-name-group marathons, for which various cooperated record companies cooperated in sending over their artists. I was fortunate to be able to attend all 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 college-age 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)

**INTERNATIONAL MUSICIAN**

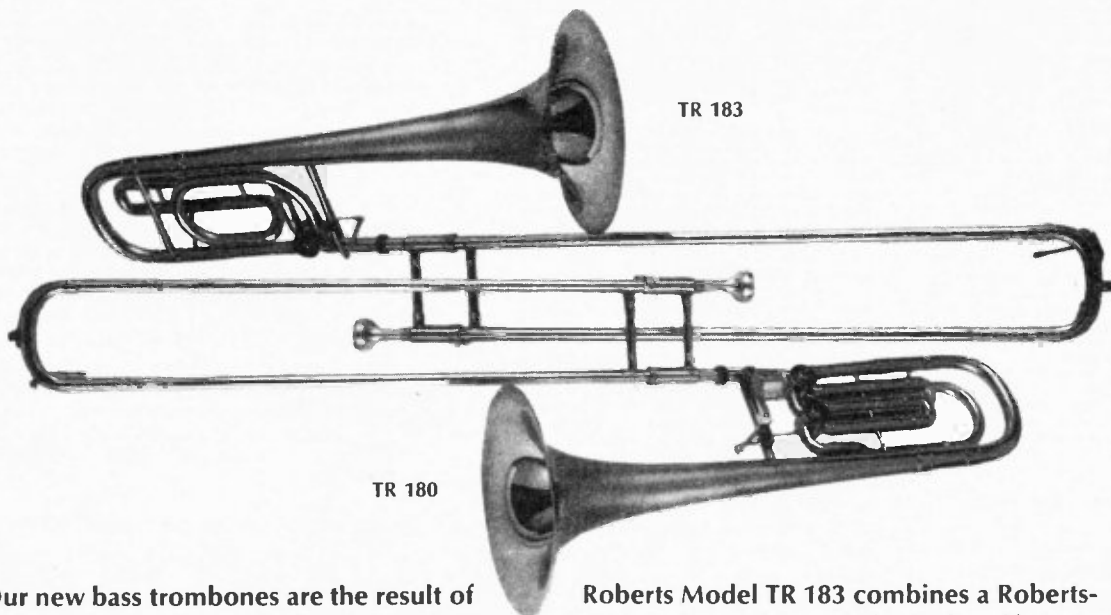


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# JAZZ



# 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 be shared among jazz musicians and composers as well as educational institutions involved in jazz education. Concrete recognition — and no recognition is more concrete than negotiable currency—was also given to such community organizations as the Black Arts Society of Jackson, Mississippi, and Young Audiences of Wisconsin.

State arts commissions — notably that of New York State — are also beginning to acknowledge that jazz is as "serious" a music as contemporary classical music. The concept, moreover, of subsidizing jazz groups to tour public schools is also growing around the country, and that in turn may lead to the creation of an even larger audience for jazz. It was an excellent move last year for the University of Wisconsin at Madison to have five days of Duke Ellington concerts, open rehearsals, master classes and workshops at that campus; but think 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 coming.

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 rehearsals bands; but their presence — as teachers who have

