

International



musician

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

AUGUST, 1966

329 32 5605
GEORGE SOUTHGATE
254 N HALE
PALATINE ILL 60067
10 208



GARY BUR- TON

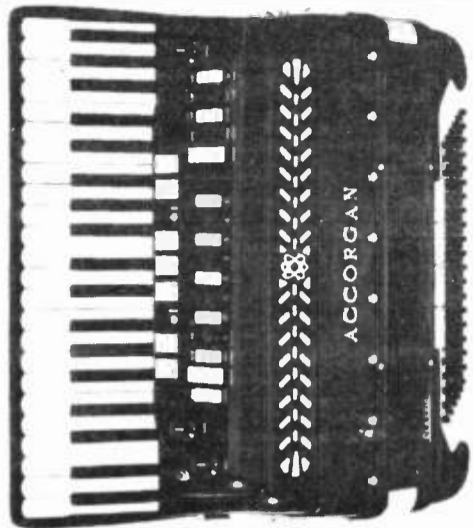
IN THIS ISSUE:

- New Laws and Changes 3
- Court Cancels License of Racist
TV Station 3
- Chet Ramage Reports to President Kenin
on the Passage of Senate Bill 336 5
- Rock and Roll—It's Happening
Again, by Mike Jahn 6
- Some Thoughts on
Teaching the Folk
Guitar, by Jerry
Silverman 7

STORY
PAGE 8



*Don't buy until
you've tried the new
Accorgan...*



**feature for feature
your best investment...**

- WEIGHS LESS } FEATURES SHORT SUSTAIN, PERCUSSION BASS... AND EXCITING NEW VIBRATO
- IT'S THE ONLY ONE WITH SPACE-AGE INTEGRATED CIRCUITRY... FOR GREATER RELIABILITY
- PLAY OVER 25 BEAUTIFUL ORGAN-ACCORDION INSTRUMENT SOUNDS
- DON'T SETTLE FOR SECOND BEST... **TRY & YOU'LL BUY THE ACCORGAN**

Write for full details on the NEW ACCORGAN...

ACCORGAN CORP.

581 BERGEN BLVD. RIDGEFIELD, NEW JERSEY 07657

West Coast Distributor: Pacific Music Supply, 1143 Santa Fe, Los Angeles, Calif. • (213) 747-7211

WHEN WRITING TO OUR ADVERTISERS PLEASE SAY YOU SAW THEIR "AD" IN THE INTERNATIONAL MUSICIAN



Special Quantity
Prices to Schools
and Military Bands

CELLISTS & BASSISTS!

At long last there is a **QUALITY** hard case made in the U.S. for less than the imports!

HAMMONASSET CELLO & BASS CASE CORP. uses SPACE AGE design and materials to form these rugged contoured cases for maximum strength and shock absorption. Surround your valuable instruments in **DURABLE ELEGANCE!**

write
Willie Ruff Distributors
Hammonasset Corp.
Box 3505
Hollywood, Calif. 90028

international musician



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION
OF MUSICIANS OF THE UNITED STATES AND CANADA

POSTMASTER—ATTENTION: Please return Form 3579 to the American Federation of Musicians of the United States and Canada, 220 Mt. Pleasant Avenue, Newark, New Jersey 07104. Second Class Postage Paid at Newark, New Jersey, and additional mailing offices.

Vol. LXVII No. 2



August, 1969

STANLEY BALLARD, Editor

Annemarie F. Woletz
Assistant Editor

Robert C. Carver
Advertising Manager

All material intended for publication should be directed to the International Musician, 220 Mt. Pleasant Avenue, Newark, N. J. 07104.

Published Monthly at 220 Mt. Pleasant Ave., Newark, N. J., by the American Federation of Musicians of the United States and Canada
Phone: WOrth 2-5261 — Newark Phone: HUmboldt 4-6600 • New York
Price: Member 60 Cents a Year — Non-member, \$5.00 a Year • Subscription
Rates: Apply to STANLEY BALLARD, Publisher, 220 Mt. Pleasant Avenue, Newark, N. J. 07104. • Advertising

OFFICERS OF THE FEDERATION

President, HERMAN D. KENIN
641 Lexington Avenue, New York, New York 10022
Vice-President, HAL C. DAVIS
709 Forbes Avenue, Pittsburgh, Pennsylvania 15219
Vice-President from Canada, J. ALAN WOOD
101 Thorncliffe Drive, Toronto 17, Ontario, Canada
Secretary-Treasurer, STANLEY BALLARD
200 Mt. Pleasant Avenue, Newark, New Jersey 07104

EXECUTIVE COMMITTEE

DAVID WINSTEIN, 2401 Esplanade Ave., New Orleans, Louisiana 70119
A. A. TOMEI, 3422 Oakmont Avenue, Philadelphia, Pennsylvania 19136
JOHN V. TRANCHITELLA, 817 North Vine St., Hollywood, Calif. 90038
J. MARTIN EMERSON, 5020 Wisc. Ave., N.W., Washington, D.C. 20016
VICTOR W. FUENTEALBA, 847 North Eutaw St., Baltimore, Md. 21201
President Emeritus and Advisor, JAMES C. PETRILLO
641 Lexington Avenue, New York, New York 10022
Vice-President Emeritus and Advisor, WILLIAM J. HARRIS
Room 405, 1416 Commerce Building, Dallas, Texas 75201
Treasurer Emeritus, GEORGE V. CLANCY
P.O. Box 6, Carp Lake, Michigan 49718
Canadian Executive Officer Emeritus, WALTER M. MLRDOCH
966 Royal York Road, Toronto 18, Ontario, Canada

WESTERN OFFICE

Assistant to the President, ERNIE LEWIS
11665 Laurelwood Drive, Studio City, California
Assistant to the President, SAM MIDDLEMAN
Room 228, Musicians Building, 817 North Vine Street,
Hollywood, California 90038

FEATURES • NEWS

- New Laws and Changes 3
- Court Cancels License of Racist TV Station 3
- Join the TEMPO Club 4
- Chet Ramage Reports to President Kenin on the Passage of Senate Bill 336 5

ARTICLES

- Rock and Roll—It's Happening Again, by Mike Jahn 6
- Some Thoughts on Teaching the Folk Guitar, by Jerry Silverman 7
- A Portrait of Gary, by John S. Wilson 8

DEPARTMENTS

- The Pop and Jazz Scene, by Burt Korall 9
- Over Federation Field 10
- Symphonic Highlights 11
- Official Business 12
- News Nuggets 14
- Closing Chord 15
- Official Proceedings 16
- Unfair List 28

COVER

Gary Burton (Design by Vincent J. Pelosi/Advertising Design Studio)

You'll never
guess the strength
of a RICO REED.



Neither will Rico.
We test each reed twice
before we grade it.

Our special reed gauging machines actually "pre-play" each Rico Reed. They actually simulate the pressure on a reed that you would apply in playing it. And once we determine the strength of a particular reed, we "pre-play" it again a week or two later—just to make sure.

That's why you can rely on the strength of every Rico Reed.

Why do we go to all that trouble? Simply to make a *better* reed! And it's for that same reason we use only the world's finest cane and age it for years before beginning the process of cutting and sanding. A lot of trouble? Yes, but that's why Rico Reeds are the world's most popular reeds. More musicians play them than any other kind. (And *that's* a true test of strength.)



RICO CORPORATION
P.O. Box 5028, Bendix Station
North Hollywood, Calif. 91605

GROVER SLIMLINE

gives you no-slip quality, lifetime guarantee, smartly simple styling—at a modest price. Replace with Slimline, and play with confidence.



INSIST ON **GROVER**
MUSICAL PRODUCTS
1278 West Ninth Street
Cleveland, Ohio 44113

NEW!

For **JAZZ** Education

MODERN MUSIC SCHOOL

Theory Text and Workbook
by Phil Rizzo

Foreword by Stan Kenton

FOR CLASS OR
INDIVIDUAL INSTRUCTION



JAZZ EDUCATION
PRESS

113 N. Third
Manhattan, Kans. 66502

INTERNATIONAL MUSICIAN

New Laws and Changes

The following actions were taken by the 1969 convention in Las Vegas, Nevada. Those which constitute new laws or changes in the Constitution and By-Laws will become effective September 15, 1969, unless otherwise specified. Members are directed to govern themselves accordingly.

Article 9, Section 6, Subdivision (C) (6) was amended so that the secretary-treasurer shall be authorized to permit an assistant designated by him to sign any award of the international executive board on his behalf.

Section 2 of Article 23 of the A. F. of M. by-laws was deleted therefrom since this provision has become obsolete.

Section 9 of Article 5 was amended to read as follows: In cases other than strikes in theatres or motion picture studios, the payment of strike benefits, if any, shall be in the discretion of the International Executive Board.

Article 1, Section 3C was amended so that the secretary-treasurer shall continue to designate the jurisdiction of every local in the Federation "List of Locals" book. However, such book will no longer be included in the Annual Report of Officers.

Article 2, Section 6(C) was amended so that upon approval of a youth program submitted by a local, the international executive board shall have the power to authorize that Local to pay the initiation fees of the members participating in such programs in installments.

Article 14, Section 2, beginning with line 3 was amended to read: "And upon presentation of a membership

card or receipt showing payment of the current quarterly dues to the Local in which he holds membership." (Balance to remain unchanged.)

Article 25, Section 5 was amended so that all parties to a booking agent-manager agreement with the Federation must be given and retain a copy of the agreement as well as all copies of amendments, modifications, and/or release from said agreement.

Article 14, Section 1 was amended so that members in the Canadian armed forces are entitled to transfer privileges in Canada.

The following will be added to Article 2, Section 8F of the present by-laws: "(For clarification see Article 22, Section 1)."

Article 1, Section 3A was amended so that the secretary-treasurer, in addition to annually forwarding by-laws to the local as represents one-tenth of the membership of the locals, will also forward quarterly to each local a number of copies of the by-laws of the federation as represented by the number of prime initiation fees submitted during the previous quarter.

The convention went on record recommending to the subcommittee on patents, trademarks and copyrights, and to the senate of the United States, the adoption of amendment No. 9 to the bill for the general revision of the copyright law, S. 543.

A resolution was adopted whereby the Federation went on record as opposed to mergers of symphony orchestras as being contrary to the best interests of the Federation.

A resolution was adopted that the Federation seek agreements with all the entertainment unions whereby Federation musicians will not be required to join any other un-

Are You Moving?

Please Report Any
Change of Address
To Your Local Union
Secretary

ion merely because they vocalize, which is only an incidental part of their musical presentation.

A resolution was adopted whereby all records made by union musicians should carry the union label of the American Federation of Musicians, and such use must be sought into all future contracts.

A resolution was adopted to request the National Foundation located in New York University to consider the placement of the name of John Philip Sousa in America's Hall of Fame.

The convention adopted a recommendation whereby the official proceedings of the convention will contain only the actual four days' minutes and the list of delegates (roll call). These proceedings will be printed in the convention city and mailed out to the delegates as soon as possible after the convention's adjournment. (This recommendation became effective upon adoption.)