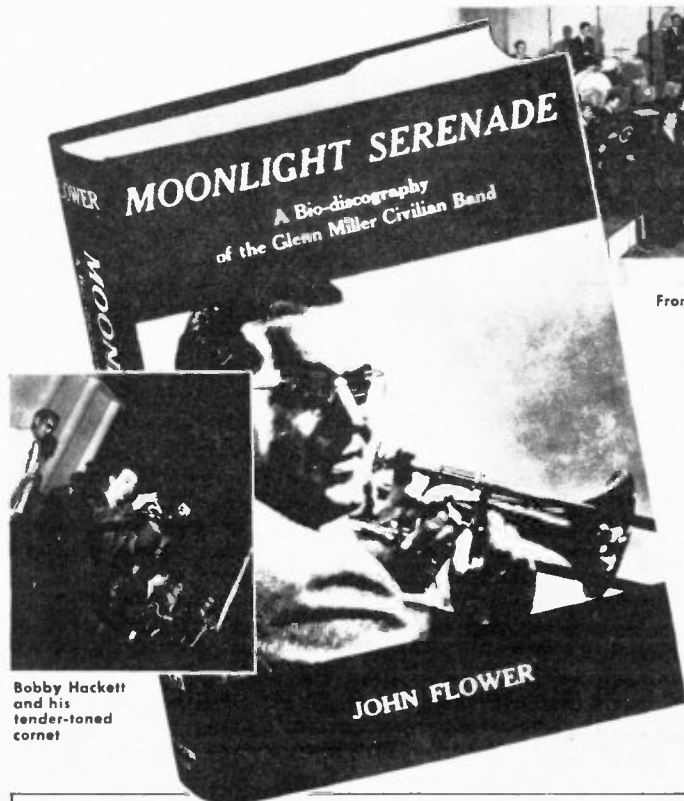
earned a reputation in the real world — will also have a stimulating effect on widening the

interest and understanding of school youngsters concerning America's own classical music.

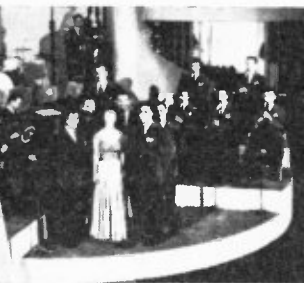
Significantly, one of the purposes of the new \$1,000,000 Duke Ellington Fellowship Pro-

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)



Bobby Hackett and his tender-toned cornet



From Sun Valley Serenade



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, I kept 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 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 Fazola 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-

algia 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.

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 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).

You don't need a *Little Brown Jug* or a *Moonlight Cocktail* to put yourself *In the Mood for Stepping Out with a Memory Tonight*. *Moonlight Serenade* will take you back *A Million Dreams Ago* to that *Starlit Hour* when Glenn Miller and his music made you *Want to be Happy*.

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# ANITA 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 con-

fronted 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 co-produced 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-

(Continued on page twenty-two)

INTERNATIONAL MUSICIAN



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for many years in Cleveland music circles. He is rated one of the finest "gypsy" violinists in the business.

It's been a long time since the Singing Violins have been called upon to produce their ID cards in order to get a drink. They average out at slightly over sixty years of age. "Wheelchair jockeys? Not us!" snorts Max Brown. "To be sure we represent better than two and one-half centuries of musical know-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

audience.

During the early years of its existence, King Arthur's Court presented soloists, and instrumental and vocal groups working alternately with the Singing Violins. Among these were such artists as Carmen Cavallo, Frankie Carle and Los Chevalas de Espana. "But," says Max Brown, "we soon found out that people came here for violin music and good food, and had little interest in anything else. So the policy was dis-

continued."

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 olympic-size swimming pool and tennis courts. The property was originally the estate of aviation pi-

oneer Glenn Curtis whose original home still stands on the grounds.

King Arthur's Court is appropriately Old English in character and decor. Also — again, appropriately — the "specialties 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 world; the legendary world of

the good King Arthur and 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 life-size 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 battle gear.

(Continued on page twenty-two)

## COMMEMORATING OUR 350TH ANNIVERSARY



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# Nashville News

By Bill Littleton



Part of the fun in looking for 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-

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 piano and suggested, "Try something 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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# THE POP and JAZZ SCENE

by BURT KORALL

## MONSIEUR LE DUC

Duke Ellington received the Legion of Honor, the highest honor that France bestows, during a ceremony at the French 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 appreciation.

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-

singer Neil Diamond has composed the score for the film version of "Jonathan Livingston Seagull," which is to be premiered in New York in October.

. . . Don McLean is slated for a series of dates in England come this fall. . . . Guitarist David Bromberg, much admired in contemporary pop circles,

made an appearance at the National 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. . . . Trumpeter Bill Chase has revamped his group, "Chase." Its current members: Jay Sollberger, Jer-

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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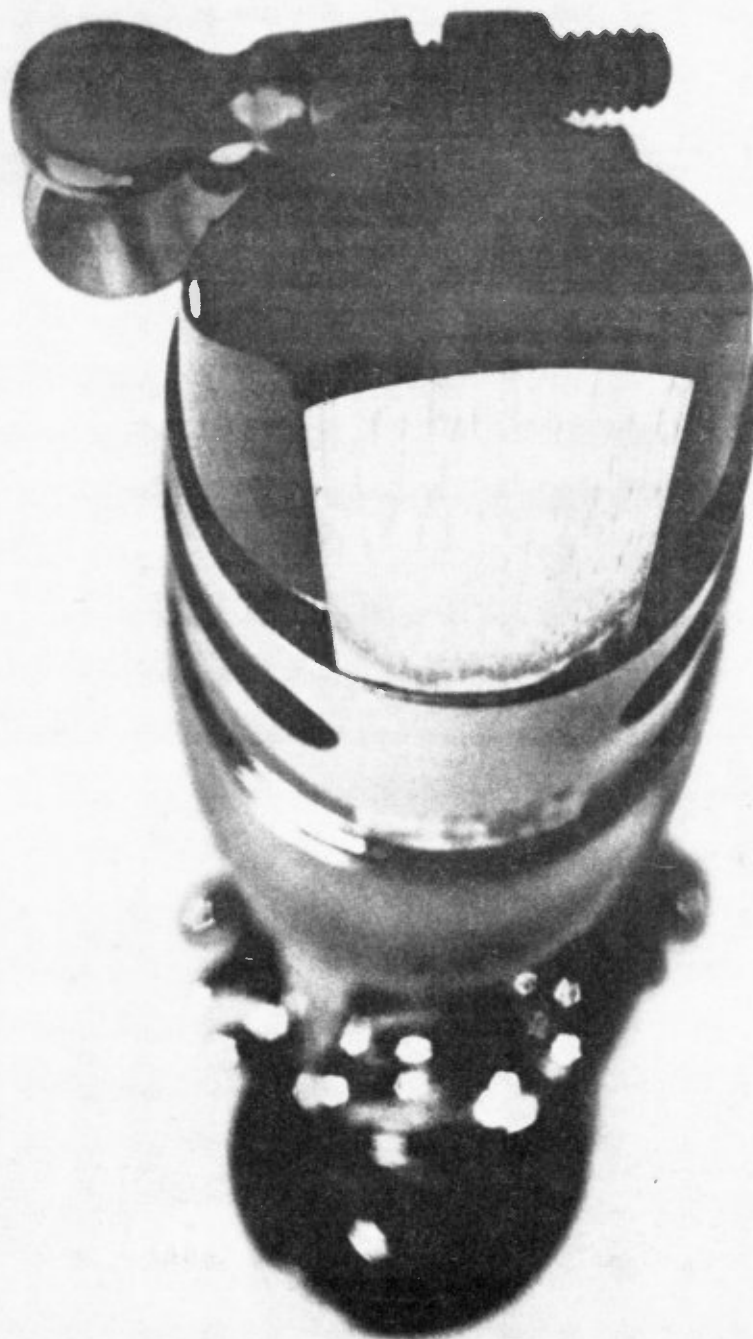
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# NEWS

# NUGGETS

Cable cars, characteristic relic of San Francisco's colorful past, observed their centennial August 2 to 8. 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

Ronald Stoffel at Corbett Auditorium on the campus of the University of Cincinnati. Ms. 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 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,

SEPTEMBER, 1973

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

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 between January 1, 1956, and January 1, 1945. First prize is \$4,000 and performances with the Warsaw Philharmonic on February 24 and February 25, 1974; second prize, \$2,000; third prize, \$1,000;

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 02881.