Heretofore, the Annual Report of the Officers, titled "Report of the President, Secretary - Treasurer and Independent Auditors" which is mailed to the delegates prior to the Convention, was duplicated in the booklet, "Official Proceedings."

This duplication has now been eliminated by the Convention's actions, which should result in a large savings to the Federation for unnecessary cost of duplication.

Also deleted from the Annual Report Booklet will be the decision on "T-Cases" and the "List of Locals."

Hereafter, the Annual Report (the title for the combined publications will be "Annual Report of the American Federation of Musicians of the United States and Canada") will consist of:

1. President's Report
2. Secretary-Treasurer's Report
3. International Executive Board Decisions
4. Complete Financial Report, including Independent Accountant's Statement
5. International Musician Report.



Hal Davis, A. F. of M. Vice President and President of Local 60-471, Pittsburgh, Pennsylvania, represented President Kenin at the White House Correspondent's Dinner. Here Mr. Davis chats with President Richard Nixon. Mr. Kenin, due to the press of Federation business, was unable to attend.

Court Cancels License Of Racist TV Station

By whatever name or classification, broadcasters are temporary permittees—fiduciaries—of a great public resource and they must meet the highest standards which are embraced in the public interest concept.—Chief Justice of the United States Warren E. Burger.

A federal appellate court cancelled the broadcasting license of a Mississippi television station charged with distorting its news coverage to reflect its racist and anti-labor bias, and sharply rebuked the Federal Communications Commission for its handling of the case.

The decision was written by Warren E. Burger a few days before he left the U. S. Court of Appeals for the District of Columbia to become Chief Justice of the United States.

Burger, speaking for a unanimous three-judge panel, said the FCC had forgotten its responsibility to the public interest when it renewed the license of Station WLBT in Jackson, Mississippi. He directed the agency to invite applications from other groups to take over the station's broadcasting channel.

The case that reached the court had been brought by the United Church of Christ which, along with other groups, accused the station of airing racial slurs, excluding news of the black community and cutting off network accounts of civil rights activities.

The Mississippi AFL-CIO was one of the earliest critics of the station and had filed repeated protests to the FCC going back to the early 1960s. The state labor movement termed the television station and an affiliated radio station the "semi-official organ of the John Birch Society, the White Citizens Council and other right-wing organizations."

During one NLRB union representation election in the area, WLBT aired a scurrilous charge that State AFL-CIO Pres. Claude Ramsey was a Communist sympathizer. At other times the station preceded network news broadcasts with the announcement: "What you are about to see is an example of biased, managed, northern news." Sometimes network programs were simply cut off the air.

The FCC at the time told the station to live up to the fairness doctrine and do a better job of programming.

Burger said the FCC in the current case had completely misread its responsibilities by assuming that it is up to complainants to prove that the license should be denied. In fact, he stressed, it is up to the FCC to determine that renewal of the license is in the public interest.

Broadcasters, he said, are "temporary" trustees of "a great public resource," the airwaves. "They must meet the highest standards which are embraced in the public-interest concept."

He said the court considered the FCC handling of the case so improper that it would "serve no useful purpose" to send the issue of the license renewal back to the agency for a new hearing.

Instead the court itself cancelled the license, told the FCC to devise a plan for interim operation of the station, possibly impounding the profits, until a new licensee is chosen.

Reprinted from a recent edition of the "AFL-CIO News"

MDAA LABOR DAY TELETHON

Many national, state and local trade union leaders, including A. F. of M. Secretary-Treasurer Stanley Ballard, will be spending a most gratifying Labor Day week end — working. They will be participating in the twenty-hour telethon in color on WNEW-TV (Channel 5) and at least nine other TV stations outside New York City for the benefit of the Muscular Dystrophy Associations of America (MDAA). Emanating from the Imperial Ballroom of New York's Hotel Americana, it will start on Sunday night, August 31, at 10:30 p. m.

Jerry Lewis, one of the world's most popular entertainers and National Chairman of the MDAA, will host the telethon as he has done six years previously. A solid labor man himself and a member of thirteen different unions, he has spearheaded the fight against dystrophy and allied neuromuscular disorders since the founding of the Association in 1950.

A. F. of M. President Herman Kenin is a Vice President of the Muscular Dystrophy Associations of America.

This Certifies That
is a member of the

1 9 6 9

TEMPO CLUB

TO PROMOTE LIVE MUSIC

TEMPO HONOR ROLL

Local

6 San Francisco, California
12 Sacramento, California
27 New Castle, Pennsylvania
29 Belleville, Illinois
32 Anderson, Indiana
37 Joliet, Illinois
39 Marinette, Wisconsin -
Menominee, Michigan
52 Norwalk, Connecticut
53 Logansport, Indiana
59 Kenosha, Wisconsin
72 Fort Worth, Texas
88 Benld, Illinois
90 Danville, Illinois
95 Sheboygan, Wisconsin
98 Edwardsville, Illinois
148-462 Atlanta, Georgia
161-710 Washington, D. C.
175 Trenton, Illinois
176 Marshalltown, Iowa
181 Aurora, Illinois
183 Beloit, Wisconsin
207 Salina, Kansas
224 Mattoon, Illinois
236 Aberdeen, Washington
246 Marlboro, Massachusetts
268 Lincoln, Illinois
274 Philadelphia, Pennsylvania
285 New London, Connecticut
291 Newburgh, New York
305 San Luis Obispo, California
308 Santa Barbara, California
317 Ridgway, Pennsylvania
321 Middletown, Ohio
325 San Diego, California
330 Macomb, Illinois
343 Norwood, Massachusetts
350 Collinsville, Illinois
360 Renton-Auburn, Washington

366 East Aurora, New York
386 Chicago Heights, Illinois
398 Ossining, New York
432 Bristol, Connecticut
451 Bellingham, Washington
465 Mt. Vernon, Illinois
466 El Paso, Texas
469 Watertown, Wisconsin
479-718 Montgomery, Alabama
481 Fairbanks, Alaska
485 Grand Forks, North Dakota
502 Charleston, South Carolina
504 Fort Dodge, Iowa
520 Coos Bay, Oregon
529 Newport, Rhode Island
567 Albert Lea, Minnesota
572 De Kalb, Illinois
577 Bangor-Stroudsburg, Pennsylvania
579 Jackson, Mississippi
581 Ventura, California
600 Remsen, Iowa
604 Keokuk, Wisconsin
609 North Platte, Nebraska
610 Wisconsin Rapids, Wisconsin
627 Kansas City, Missouri
644 Corpus Christi, Texas
648 Oconto Falls, Wisconsin
650 Anchorage, Alaska
667 Port Jervis, New York
686 Rapid City, South Dakota
688 Wichita Falls, Texas
722 Newport News, Virginia
730 Fort Myers, Florida
745 Lemont, Illinois
765 Beardstown, Illinois
766 Austin, Minnesota
771 Tucson, Arizona
798 Taylorville, Illinois
809 Middletown, New York
814 Cincinnati, Ohio

JOIN THE TEMPO CLUB

Promote Live Music

Ernie H. Lewis, National TEMPO Club Chairman

Wanted . . . 300,000 TEMPO Club members. Mail a dollar to your local secretary today and receive your beautiful 1969 TEMPO Club paid up membership card.

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

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

Federal law prohibits local unions from using funds for this type of activity. Only voluntary contributions can be spent to maintain strong communications with representatives in Washington. Send a dollar today to your local union secretary and receive your 1969 paid up TEMPO Club card. This will be your best 1969 investment.

JOIN THE

TEMPO CLUB

HELP PROMOTE LIVE MUSIC

GET YOUR CARD TODAY

\$1.00 Contribution Per Year



ABOVE, LEFT: From the heart of the Florida orange groves and future Disney world, officers of Local 389, Orlando, promote the TEMPO money clips. Left to right: Jerry Lyons, President; Ed Kulbaka, Orlando TEMPO Chairman; and Wendell Bradway, Secretary.

ABOVE, RIGHT: The officers of Local 730, Fort Meyers, Florida, begin the TEMPO money clip campaign. The local's membership has already contributed 100 per cent to TEMPO. Left to right: Vice President Eb Long, President Bill Thomas, Fort Meyers TEMPO Chairman Don McLean, and Secretary Hal Imhoff.

LEFT: The officers of Local 721, Tampa, Florida, start the ball rolling in the campaign to sell TEMPO money clips. Left to right: Tampa TEMPO Chairman Ed Kochman, Treasurer Walter Bean, Secretary Joe Riesgo, and President Carlisle Hutchinson.

Chet Ramage Reports to President Kenin On the Passage of Senate Bill 336

This report by Chet Ramage, Washington State Legislative Director, regarding the passage of Senate Bill 336 by the 41st Washington State Legislative Session, pertaining to the employment in the State of eighteen to twenty-one-year-old musicians in night clubs, restaurants, and taverns where alcoholic beverages are sold is printed herewith in its entirety with the hope that other locals may decide to sponsor similar measures in their respective States.

The officers of A. F. of M. locals who steered Senate Bill 336 through legislative pitfalls are indeed to be congratulated on their efforts in convincing legislators of the need for the bill's enactment.

During the Northwest Conference of Musicians held in April, 1968, in Medford, Oregon, the matter of the employment of eighteen to twenty-one-year-old musicians in night clubs, restaurants, and taverns was the subject of considerable study and discussion.

These deliberations brought forth a resolution endorsed by the members assembled that the President of the Conference, Harley Reckord, appoint a committee directed to achieve legislative authorization to permit our eighteen to twenty-one-year-old musicians to be employed in facilities dispensing alcoholic beverages.

President Harley Reckord subsequently asked me about the feasibility of presenting a bill at the next session of the legislature. He then appointed a committee consisting of Jerry Zilbert, Chairman, Renton Local 360; Norm Hoagy, Seattle Local 76; Gary Alshire, Tacoma Local 117; Dan Baker, Olympia Local 124, and myself.

Initially, by virtue of my many contacts within state government, I arranged an executive meeting with the Washington State Liquor Control Board. The result was that I obtained their agreement not to oppose permissive legislation in this area and a tentative expression of their possible willingness to actively support such legislation.

This, in itself, was a giant forward step and our committee immediately began a draft of a pilot bill to achieve our objective. The Liquor Control Board specifically requested that any bill to be placed before the legislature should provide that the employment of eighteen to twenty-one-year-old musicians perform and be employed under the jurisdiction of the Board.

As a guide to our bill drafting efforts, I had in my files a similar 1959 bill that we had tried to have passed at that time. This bill, with updating alterations, was reviewed by the Liquor Control Board and they approved, indicating that they would endorse it, if asked.

Now we were on first base. I reported my activities to President Reckord and our committee was assembled and we really went to work. First, the committee assigned me the task of finding the proper

sponsors for our bill and directed me to have the bill introduced as soon as possible during the 41st Washington State Legislature. The Legislature convened on January 13 and on February 3 Senator Ridder of King County and Senator Keefe of Spokane introduced the bill that was to be called Senate Bill 336. Once introduced, the bill was assigned to the Senate Labor Committee.