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 Fairbury 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)

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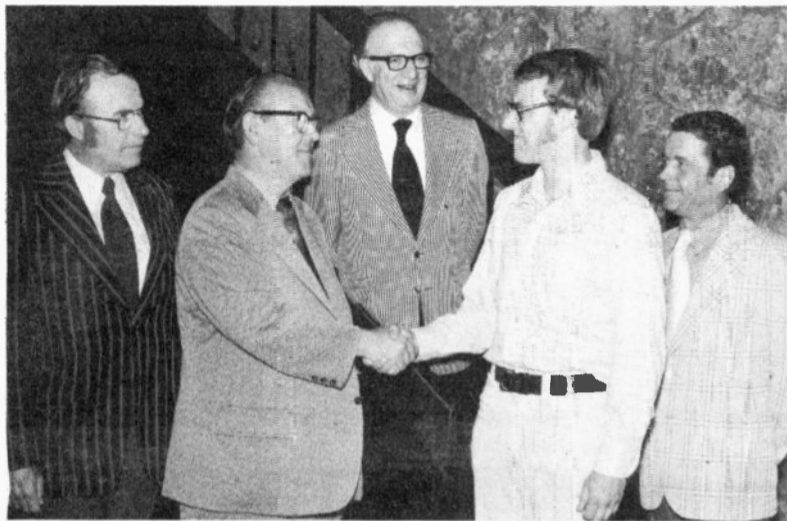


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# Over Federation Field



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, booking agencies, promotion companies, jingles and record companies, pressing plants, music stores, record 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 Union 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 had won the local's contest. The



Sandwiched between Redskins memorabilia and local union officials, Joel Margolis (seated), Business Manager of the Washington Redskins professional football 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 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 he 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 of Jacksonville who gratefully ac-

knowledged appreciation for the assistance and cooperation of the Music Performance Trust Funds of the Recording Industries and Local 444 for furnishing music for the patients of the rehabilitation unit of 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 Local 83, Lowell.

Plans were made at the dinner for 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 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

(Continued on page twenty-four)

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# OFFICIAL BUSINESS

COMPILED TO DATE

## CONNECTICUT CONFERENCE OF MUSICIANS

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

## CHANGE OF OFFICERS

Local 21, Columbia, South Carolina — Act. Pres. Robert M. Graber, P. O. Box 5481, Columbia, South Carolina 29250.

Local 61, Oil City, Pennsylvania — Pres. Albert H. Snyder, 28 Gilfillan Street, Franklin, Pennsylvania 16323.

Local 499, Middletown, Connecticut — Sec. Michael Moroni, 11 Liberty Street, Middletown, Connecticut 06457.

Local 771, Tucson, Arizona — Act. Sec. Walker Wherry, 620 South 6th Avenue, Tucson, Arizona 85701

## ROCKY MOUNTAIN CONFERENCE

Pres. Robert Rhone, 2515 Snyder Avenue, Cheyenne, Wyoming 82201.

## SOUTHERN CONFERENCE

Pres. J. R. (Bob) Watkins, Memorial Auditorium, Chattanooga, Tennessee 37402.

## CHANGE IN ADDRESSES OF OFFICERS

Local 18, Duluth, Minnesota — Act. Sec. Marjorie Erickson, 309 Board of Trade Building, Duluth, Minnesota 55802.

Local 134, Jamestown, New York — Pres. Allan K. Swanson, 7 Campbell Avenue, Jamestown, New York 14701.

Local 169, Manhattan, Kansas — Pres. J. Vaughn Bolton, 828 Allison Road, Manhattan, Kansas 66502.

Local 173, Fitchburg, Massachusetts — Pres. Edwin Holt, 12 Falulah Road, Fitchburg, 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

## INTERNATIONAL REPRESENTATIVE

Phil Reed, Apt. 8-S, 5712 Pembroke Place, Lansing, Michigan 48917.

## DEATH ROLL

Local 2-197 — St. Louis, Mo. — Charles E. Powell.  
Local 17 — Erie, Pa. — Casper J. Frank, Frank Servidio.  
Local 18 — Duluth, Minn. — William Kovero.  
Local 26 — Peoria, Ill. — Argle P. Brown.  
Local 34-627 — Kansas City, Mo. — Max Cooper.