As is true in the course of well managed legislative efforts, a public hearing was called on Senate Bill 336 by the Senate Labor Committee. Our committee had done its work well, no opposition developed at the hearing and Senator Ridder did an outstanding job of presentation and Attorney Robert Seeber of the Washington Restaurant Association re-enforced Senator Ridder's testimony. I, in behalf of the musicians, as did Norm Hoagy and Jerry Zilbert, appeared at the hearing. Result? The Senate Labor Committee returned it to the Senate with a "Do Pass" recommendation.

On February 25 Senate Bill 336 appeared on the Senate floor on final passage. The result — thirty-seven yeas and ten no. Thus passed, Senate Bill 336 went to the House for consideration.

There were some difficulties in the House. House elements opposed to our bill sought to discredit the bill by placing great emphasis on the word, "entertainer," implying that our bill would authorize eighteen to twenty-one-year-old go-go girls to be employed in night clubs, taverns, and restaurants serving alcoholic beverages. These elements opposed to our legislation elected to ignore the provision we had made in the bill for Liquor Control Board jurisdiction. The press, of course, had a field day. Rather than jeopardize House passage we consented to an amendment to delete the word "entertainer."

The bill was then referred to the House Business and Professions Committee. On March 11 this committee scheduled a public hearing on the subject. All of those appearing on behalf of our bill before the Senate Labor Committee once again gave testimony in favor of passage. Knowing that this was to be a critical hearing, I asked Jack Hood, Chairman of the Liquor Control Board to be present.

It was at this point that a trump card was played because not only did Mr. Hood appear, but the entire Liquor Control Board and the Board's legal counsel. All spoke in favor of passage, an event I

(Continued on page twenty)



On May 27, Governor Daniel J. Evans of Washington signed Senate Bill 336 allowing eighteen year old musicians and older to work at their profession in taverns and lounges. Witnessing the happy event are, left to right: Harley Reckord, President of Local 105, Spokane; Jerry Zilbert, Business Representative of Local 360, Renton-Auburn; Gary Alshire, Business Representative of Local 117, Tacoma; Don Baker, Business Representative of Local 124, Olympia; Chet Ramage, Seattle, Washington State Legislative Director; and Norm Hoagy, President of Local 76, Seattle.

Senate Bill No. 336

State of Washington
41st Regular Session

By Senators Keefe
and Ridder

Read first time February 3, 1969 and referred to Committee on LABOR AND SOCIAL SECURITY.

AN ACT Relating to alcoholic beverage control; permitting the employment of certain professional musicians and entertainers in taverns and other licensed liquor establishments; and adding a new section to chapter 62, Laws of 1933 ex. sess. and to Title 66 RCW.

BE IT ENACTED BY THE LEGISLATURE OF THE STATE OF WASHINGTON:

NEW SECTION. Section 1. There is added to chapter 62, Laws of 1933 ex. sess. and to Title 66 RCW a new section to read as follows:

Notwithstanding the provisions of RCW 26.28.080 as now or hereafter amended, it is lawful for professional musicians and entertainers, eighteen years of age and older, to enter and to remain in any premises licensed under the provisions of Title 66 RCW, but only during and in the course of their employment as musicians or entertainers.

This section shall not be construed as permitting the sale or distribution of any alcoholic beverages to any person under the age of twenty-one years.

House Committee Amendments to Senate Bill No. 336 By Committee on Business and Professions

In line 2 of the title after "musicians" strike "and entertainers"

Adopted 4/11/69

In section 1, line 11, after "musicians" strike "and entertainers,"

Adopted 4/11/69

In section 1, line 14, after "musicians" and before the period on line 15 strike "or entertainers"

Adopted 4/11/69

In section 1, following the last paragraph add a new paragraph to read as follows:
"The Washington state liquor control board is authorized and shall adopt appropriate rules and regulations pursuant to chapter 34.04 RCW as now law or hereafter amended, to administer the provisions of this 1969 act."

Adopted 4/11/69

House Amendments to Senate Bill No. 336 By Representatives Wolf and Bagnariol

In line 1 of the title, after "alcoholic beverage control;" strike all matter down to "; and adding" on line 3 and insert the following: "amending section 1, chapter 141, Laws of 1953 and RCW 66.24.481"

Adopted 4/11/69

On page 1 add a new section as follows:

"Sec. 2. Section 1, chapter 141, Laws of 1953 and RCW 66.24.481 are each amended to read as follows:

No public place or club, or agent, servant or employee thereof, shall keep or allow to be kept, either by itself, its agent, servant or employee, or any other person, any liquor in any place maintained or conducted by such public place or club, nor shall it permit the drinking of any liquor in any such place, unless the sale of liquor in said place is authorized by virtue of a valid and subsisting license issued by the Washington state liquor control board, or the consumption of liquor in said place is authorized by a special banquet permit issued by said board. Every person who violates any provision of this section shall be guilty of a gross misdemeanor.

"Public place," for purposes of this section only, shall mean in addition to the definition set forth in RCW 66.04.010 (24), any place to which admission is charged or in which any pecuniary gain is realized by the owner or operator of such place in selling or vending food or soft drinks."

Adopted 4/11/69



Echo • True FM Vibrato • Reverb Sustain
IN ONE UNIT

ECHO-VER-BRATO

Outperforms & obsoletes all existing organ vibratos and rotating systems!

*Thundering Echo • Lush Throbbing Vibrato • A completely
new acoustical experience Reverb Sustain • plus Bass
Boost • Bright Boost • Fuzz*

Imagine being able to mix any or all of these effects creating
an infinity of new sounds heretofore unheard by human ears.
Makes any amplifier or amplified musical instrument deliver
DOMINATING SOUND EFFECTS impossible to ignore—
sounds that really do beggar description.

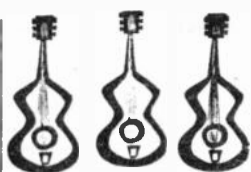
another SOUND BREAKTHROUGH from
Tel-Ray electronics

MFG. CO. INC.

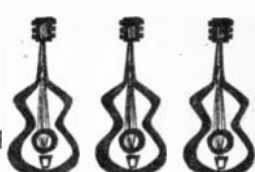
Manufacturers of ORGAN TONE and AD-N-ECHO

for additional product, dealer or distributor information write or call
8114 So. Avalon Blvd., Los Angeles, Calif. 90003 (213) 752-4155

IKE & TINA TURNER, TOP ROCK GROUP, USE TEL-RAY EQUIPMENT FOR
RECORDING & PERSONAL APPEARANCES.



ROCK and ROLL



IT'S HAPPENING AGAIN

By Mike Jahn
A rock reviewer for
"The New York Times"

If I were a rock musician
this year, I would stash my
fuzz box in the closet and
trade in the wa-wa pedal for
a stack of old Chuck Berry
records, early Beatle albums,
or practically any group that
plays rock and roll with joy
and excitement. For that mat-
ter, any group that plays rock
and roll. Because . . . look
around, Jimi Hendrix, I think
it's coming back.

That creation which we call
Pop Music has always been
difficult because of its name:
pop. Half the excitement of
a group or performer is that
he is pop—popular, which
means that he is playing what-

ever trend has topped the rock
pile, and that he has become
known. While this provides
a constantly changing scene
which is good for the audi-
ence, it also provides the mu-
sician with the need to keep
aware of what is going on.
Particularly so if he is near
the top.

Consider the past few years.
The rock and roll revival start-
ed by the Beatles lasted two
years, then its energy faded.
Its joy disappeared and the
art became intellectual, the
emphasis moving from excit-
ing rock and roll to *literary*
progressive rock. Rock and
roll disappeared into folk mu-
sic, which melted into psyche-
delic rock. Quickly, the trends
changed. Psychedelic became
the blues, which is now fading
into an interest on the part of
rock musicians in country mu-
sic and jazz. This is fine. All
of these influences on rock are
valid expressions of interest
in a different kind of music.
But one thing remains. The
excitement has gone, the en-
ergy faded. You might appre-
ciate Mike Bloomfield for his
blues, but you don't get ex-
cited the way the Beatles
made everyone excited when
they first arrived. Any rock
musician who thinks excite-
ment isn't a necessary part
of the music deserves to have
his teenage card taken away.

Rock and roll is founded on
excitement. When it began it
was because kids needed some-
thing joyous and exciting to
dance to, to scream about, to
work out their frustrations
upon. Rock is founded on ex-
citement, but periodically the
energy fades. It was exciting
in 1956, but by 1959 the ex-
citement had dissolved into
commercial pap at the hands

of Dick Clark and similar peo-
ple. When this happened the
creative musicians went into
folk music, and started what
is so fondly referred to as "the
great folk revival" of the late
50s.

The Beatles came in 1964
and made rock and roll excit-
ing again. The creative people
jumped back into the ball
game, and for two years it was
good, rock and roll as it should
be. Then the commercial vul-
tures arrived again as they
did in 1959, and the creative
people withdrew again, this
time not into another folk re-
vival but into what we call
"progressive rock."

(Note: When you say "rock
and roll" think of Chuck Berry
or the early Beatles. When
you say "progressive rock"
think of, say, The Doors or
Jefferson Airplane.)

This is not to say that pro-
gressive rock hasn't its good
points. In many ways the rock
of the past few years has been
the best ever. There is more
good musicianship involved in
Blood, Sweat and Tears than
in half the bands of the 50s
put together. But this music
is not rock and roll. Progres-
sive rock has finesse, but rock
and roll has guts. 1956 had
guts and so did 1964. And so
will—I am willing to bet my
complete collection of early
Beach Boys albums on it—will
1969 and 1970. In other
words, I think it's going to
happen again. I think that
within a short time rock and
roll, with all its barely-directed
energy and noise, is going to
rise again.

It may even happen in as
big a way as it did when the
Beatles came and when Elvis
broke out of Memphis. Con-

(Continued on page twenty)

George Van Eps: The Living Legend.



There is only one George Van Eps.
And only one George Van Eps
7-string electric guitar.
Built by Gretsch.
Whenever top guitarists
meet, the name of George Van Eps
is spoken with a reverence
reserved but for a few artists.

Literally, he is a living legend.

And the professional guitarist will
appreciate this incredible
guitar as much as the man.

The seventh string is a low A
and therefore permits you to play lead,
harmony and bass simultaneously.

Combine this with the quality
of a Gretsch-built Hollow Body
electric, and you have the most
sophisticated guitar ever made.

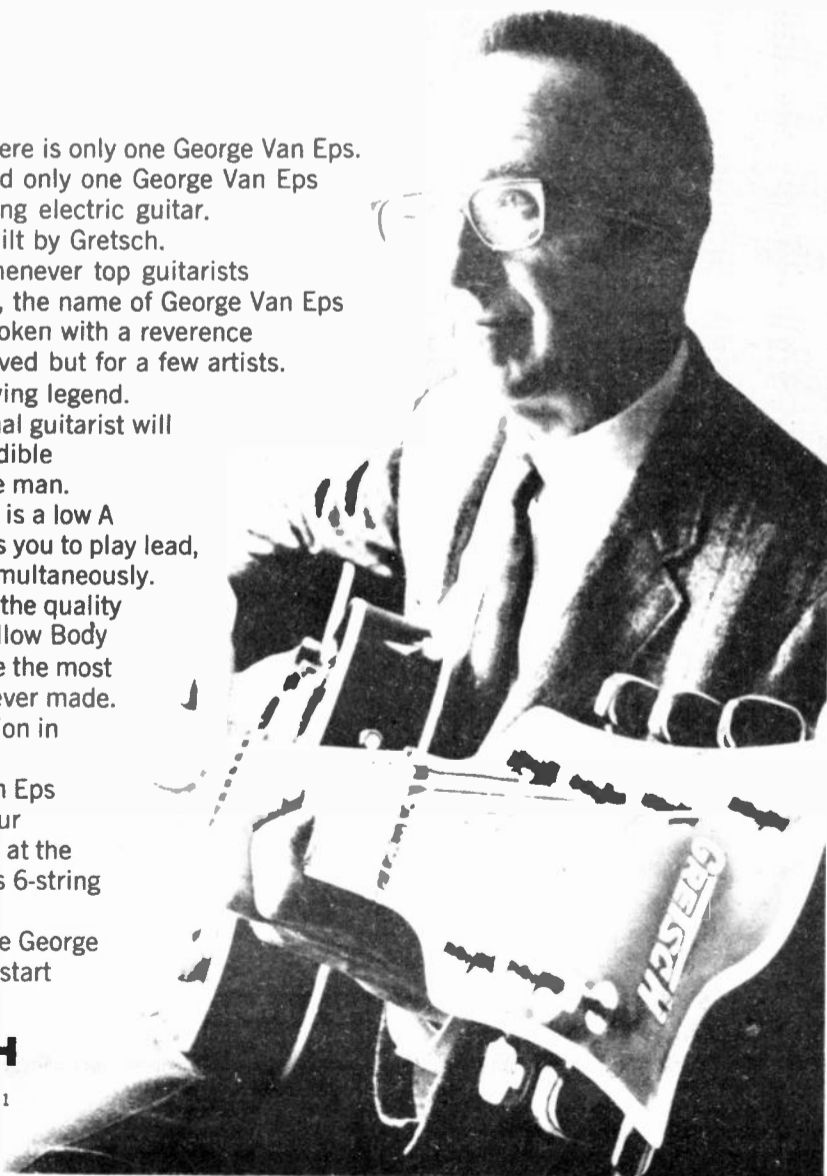
And a new dimension in
sound.

See the George Van Eps
7-string electric at your
music store. And look at the
great Gretsch Van Eps 6-string
electrics as well.

Then send for a free George
Van Eps booklet, and start
your own legend.

GRETSCH

The Fred Gretsch Company, Inc.,
60 Broadway, Brooklyn, N.Y. 11211



NOTICE TO LOCALS

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

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

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

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

INTERNATIONAL MUSICIAN

Some Thoughts on Teaching the

Folk Guitar

by JERRY SILVERMAN

The teaching-learning process in relation to the folk guitar proceeds in a manner quite unlike that to be found with any other commonly played musical instrument. The emphasis (particularly in the first lessons) is on making music—the *immediacy* of the musical experience. Hence, the traditional approach to one's instrument, through note-reading scales and exercises, is discarded (or at least delayed) in favor of the learning of chords, strums (that is, right-hand technique) and songs *by ear*.

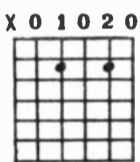
The key words here are "by ear." For we are dealing, in the study of folk music and the folk guitar, with music that was never written down in the first place. In many cases the act of creation occurred simultaneously with the first performance—so that notation never "got in the way."

That being the case, it is best when instructing a beginner, to attempt to reproduce as nearly as possible the circumstances under which the song and the technique involved in playing it have been transmitted down to us: that is, largely by ear.

At the very first lesson, then, the student is taught two simple chords—that is, fingering patterns for the left hand. The common chord-diagram method is employed. Students of mine, as young as six years old, have never had any difficulty remembering chords when learned by the diagram method.

D Major

A7



In the above diagram the vertical lines represent the strings and the horizontal lines represent the metal frets. The numbers in the circles represent the fingers of the left hand.

After the student can play these two chords fairly comfortably and change from one to the other with some facility (this takes anywhere from five to fifteen minutes) proceed to our first song.

As we are not reading music we are really only concerned with where the chords change in relation to the words of the song. The student is faced with the following:

D

He's got the whole world in His hands.

A7

He's got the whole world in His hands.

D

He's got the whole world

in His hands.
A7
He's got the whole world
D
in His hands.

or,

D
Skip, skip, skip to my lou.
A7
Skip, skip, skip to my lou.
D
Skip, skip, skip to my lou.
A7

Skip to my lou my
D
darling.

After the student has played the chords and sung the words of either of these simple, well-known verses we go on to the subsequent verses. In some cases the ear of the student will already tell him where to change the chords. If not, the chords may be written out

over all the verses. At any rate, the main thing is that within the first half hour of the very first lesson the student, young or old, is playing and singing a song in a recognizable manner.

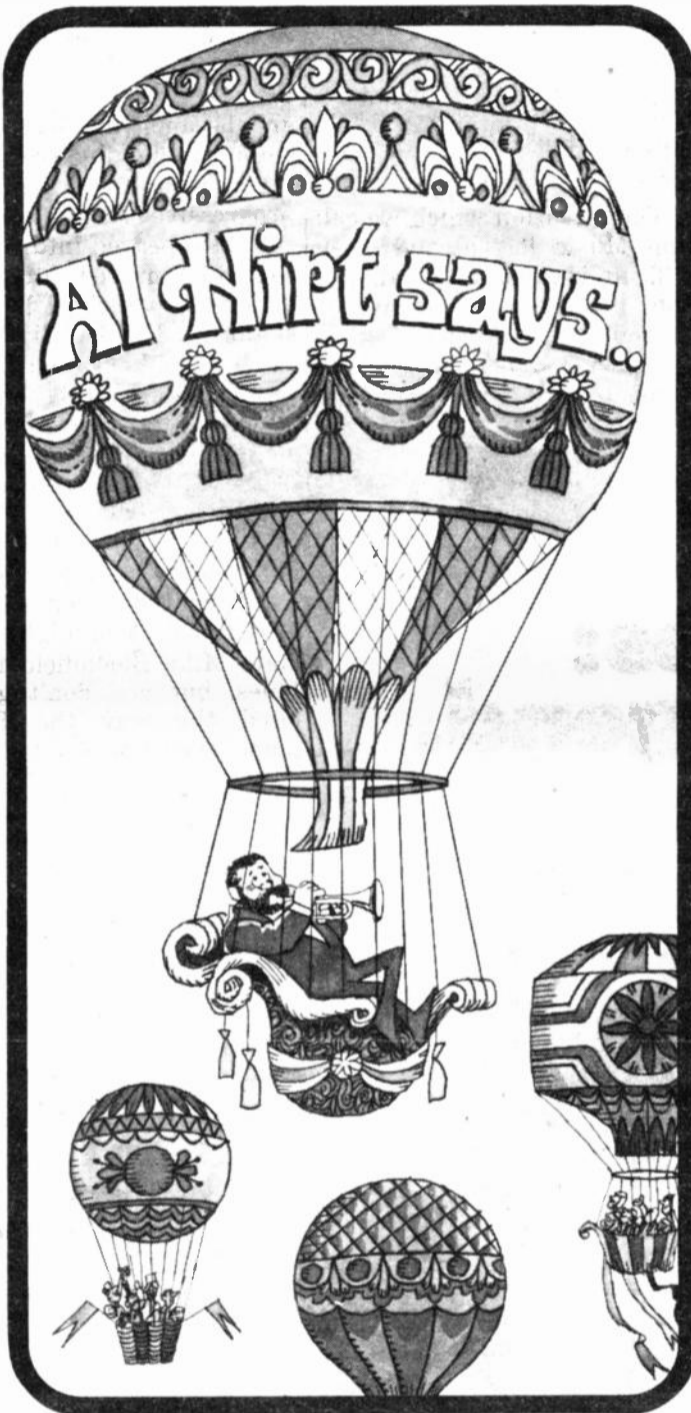
In other words, he is making music!

To many among the readers of this article who have sweated through endless hours of

(Continued on page twenty-one)



Jerry Silverman
Photo credit: Fred Kantor



Blow in a Leblanc

they'll follow you anywhere



Al Hirt, Pete Fountain and Johnny Hodges have made the sound decision in musical instruments. Why don't you?

Leblanc
G. Leblanc Corporation
Kenosha, Wisconsin

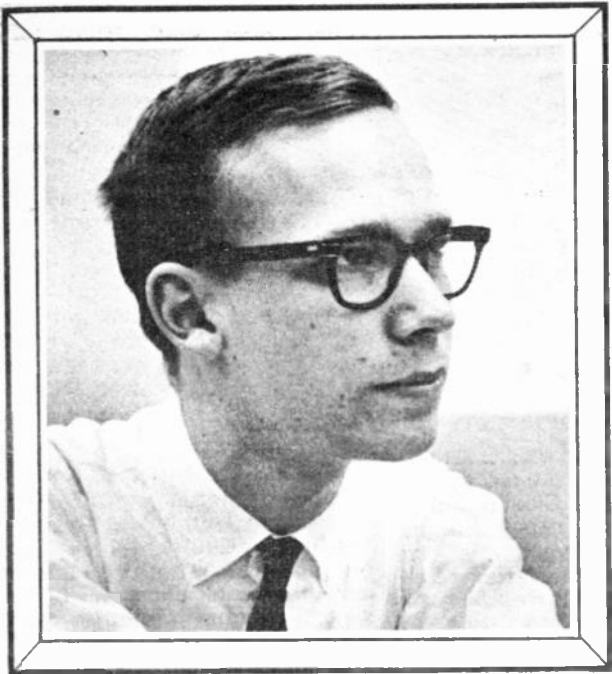


There's a reason why professionals choose Leblanc

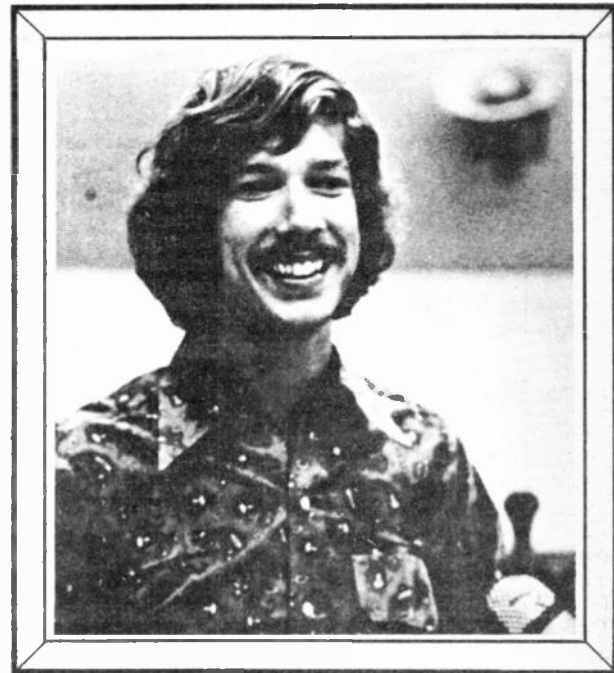
Because top professionals like Al Hirt, Pete Fountain, and Johnny Hodges know how important the right instrument is to their careers. And because they are pros, they don't take chances with just any horn. They want a horn that sounds great. One that is sensitive to the musical mood they're in. One that allows them the greatest amount of technical freedom. A horn they can trust their careers with.