## NOTICE TO LOCAL OFFICERS

The *International Musician's* mailing list will shortly be submitted to an electronic computer firm. Therefore it is urgent that members' changes of addresses are received at this office without delay so that they can be processed.

In switching from our present system to electronic computer, we are convinced that the mailing list will be maintained as efficiently and as accurately as possible.

Stanley Ballard  
Editor and Publisher

As particular as they are, it's amazing what organists go through to get the sound they want. Like using an organ that's 18 years old. Adding expensive accessories to bring it up to date. Wrestling like a furniture mover.

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Local 60-471 — Pittsburgh, Pa. — John S. Bartoletti, Owen Flynn, Joseph A. Pape, Mary P. Standley.

Local 61 — Oil City, Pa. — Theda Rembold, W. Roy Wolfe.

Local 63-549 — Bridgeport, Conn. — Myron Carr, George T. Cerino, Emil Salito.

Local 66 — Rochester, N.Y. — Gordon Cox, John B. Kingston, L. A. Mackown, Foster Moore, Jr., Harold Paley, Raymond Reithel, William G. Street, Sam Stiles, Alfred Valentine, Paul T. White.

Local 72 — Fort Worth, Texas — Bobby Turley.

Local 76 — Seattle, Wash. — Ted F. Berry, Lee Curtis, William L. Champion, Eugene Fain.

Local 77 — Philadelphia, Pa. — Theodore Feinmann, Vincent O. Nugent, Richard W. Rutherford.

Local 82 — Beaver Falls, Pa. — Louis J. Krepps.

Local 94 — Tulsa, Okla. — William L. Daley.

Local 95 — Sheboygan, Wisc. — Harvey E. Glaeser.

Local 104 — Salt Lake City, Utah — Ben Bullough.

Local 125 — Norfolk, Va. — Elmo S. Nickerson, Clinton G. Turner, Sr.

Local 140 — Wilkes Barre, Pa. — John Matte.

Local 144 — Holyoke, Mass. — Roman Balicki, Joseph R. St. George.

Local 149 — Toronto, Ont., Can. — Karel Ancerl, Al Aylward, Gordon Goldie, Gordon Herriott, William H. Irons, Clare Kennedy, Vern Kahanen, Ernest MacMillan, W. H. Sanders, Wm. Speding, Bruce F. Tait, Bartlett Tompsett, G. A. Townley.

Local 151 — Elizabeth, N.J. — Byron Wesche.

Local 174-496 — New Orleans, La. — Kenneth F. Autin, Rene M. Mercadel, Earl R. Stephens.

Local 184 — Everett, Wash. — Terry B. Hanson, Sylvester E. Smith.

Local 187 — Sharon, Pa. — Raymond Amsdell, Albert J. Behun.

Local 188 — Butler, Pa. — John D. Rock.

Local 215 — Kingston, N.Y. — Lewis Bohan, John Bott, Frank Domanico, William Dunn, Allen W. Mackey, Charles W. Smith, Samuel Turk.

Local 226 — Kitchener, Ont., Can. — Fred Marshall, J. A. Singular.

Local 252 — Muskegon, Mich. — James Kolkowski.

Local 263 — Bakersfield, Calif. — Carl M. Hedges.

Local 291 — Newburgh, N.Y. — Fred C. Slater.

Local 306 — Waco, Texas — Lyle Skinner.

Local 307 — LaSalle, Ill. — Chester Dezutti.

Local 342 — Charlotte, N.C. — Johnson H. Brown, Daniel T. Rhodes.

Local 368 — Reno, Nev. — Frank Capriotti, Vernon Jones, June A. Seyfarth.

Local 389 — Orlando, Fla. — Paul Caskey.

Local 399 — Asbury Park, N.J. — Robert T. Brown, Ray Botschart, Raymond D. Frye, James A. Moyer, Anton F. Pentz.

Local 400 — Hartford, Conn. — Walter Luettgens.

Local 402 — Yonkers, N.Y. — Allen C. Allbee.

Local 405 — Spencer, Iowa — Dale Long.

Local 407-613 — Mobile, Ala. — Annie L. Stowe.