That's why their choice is Leblanc. For tone. Intonation. Craftsmanship. For playing ease. And feel. There is a difference. A difference you can see. And experience. Make the sound decision hundreds of pros have made already. Make your next horn a Leblanc. Then watch out for the crowds.

THE SOUND DECISION IN MUSICAL INSTRUMENTS:
Leblanc (Paris), Noblet, Normandy, Vito and Holton



A PORTRAIT of GARY



by JOHN S. WILSON

No butterfly ever emerged from a cocoon with a more positive sense of new personality and new life than Gary Burton showed when he began

leading his own quartet in April, 1967. At that time, his reputation as a vibraharpist had been building for more than four years — as a sideman,

first with George Shearing and later with Stan Getz, and as a leader on a series of RCA Victor records. Those who had

seen him with Shearing and Getz knew him as the epitome of the conservative young man — a clean, scrubbed, choir-boy face given a scholarly air by

light-rimmed glasses and a high forehead whose height was emphasized by neatly trimmed, neatly parted, neatly combed hair. He wore the traditional musician's tuxedo and stood politely, patiently and attentively in the background when he was not playing.

But as leader of his own quartet, Burton appeared transformed. The glasses disappeared. His hair straggled down toward his shoulders and swung across his eyes. A scraggly foundation of a beard and mustache appeared on his face. Gaily colored blouses and beads replaced the tuxedo. And he was constantly in the thick of every performance.

"The change wasn't as sudden as people thought," Gary said recently as he looked back at the beginnings of his quartet. "For the last year that I was with Stan Getz, I'd let my hair grow a little and I dressed casually offstage. It wouldn't have been fair to Stan if I dressed like that onstage. He had his style and I had to be part of it. But when I started my own group, one of the benefits of being a leader is that I could dress as I want. And I encourage the others in the group to do the same."

"Once you're on your own," he went on, "you feel more free. My playing expanded when I got away from Stan. It became stronger and more adventurous. I was more demanding of the people I played with. In some groups, all you have to do is play. With Stan, for example, he just wants you to play good and stay out of his way — stay in the groove and keep playing."

"It's hard to contribute to a group like that. I like everybody in my group to contribute. But not on the basis of everybody doing his own thing. Whatever we do must be united. We try to do it as a unit. That's what sets us apart from a lot of groups today — unity and the way we perform. So many groups today are hardly groups at all — just an assortment of musicians."

When he formed the group two years ago, Burton's ideas about the kind of group he wanted and the directions he wanted to take were quite broad. His background was more varied and exploratory than that of most young jazz musicians. Born in Anderson, Indiana, on January 23, 1943, he was taking marimba lessons when he was six. Two years later, he taught himself to play vibes and within a year began playing in public. He was not even aware of jazz until he was fifteen when a pianist with whom he was studying harmony lent him an Erroll Garner record. Garner, however, was

(Continued on page twenty-four)

INTERNATIONAL MUSICIAN

Why Sonny Payne plays an obscure foreign drum.

There's not enough bread around to bribe a cat like Sonny Payne to play anything but the best. Because drums aren't just Sonny's living. They're his soul.

And when you're on top like Sonny, you don't buy drums anymore. Drum companies give you drums. It's safe to say that Sonny Payne can have any set of drums in the world for free.

So why does Sonny Payne play an obscure drum from Germany called Sonor?

Because he likes Sonor, that's why. Likes Sonor best. Likes the sound. The looks. The action.

Maybe Sonor drums aren't the most famous yet. The reason is, they've only been available in the U.S. for a bare couple of years. But if a cat like Sonny Payne thinks they're the best, you can count on hearing more about them.

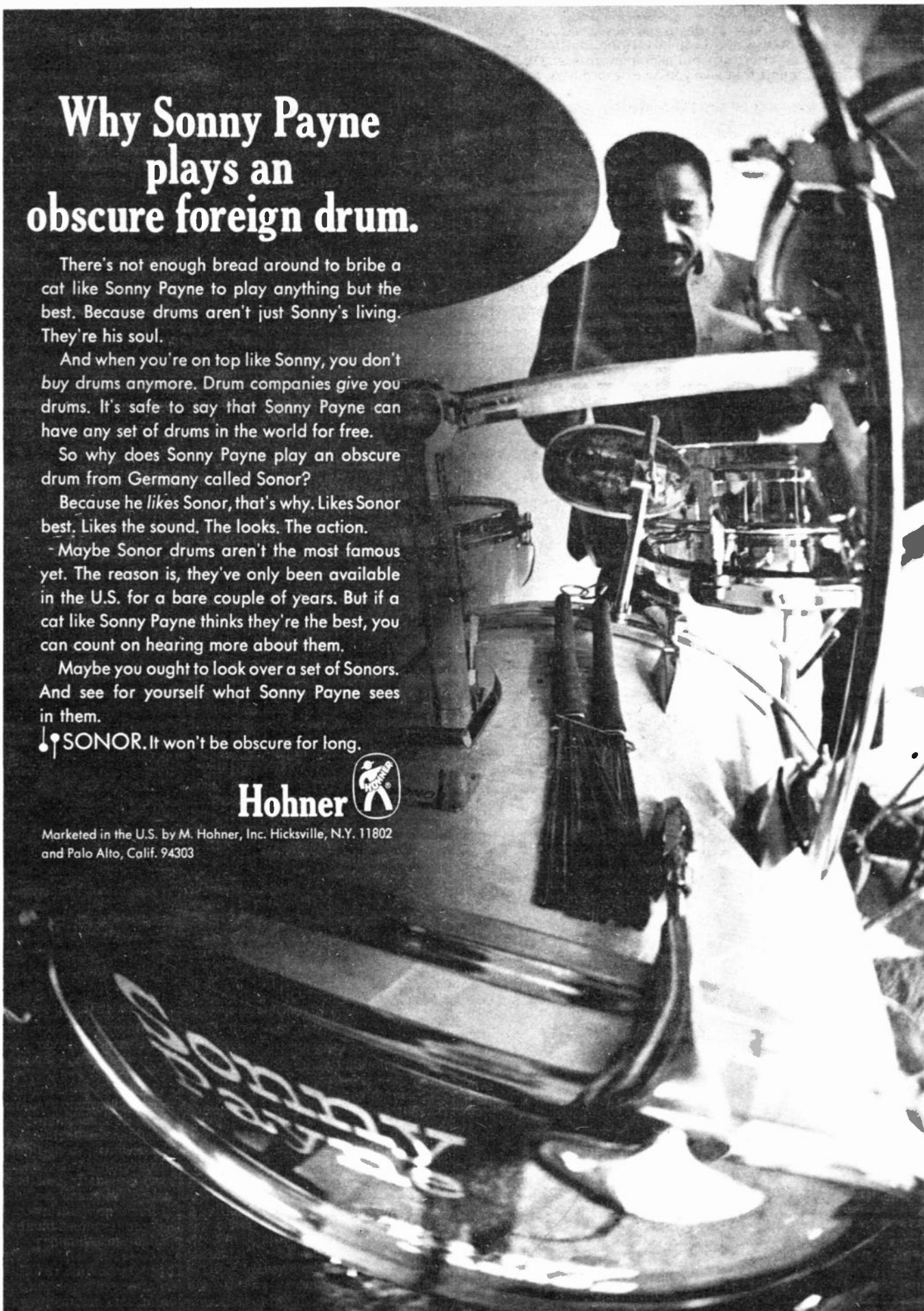
Maybe you ought to look over a set of Sonors. And see for yourself what Sonny Payne sees in them.

SONOR. It won't be obscure for long.

Hohner



Marketed in the U.S. by M. Hohner, Inc. Hicksville, N.Y. 11802 and Palo Alto, Calif. 94303



THE POP and JAZZ SCENE

by BURT KORALL

WEBB BOWS AS PERFORMER

Jim Webb, one of America's great young songwriters, made his performing debut in June. On a bill at Las Vegas' Desert Inn, co-starring singer-movie actress Connie Stevens, Webb sang, played piano and organ in an act spotting many of his own songs, including "By the Time I Get to Phoenix," "Up, Up and Away," "MacArthur Park," "Wichita Lineman," and "Galveston." The engagement was for three weeks. It is likely that Webb will perform at other Las Vegas sites as well.

ITEMS

Highly-esteemed jazz composer George Russell, a resident of Scandinavia for the past few years, recently received a Guggenheim grant and an award from the U. S. National Endowment of the Arts. . . . The Jimi Hendrix Experience, a trio formed in 1967, is breaking up. Pop figure Hendrix plans to expand his trio into a "creative commune," he told the *Melody Maker* (London). The new project will include writers as well as musicians. Hendrix's long-time associate bass guitarist Noel Redding has formed his own group, Fat Mattress. Mitch Mitchell, drummer with the Experience, has not said whether he will remain with Hendrix. . . . Drummer Joe Morello, a member of the Dave Brubeck Quartet for twelve years (1956-68), who has been doing drum clinics here and abroad, intends to put together a group of his own in the near future. . . . The Ronnie Scott Club in London, one of the most important jazz spas in Europe, featured the Les McCann Trio July 14-18, and follows up with such stars as guitarist Barney Kessel, Maynard Ferguson's European band, and the Gary Burton Quartet. . . . Paris resident Memphis Slim, the respected bluesman, is setting up an agency "to bring those artists to Europe who didn't have the chance to make themselves known here before." . . . Gene Roland has formed a new band in New York which will play a wide-ranging contemporary repertoire. The instrumentation: two trombones, three tenor saxophones, electric bass, two drummers and three guitarists. Roland, responsible for many innovations over the years, has written for Woody Herman, Stan Kenton, Claude Thornhill, Harry James, Artie Shaw and Lionel Hampton, among many others. He will play trumpet and double fourth tenor in the new unit.

MINGUS RETURNS

Charles Mingus surfaced in June at New York's Village Vanguard after two and a half years away from active performance before audiences. With the bass virtuoso and major jazz composer were three musicians he had worked with in the past: drummer Dannie Richmond, alto saxophonist Charles McPherson, and trumpeter Bill Hardman. Billy Robinson, the tenor saxophonist, is a new voice.