Local 411 — Bethlehem, Pa. — Dominic A. Curatola, Earl W. Kunsman, Sr.

Local 499 — Middletown, Conn. — Frank Milano.

Local 526 — Jersey City, N.J. — Charles M. Koch.

Local 554-635 — Lexington, Ky. — Ellis W. Goe.

Local 571 — Halifax, N.S., Can. — Russell T. Ward.

Local 586 — Phoenix, Ariz. — Kenneth C. Patrick, Jerome R. Shaffer.

Local 601 — Daytona Beach, Fla. — Paul Caskey.

Local 693 — Huron, S. Dak. — Hans Christensen.

Local 761 — Williamsport, Pa. — Miles S. Jacobus.

Local 764 — Vincennes, Ind. — Norval P. Ulrich.

Local 802 — New York, N.Y. — Robert Arden, Edward Chiariello, Samuel Cox, Lorenz Diefenbach, Eugene Dorlini, William G. Kato, Morton J. Morris, Fritz Mahler, Robert Michelson, George R. Penn, Jr., Annie L. Phelan, Samuel Prager, Irving S. Riskin, Arnold G. Sage, Edith Schoenfeld, Marvin Sherry, Francis E. Thomas, Gustav Wendel, Carl B. Woelker.

**WANTED TO LOCATE**

Brewer, William Bud, former member, Local 257, Nashville, Tennessee.

Brown, James, member, Local 116, Shreveport, Louisiana.

Dillena, Franco, member, Local 291, Newburgh, New York.

Jackson, Steve, member, Local 201, La Crosse, Wisconsin.

Jones, Melvin, member, Local 10-208, Chicago, Illinois.

Kampas, Tom, member, Local 201, La Crosse, Wisconsin.

Lacey, Margaret, former member, Local 248, Paterson, New Jersey.

Lambert, Don, former member, Local 138, Brockton, Massachusetts.

Lowrie, Mark, member, Local 547, Calgary, Alta., Canada.

Perrin, Don, member, Local 210, Fresno, California.

Peterson, Dick (Richard Nicklaus), former member, Local 99, Portland, Oregon.

Sanders, Carol, member, Local 169, Manhattan, Kansas.

Satie, Erik, member, Local 464-615, Beaumont-Port Arthur, Texas.

Schneiders, Sam, member, Local 334, Waterloo, Iowa.

Shomer, Dan, member, Local 688, Wichita Falls, Texas.

Shumbres, Robert, member, Local 120, Scranton, Pennsylvania.

Soule, Michael, member, Local 528, Cortland, New York.

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

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San Jose — Local 153:  
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San Jose:  
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Westminster:  
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Chicago:  
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Dubuque:  
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LaHabra — Local 7:  
Mr. Max and Max Powell.

San Diego — Local 325:  
Cafe Europa.

ILLINOIS  
Calumet City — Local 203:  
Mary's Place and Mary Eunice.

KANSAS  
Salina — Local 207:  
Red Pussycat Club and Gayle  
Leister.

MICHIGAN  
Grand Rapids — Local 56:  
Stardust Lounge and Richard  
Leonard.

MONTANA  
Polson — Local 552:  
Blue Bay Resort and John  
Stimpson.

OKLAHOMA  
Lawton — Local 688:  
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TENNESSEE  
Knoxville — Local 546:  
Sound Showcase, Big Daddy (f-k-  
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Gillespie.

CANADA  
Brampton, Ont. — Local 149:  
Twenty-One Steakhouse and  
Wolfgang Roemler.

Don Mills, Ont. — Local 149:  
Quartet Productions, Ltd.,  
Richard Morris and Dolores  
Claman.

Scarboro, Ont. — Local 149:  
Birchmount Tavern and John  
Roe.

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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)

their own departments of jazz studies from which in turn 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 life-long 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

musicians have gone the independent route. Charles Tolliver and 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-

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.

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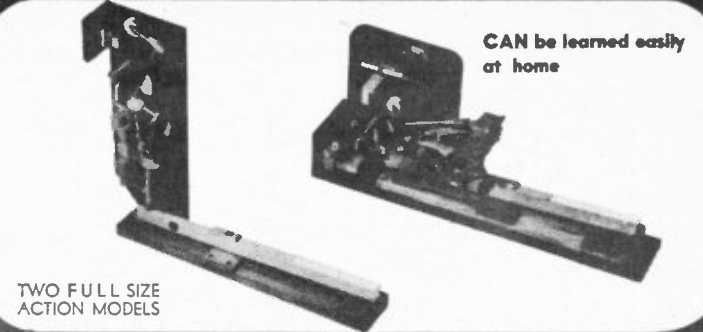
"Studio Rivbea also provides workshop and rehearsal space for the development of new music. Through the presentation of these artists, Studio Rivbea hopes to stimulate a greater public interest in contemporary American music."

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 should be.

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## CLOSING CHORD

(Continued from page eighteen)

appeared regularly at night clubs along the Eastern Seaboard. He 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 Henderson, 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 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 Fund.

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 age.

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 Oklahoma City University. He was a member of the old Goof Moyer Band, Bud Aurand's band, Frank

Tracy's "Southerners," Marshall 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, including 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 engagements 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

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 unequalled 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 switching to cornet and piano.

A graduate of the Baylor School of Music, where he majored in piano, he also attended the American

Conservatory of Music. When he 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 Tullia 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 Bandmasters 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 concerts, 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 this 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 Lombardo, among others.

In May of this year, the San Antonio Advertising Federation presented its annual Master Publicist 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 active in various bands and dance

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.

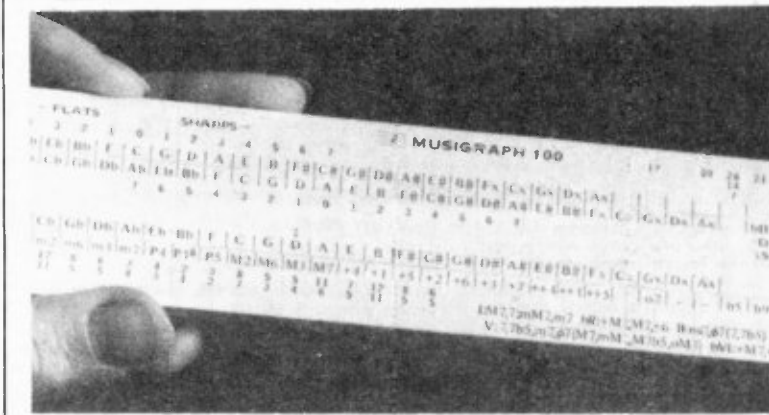
A life-long resident of Sheboygan, Mr. Glaeser began his musical career while in high school playing violin under the late Professor Theodore Winkler. After graduation he became a member of the Sheboygan Symphony Orchestra, also under Mr. Winkler's direction. Switching to alto sax Mr. Glaeser began playing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



Harvey E. Glaeser

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 musicians.



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**ASSOCIATE CONCERTMASTER  
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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  
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For positions starting January 1974 and September 1974

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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.

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Announces the following openings  
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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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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.

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For audition information, send resume to:

ARMAND SARRO, Personnel Manager  
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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  
HORN**

(Possibly Third)

For a start as soon as the availability of  
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Auditions late September or October

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

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Announces the following vacancies  
for the 1974-75 season:

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HORN (Possibly Associate Principal)**

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 to:

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**

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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

**Chicago Symphony Orchestra**

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 Midwest. He was in vaudeville for a time, playing with Roselle's Minstrels, the Carl De Vere 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, vows he will attempt another drum marathon. He surpassed the 1971 record achieved by Englishman Trevor Mitchell by three hours. Hickenbottom volunteered to undertake the drumming marathon to kick off the 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 drumming.

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

show. The festival was a triumphant homecoming for Pee Wee Erwin. He 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 — on 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

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 fitting 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 close.



Among those appearing at the Kansas City Jazz Festival held April 29 at the Municipal Auditorium were, left to right: Conte Condoli, Pee Wee Erwin, 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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