Warmly greeted by the music press, Mingus did not reveal

what he planned for the future. However, the writers who caught him during the Vanguard stint were unified in the hope that he would receive sufficient and challenging opportunities — that his fortunes would take a sharp upward trend.

Perhaps the Vanguard performances, the promise of more work there and, hopefully other places here and abroad — plus the optioning by Alfred A. Knopf of his autobiography, "Beneath the Underdog," an uncompromising book in preparation for almost fifteen years — indicate that Mingus again is on the move.

ITEMS

James Brown was presented the Humanitarian Award for 1969 by the Music and Performing Lodge of B'nai Brith during a recent dinner given in New York's Hilton Hotel. . . . "Who Really Cares?" a book of poetry by songwriter-singer-guitarist Janis Ian will be published simultaneously in hardcover and paperback by Dial Press this fall. . . . The Beach Boys appeared at the Bratislava (Czechoslovakia) Festival in June. . . . Ann Arbor (Michigan) will be the site of a blues festival, August 1-3. The event is to include workshops, seminars, and performances by

such leading bluesmen at Howlin' Wolf, T-Bone Walker, B. B. King, Sleepy John Estes, Arthur Crudup, Magic Sam, Lightning Hopkins, David Ruffin, Clifton Chenier and others. . . . Pianist Erroll Garner, one of jazz's originals, celebrated his forty-eighth birthday, June 15, while playing in Vancouver, British Columbia. He was saluted a week later in Milwaukee when featured at the Lake Front Arts Festival.

FARMER TO CLARKE-BOLAND BAND

Art Farmer has joined the trumpet section of Europe's best big band, headed by drummer Kenny Clarke and pianist-arranger Francy Boland. He replaced Yugoslavia's Dusko Goykovich; the latter worked with Woody Herman in this country.

The Clarke-Boland band, an international organization, features both American and European artists. Among the leading Americans who work with the unit are tenor saxophonist Johnny Griffin, baritone saxo-

phonist-flutist Sahib Shihab, vibist Dave Pike, trumpeters Benny Bailey and Idrees Suliman, trombonist Nat Peck and bassist Jimmy Woode.

The influential Farmer, a group leader in America, who has appeared with most major jazzmen in one capacity or another, divides his time between Europe and America. In recent years, however, he has spent progressively more time in Europe, doing radio and television, appearing as a soloist leader in various countries, and recording. America's loss is certainly Europe's gain.

ITEMS

Duke Ellington was the recipient of the Hampton (Virginia) Institute's Centennial Medallion, June 27. The presentation ceremony took place during the second annual Hampton Jazz Festival. Ellington and his orchestra were featured at this event. The following week, the Duke received the keys to the city of Kingston, Jamaica. He's slated to be given the Elks

(Continued on page twenty-four)

If you think electronic music has come a long way to date, wait 'til you hear Hohner's point of view.

Here are four excitingly different keyboard instruments that give you an extraordinary versatility of sound.

And give your listeners some unexpected musical thrills.

All these keyboard instruments are dramatically styled, lightweight for portability with removable legs and built to highest professional standards.

Anyone who plays the piano can play any of these fine Hohner keyboards.

The Hohner CLAVINET C

An electronic clavichord with 60 standard size piano keys. It can sound like electric guitar, harp, spinet or harpsichord. Special dynamic keyboard lets you increase volume by increasing pressure on keys.

Completely portable with removable legs.

Available also with built-in transistorized amplifier and loudspeaker.

Hohner PIANET

An electronic piano with stainless steel reeds that won't break or go out of tune. Sixty-one full size keys. Vibrato switch. Foot pedal controls volume for electrifying effects.

Hohner CEMBALET

An excitingly versatile electric piano that sounds like electronic vibes or percussive piano. Three position tone switch and vibrato. Unbreakable reeds for constant pitch.

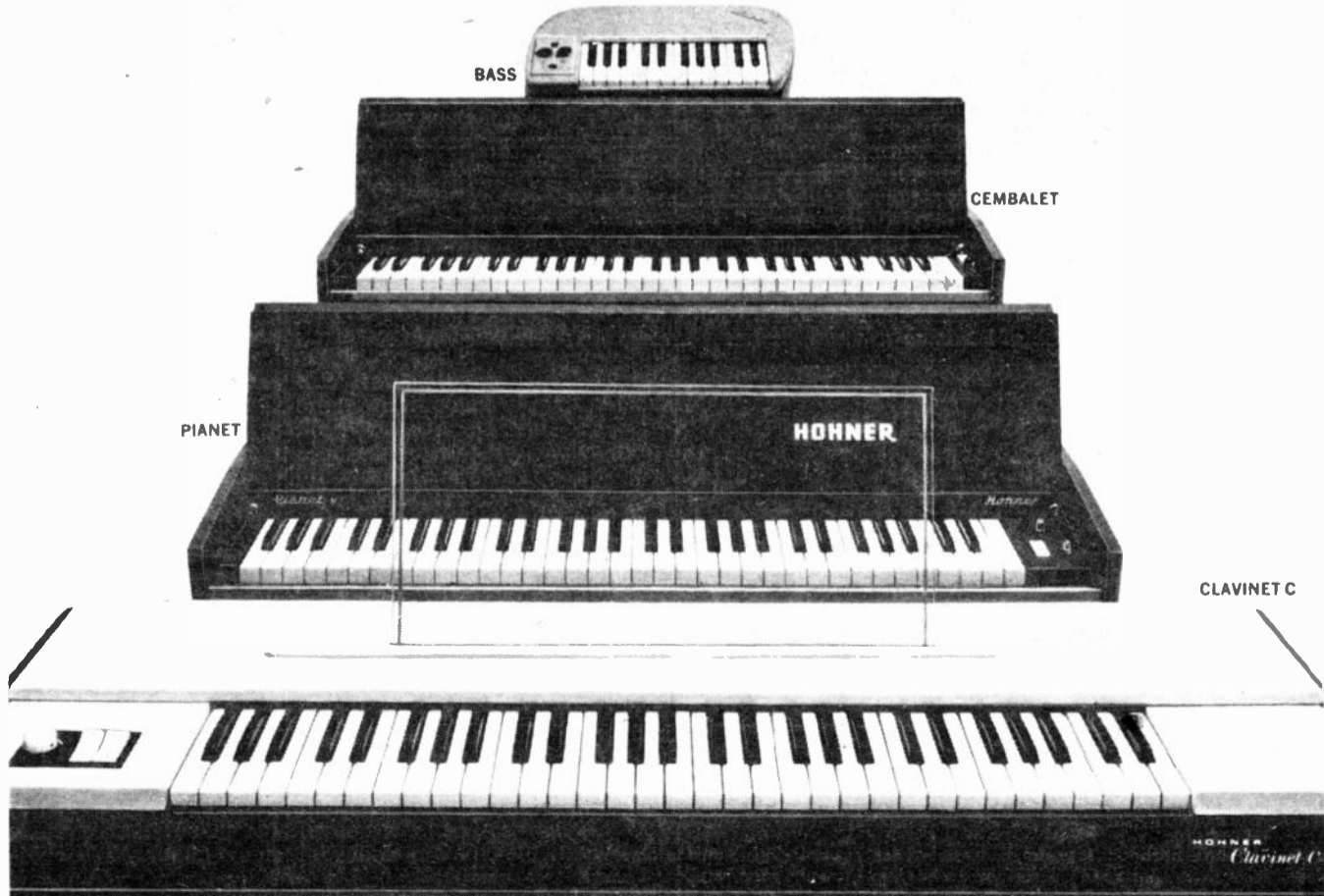
Hohner BASS

An electronic keyboard bass with variable percussion. Produces incredible bass and tuba effects. Rheostat volume and percussion control. A fascinating addition to group sound.

These and other electrifying developments in sound marketed by

Hohner 

Look what Hohner's putting on the other end of the plug.



M. Hohner, Inc., Hicksville, L. I., New York, 11802 and Palo Alto, California, 94303

Over Federation Field

Local 198, Providence, Rhode Island, is proud of its member James Toro who is the first graduate of the Boston Conservatory to have been chosen as a Boston Pops soloist. The twenty-one-year-old trumpet



James Toro

player's performance with that organization on June 3 was a fine display of artistry. The tone quality of his playing was pure, flawless in pitch and clearly articulated.

The State Education Bill, signed into law on May 27 by Governor Daniel J. Evans of Washington, provides for a \$1,000,000 appropriation for the bi-

ennium, July 1, 1969, through June 30, 1971, to replace the Federal Government's Title III program in the schools. Under Title III, which was phased out in June, over \$1,000,000 worth of music was purchased by the U. S. Office of Education for performance in schools in the Seattle and Spokane areas. The State Education Bill takes up this effort, now called "Supplemental Cultural and Enrichment Program," and provides for performing and visual arts in any school district in the State of Washington that requests them.

Officials of A. F. of M. locals in Washington are to be praised for their efforts in establishing this program.

As a lecturer before the German Federal Cultural Committee of the CDU-CSU Christian-Democratic Party, Hermann Voss outlined the position of orchestras known as "cultural," jeopardized more particularly by the increasing lack of qualified young performers. This is shown by the high percentage of failure in tests would-be members of such orchestras have to undergo: 65.5 per cent in the case of violinists, 61.6 per cent in that of string players altogether, and 40.4 per cent for other instruments. The cause of this serious position is not any change-over in artistic talents or gifts

for the benefit of other countries, rather than Germany, but must be sought in insufficient education or training facilities.

Recently the membership of Local 561, Allentown, Pennsylvania, observed its fifty-eighth anniversary at a smorgasbord party. Ostensibly an anniversary celebration, the party was really held as a testimonial for Ralph A. Daubert, a forty-three-year member of Local 561, who retired as secretary of the local after more than twenty-eight years of service. In the midst of musical entertainment and good fellowship, President Homer G. Schlenker, Jr., approached the microphone and surprised Mr. Daubert by presenting him with a parchment resolution in appreciation of his many years of capable and devoted service to Local 561. Myron C. Neiser, Secretary-Business Manager, also gave Mr. Daubert a silver tipped presentation baton. Mr. Daubert, who has attended twenty-seven conventions of the Federation, was named by the officers and executive board of the local as Board Adviser.

This year in an attempt to provide young musicians with an incentive to remain in the music profession, Local 190, Winnipeg, Manitoba, Canada, has provided scholarships for six young musicians enabling



In appreciation for his many years of capable and devoted service as Secretary of Local 561, Allentown, Pennsylvania, Ralph A. Daubert was presented with a parchment resolution and a silver tipped presentation baton. Left to right: Myron C. Neiser, Secretary-Business Manager of Local 561; Mr. Daubert; and Homer G. Schlenker, Jr., President of the local.

them to attend the International Music Camp at the International Peace Gardens, located in northern North Dakota.

"The A. F. of M. is doing a wonderful job in the development of string players, through the Congress of Strings program," stated Joe Karr, President of Local 190. "But we in Canada are faced with a serious problem through the lack of good, young brass and woodwind players. Our education system is not oriented to music to the same high degree that it is in the U. S., and we must give these young people a chance to be heard, an opportunity for furthering their studies, and the thrill of playing with a professional band or orchestra. All this is available to these young musicians at the Peace Gardens site. If only one of them makes music a career and contributes to the musical community, we will have accomplished something of which we can be proud."

The six winners, picked from over 150 eligible students, will

receive orchestral training as well as individual instruction from internationally renowned artists.

North Florida's newest entertainment center, the City of Jacksonville Beach, Florida, presented a new entertainment policy to the North Florida area. Tourists, visitors and local citizens enjoyed a series of Sunday evening concerts featuring the Jacksonville Symphonette composed of thirty-five musicians under the direction of C. Carter Nice, Jr. The one and a half hour concerts, which programmed Broadway musical hits, took place in the beautiful Jacksonville Beach City Auditorium.

These concerts were made possible through the progressive thinking of Mayor William S. Wilson and the City Council of Jacksonville Beach and the Recording Industries Music Performance Trust Funds, with the cooperation of Local 444, Jacksonville.

(Continued on page twenty-seven)

student instruments: Quality flutes, clarinets, trumpets and cornets — at unbeatable prices.

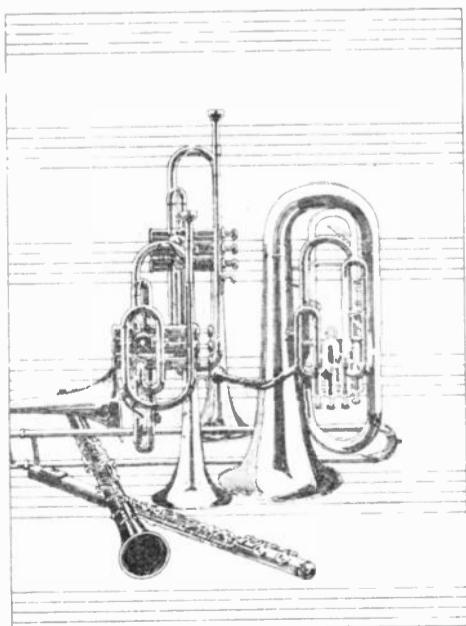
professional horns: Saxophones, trumpets and trombones renowned for superior tone and clarity.

background instruments: Our bass trombones, euphoniums and BB^b tubas have an incomparable beauty and softness to their tone.

the future: Right now, we manufacture all the instruments above. But they're just the beginning. We're already developing new instruments to round out a full orchestral line. Of course, they must also meet our high standards of quality. And they will.

YAMAHA
INTERNATIONAL CORPORATION SINCE 1887

Soon
we'll cover the
entire scale.



Local 190, Winnipeg, Manitoba, Canada, has provided scholarships for six young musicians enabling them to attend the International Music Camp at the International Peace Gardens, located in northern North Dakota. Left to right: Rosemarie Borchert, trumpet; Bill Richardson, flute; Allan Overgaard, bassoon; Joe Karr, President of Local 190; Faith Hay, cornet; Drew Duff, trumpet; and Kathy Ho-nshaw, flute.



Left to right: John Jelinek (Director of Public Relations for the City of Jacksonville Beach), Martin G. Williams, Jr. (Councilman and a member of the City's Advertising Committee), C. Carter Nice, Jr. (Director of the Jacksonville Symphonette), and Harry B. Williams, Jr. (Councilman and Chairman of the City's Advertising Committee) all helped to make the Sunday evening series of concerts by the Jacksonville Symphonette a huge success.

INTERNATIONAL MUSICIAN

SYMPHONIC HIGHLIGHTS

GRANT PONCHO, otherwise known as "Patrons of Northwest Civic, Cultural and Charitable Organizations," has made a special grant of \$1,500 to the **Seattle Symphony Orchestra** to fund an experiment leading to the enhancement of the visual elements of symphony concerts. The PONCHO grant paid for extensive research into adapting contemporary theater techniques, particularly in the areas of lighting and use of color, to the physical presentation of the Seattle Symphony on stage at the **Seattle Center Opera House**. Costs of the recommended changes and purchases growing out of the experiment come to approximately \$10,000. The symphony is currently seeking funding outside its budgeted expenditures to accomplish its "new look" by the time of the opening subscription concerts on October 6 and 7.

IDEA A unique paid professional experience in the **Dayton (Ohio) Philharmonic Orchestra** for Miami University music students will be provided in a working arrangement announced recently by the orchestra and the university for the 1969-70 concert year. It is intended to maintain a high quality of personnel in the Dayton Philharmonic and to enhance the music program of Miami University by offering opportunity for professional orchestral experience with academic musical education at the university for certain qualified music students. Initially, ten regular orchestral positions will be available for qualified advanced students in the music department of Miami's School of Fine Arts. Although no previous arrangement to hire Miami students for the Philharmonic has been in effect, a number of advanced Miami music students and members of Miami's faculty have played with this orchestra for a good many years.

AWARD The **Boston Philharmonic**, on the basis of its first full year of concert presentation, has been given a \$1,000 award by the Association for the Performing Arts for having "... proved itself to be artistically aware and responsible ... contributing something stimulating, necessary and unique to the musical scene."

TOURS **Les Grands Ballets Canadiens** of Montreal and Conductor **Michael Semanitzky** recently concluded a ten-week tour of Europe, making stops in Switzerland, France, Belgium, Portugal, England, Holland and Italy ... **The New York Philharmonic** will begin its first transcontinental tour since 1963 on August 26. **Karel Ancerl**, the new music director of the **Toronto Symphony**, and **Seiji Ozawa**, who was the assistant conductor for the orchestra's last transcontinental tour and in 1970 becomes music director of the **San Francisco Symphony**, will be the conductors of the twenty-six day tour which will comprise twenty concerts in eleven cities. **Richard Dufallo** will be the assistant tour conductor and the soloists will be **Byron Janis**, **Andre Watts**, **Stanley Drucker**, **Leonard Pennario**, **Judith Raskin**, **AUGUST, 1969**

Eugene Pridonoff, and **Van Cliburn** ... The **Los Angeles Philharmonic Orchestra**, headed by Music Director **Zubin Mehta**, will make a three-week tour of Japan in September. Sponsor of the trip is Min-on Concert Association of Japan. The orchestra made its first tour of Japan in the spring of 1956 as part of a visit to free nations of the Far East under sponsorship of the U. S. State Department.

NEW CONTRACTS A three-year agreement between the **New Orleans Philharmonic Symphony Society** and **Local 174** of that city was signed recently with all parties concerned voicing satisfaction with the pact which goes into effect

beginning in September. The contract provides for three-year across-the-board raises for all members of the orchestra of \$30, \$20, and \$15, and increases in per diem allowances. Included in the pact is a paid vacation of ten days for each of the first two seasons and seventeen days for the third season. Among other new benefits is life insurance and hospital and medical care insurance paid for by the Society as well as all-risk insurance on instruments owned by orchestra members, severance pay, expanded benefits in pension, sick leave and overtime pay ... As a result of earnest and sincere bargaining efforts over recent weeks, the **New Jersey Symphony Orchestra** and **Local 16, Newark**, have reached a new landmark agreement covering the members of the orchestra. For the first time, it establishes a season of activity, during which time the orchestra members are engaged on a salary basis. Previously the orchestra operated on what is termed a "Club Date" plan, wherein the musi-

(Continued on page twenty-two)



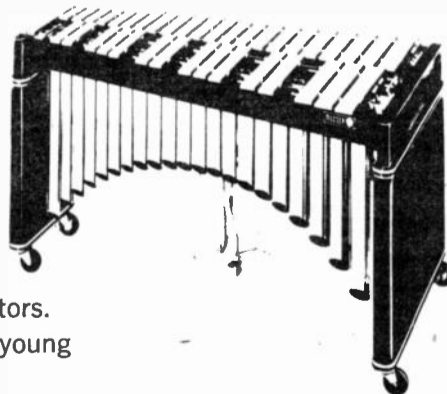
A three-year agreement between the **New Orleans Philharmonic Symphony Orchestra Society** and **Local 174** of that city was recently signed, setting wages and working conditions for seasons 1969-70, 1970-71 and 1971-72. **David Weinstein**, International Executive Board member and President of **Local 174**, affixing his signature to the agreement, is flanked by **Herman S. Kohlmeier, Jr.** (left), Vice President of the Symphony Society and Chairman of the Society's negotiating committee, and **Crawford Best** (right), Chairman of the musician's committee.

THE SOUND IS YOUNG



THE VIBIST IS GARY BURTON & WINNER OF JAZZ & POP'S CRITICS POLL FOR BEST VIBIST & THE VIBES ARE MUSSEER

No other vibes can match Musser's winning combination. Wider, thicker, more resonant bars...the considerate quiet of a remarkably advanced, rheostatic-controlled motor...self-aligning pulsator shafts...arched-mitered resonators. Musser makes vibes for today's young



sounds and for the artistry of today's gifted young musicians: The Gary Burtons ... the Charlie Shoemakes ... the Gary McFarlands. Hear the young sound of Musser at your dealer's soon or send for free literature now.

One of the exciting young sounds of Ludwig Total Percussion.

MUSSEER

DIVISION OF LUDWIG INDUSTRIES
1728 North Damen Avenue • Chicago, Illinois 60647



NEW PIANO MIKE *Deluxe*

THE MOST POWERFUL DYNAMIC CONTACT MIKE WITH A BEAUTIFUL DEEP SOUND. SEP. VOLUME AND TONE CONTROLS PLACED AT THE SIDE OF THE KEYBOARD. A PERFECT MIKE HOLDER, INSTALLED IN SECONDS. DIFF. SOUND EFFECTS, FROM BELLS TO BASS FIDDLE WITH A RESONATOR SOUND IN THE MIDDLE REGISTER (BY REGULATING THE TONE CONTROL).

THERE IS NOTHING ON THE MARKET EQUAL TO THIS MIKE IN QUALITY AND CONVENIENCE FOR ANY PRICE. 1. ONE MIKE EQUALLY COVERS THE WHOLE KEYBOARD INCLUDING THE LOWEST AND THE HIGHEST NOTES. (IT'LL TAKE 3 REGULAR EXPENSIVE MIKES TO DO THE SAME JOB). 2. TREMENDOUS POWER. 3. NO FEEDBACK. MANY RECORDING COMPANIES PAY \$500.00, \$400.00 & \$300.00 FOR EACH MIKE TO COVER THE HIGHEST & THE LOWEST NOTES. FOR PIANO—THEY USE 3 OF THEM. BECAUSE IT MAKES A BIG DIFFERENCE IF MIKE IS 4 INCHES OR 4 FEET AWAY. AND A CHEAP MIKE WILL NEVER PICK UP THE HIGHEST AND THE LOWEST NOTES NO MATTER WHERE YOU'LL PUT IT. THE RANGE OF A HUMAN VOICE IS ABOUT 2 OCTAVES. PIANO HAS 7. TO GET THEM—IT COSTS THE MOST. ONE OF THE BIGGEST RECORD COMPANIES, AFTER TRYING ONE OF MY MIKES—ORDERED TWENTY FOR THEIR ORCHESTRA: PIANO, BASS, VIOLINS VIOLAS, CELLOS.

PIANO MIKE DELUXE WITH HOLDER & CONTROLS—\$30.00. THE SAME WITHOUT CONTROLS \$25. THE INSURED POSTAGE FOR \$30.00 MIKE BY SPECIAL DELIVERY—\$1.40. BY AIR—\$1.50—\$2.00. ALL OTHER MIKES—\$1.15 (BY AIR OR SPECIAL DELIVERY). TO CANADA ALL MIKES \$1.35 ONLY. MONEY REFUNDED WITHIN 20 DAYS EXCEPT POSTAGE.

NEW MIKES for BASS, SUPREME QUALITY

WITH A DEEP NATURAL SOUND. NO FEEDBACK. NO COMPARISON WITH ANY OTHER BASS ON THE MARKET—SAY MUSICIANS. MIKE WITH VOLUME CONTROL AND ADJUSTABLE HOLDER—\$25.00. INSURED POSTAGE BY AIR OR SP. DELIVERY—\$1.15. ALL MIKES GUARANTEED FOR SIX MONTHS (MAY LAST A LIFE-TIME). NO GUARANTEE FOR BROKEN MIKE CABLE (INSIDE OR OUTSIDE) BY TRIPPING OVER IT. THE REPAIR MUST BE PAID. ORDERS MAY BE PAID BY MONEY ORDER OR BY CHECK.

Produced and sold only by:

ALEX LIFSHITZ, 917 42nd St., Brooklyn, N. Y. 11219 • UL 3-9408



OFFICIAL BUSINESS

COMPILED TO DATE

INTERNATIONAL UPPER PENINSULA CONFERENCE

The Annual International Upper Peninsula Conference of Musicians will be held in the Dickinson Hotel in Iron Mountain, Michigan, on September 13 and 14, 1969. Registration begins at 9:00 A. M. on September 14.

H. D. Hickmott,
Secretary-Treasurer

NEW YORK STATE CONFERENCE

The New York State Conference of Musicians will hold a meeting on the weekend of September 20 and 21, 1969, at the Roger Smith Hotel, White Plains, New York. Registration begins at 2:00 P. M., followed by a workshop program from 3:00 to 5:00 P. M. and conference opening at 8:00 P. M. on Saturday. The Sunday session is scheduled to start at 9:00 A. M., followed by a dinner at noon.

William G. Coleman,
Secretary

FLORIDA CONFERENCE OF MUSICIANS

The Florida Conference of Musicians will hold its next regular meeting on Sunday, September 28, 1969, at the headquarters of Local 806 in West Palm Beach, Florida. The meeting will convene at 12:00 noon.

W. E. Bradway,
Secretary

CONNECTICUT CONFERENCE OF MUSICIANS

In conformity with the agreement of the Connecticut Conference of Musicians, all State locals constituting the Connecticut Conference are hereby notified that the annual meeting will be held at the Norwalk Motor Inn, East Avenue, Norwalk, Connecticut, on Sunday, September 28, 1969, at 11:00 A. M.

Joseph W. Cooke,
Secretary-Treasurer

NOTICE JURISDICTIONAL CHANGES

THE FOLLOWING CHANGES IN JURISDICTIONS HAVE BEEN MADE AND ARE EFFECTIVE IMMEDIATELY UNLESS OTHERWISE INDICATED:

1. The Anvil Inn, located in East Marlboro Township, Chester County, Pennsylvania, is properly in the jurisdiction of Local 311-641, Wilmington, Delaware (effective September 15, 1969).
2. The following seven townships in Somerset County, Pennsylvania, have been transferred from the jurisdiction of Local 787, Cumberland, Maryland, to the jurisdiction of Local 41, Johnstown, Pennsylvania (effective September 15, 1969): Jefferson, Somerset, Stonycreek, Middlecreek, Milford, Black, and Brothersvalley.

3. The cities of Milton, Quincy, Braintree, and Hull (which includes Nantasket Beach) in Massachusetts, have been transferred from the jurisdiction of Locals 5 and 535, Boston, Massachusetts, to the jurisdiction of Local 138, Brockton, Massachusetts (effective September 15, 1969).

(NOTE: This matter has subsequently been referred for further consideration by the International Executive Board.)

4. The Town of Tilbury, in Kent County, Ont., Canada, has been transferred from the jurisdiction of Local 566, Windsor, Ont., Canada, to the jurisdiction of Local 582, Chatham, Ont., Canada (effective September 15, 1969).

5. Caves Tavern has been transferred from the jurisdiction of Local 191, Peterborough, Ont., Canada, to the jurisdiction of Local 357, Belleville, Ont., Canada.

6. The County of Haliburton, Ont., Canada, and that part of Victoria County lying west of Highway No. 35, has been transferred from the jurisdiction of Local 149, Toronto, Ont., Canada, to the jurisdiction of Local 191, Peterborough, Ont., Canada.

7. New Martinsville, West Virginia, has been transferred from the jurisdiction of Local 507, Fairmont, West Virginia, to the jurisdiction of Local 492, Moundsville, West Virginia.

8. Alaska State ferry trips that depart from Seattle, Washington, are considered in the jurisdiction of Local 76, Seattle, Washington.

9. The counties of Kimball, Cheyenne, Deuel, and Garden in Nebraska have been transferred from the jurisdiction of Local 519, Alliance, Nebraska, to the jurisdiction of Local 609, North Platte, Nebraska.

Stanley Ballard,
Secretary-Treasurer

CHANGE OF OFFICERS

Local 130, Carbondale, Pennsylvania—Act. Sec. Egidio S. Lemocelli, 505 Main Street, Peckville, Pennsylvania 18452.

Local 691, Ashland, Kentucky—Act. Sec. Raymond P. Ross, 104 Buena Vista Drive, Ashland, Kentucky 41101.

SOUTHERN CONFERENCE

Pres. Ken Foeller, 3458 Blue Bonnet Circle, Fort Worth, Texas 76109.

CHANGE IN ADDRESSES OF OFFICERS

Local 136, Charleston, West Virginia—Sec. William M. Morton, 910 Quarrier Street, Room 308 Davidson Bldg., Charleston, West Virginia 25301.

Local 375, Oklahoma City, Oklahoma—Pres. Sublett H. Scott, Jr., 2720 Classen Boulevard, Suite 111, Oklahoma City, Oklahoma 73106.

Local 447-704, Savannah, Georgia—Sec. Henry B. Hill, P.O. Box 1942, 1504 Wheaton Street, Savannah, Georgia 31402.

Local 553, Saskatoon, Sask., Canada—Sec. John Kolynchuk, 69 Carleton Drive Saskatoon Sask., Canada.

Local 541, Napa, California—Sec. William Forsythe, 1119 Brown Street, Napa, California 94558.

Addition

In the June, 1969, issue of the *International Musician* on page twelve appeared the list of locals which have AFM-EPW Fund coverage.

In addition to the items indicated, theatres, all miscellaneous single engagements and symphony within the jurisdiction of Local 1, Cincinnati, Ohio, are covered under this plan. In fact, with the exception of AVCO broadcasting contract, all types of employment within Local 1's jurisdiction are now entirely covered by the AFM-EPW Fund.

NOTICE

The charter of Local 765, Beardstown, Illinois, was revoked by the International Executive Board at its meeting held in Las Vegas, Nevada, on June 20, 1969.

The territory which was in the jurisdiction of Local 765 has been assigned as follows:

Local 128, Jacksonville, Illinois: All of Brown County.

Local 301, Pekin, Illinois: All of Mason County.

Local 330, Macomb, Illinois: All of Schuyler County.

Stanley Ballard,
Secretary-Treasurer

WANTED TO LOCATE

Armillas, Joe M., former member, Local 802, New York, New York.

D'Amico, Steve, member, Local 802, New York, New York.

Dennison, Jerry (Young), member, Local 802, New York, New York.

DuFree, Dave, former member, Local 420, Brunswick, Georgia.

Haynes, Dick, member, Local 257, Nashville, Tennessee.

Hill, Jimmy (Jimmie) C. Humphrey, Gerald 'Babe,' former member, Local 154, Colorado Springs, Colorado.

Manners, Paul, former member, Local 47, Los Angeles, California.

McCollum, Sadie, member, Local 802, New York, New York.

Rhinehart, Michael, former member, Local 532, Amarillo, Texas.

Schamenek, Don, former member, Local 7, Santa Ana, California.

Van Horne, Bud, former member, Local 531, Marion, Ohio.

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

NOTICE

The charter of Local 519, Alliance, Nebraska, was revoked by the International Executive Board at its meeting held in Las Vegas, Nevada, on June 20, 1969.

The territory which was in the jurisdiction of Local 519 has been assigned as follows:

Local 609, North Platte, Nebraska: The Counties of Kimball, Cheyenne, Deuel and Garden.

Local 686, Rapid City, South Dakota: The Counties of Sioux, Scotts Bluff, Banner, Dawes, Box Butte, Morrill and Sheridan.

Stanley Ballard,
Secretary-Treasurer

DEATH ROLL

Local 2—St. Louis, Mo.—Vito D. Biondo, Arthur Hinrichs.

Local 6—San Francisco, Calif.—Bruno F. Chilinski, Robert Erb, George T. Freeman, Easton A. Willey.

Local 8—Milwaukee, Wis.—Oscar W. Jepsen.

Local 11—Louisville, Ky.—Robert S. Lam.

Local 12—Sacramento, Calif.—Ross Durham, Bob Knight.

Local 19—Springfield, Ill.—Harry H. Harvey, Vincent Kramp, Paul Termine, Lawrence Watkins.

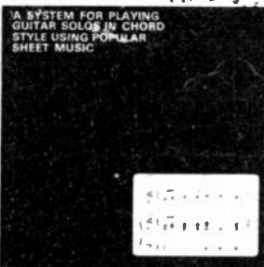
INTERNATIONAL MUSICIAN

GUITARISTS!

Get the popular *Mel Bay* book

GUITAR MELODY CHORDS . . .

GUITAR MELODY CHORDS



This book presents the art of melody-chord playing in an interesting and practical style. This was the presentation employed by the author for many years with great success. Many former students now teachers and professionals have requested that this book be brought into being for guitar students around the world.

\$2.00

MEL BAY Publications

107 West Jefferson, Kirkwood, Missouri 63122

BAND LEADERS!

"BIG BANDS are BACK" . . . and prospering

Play MELODY

Original Jackets for Combos and Bands

by *Towncraft*

\$22.75 Solids / Plaids

SILK MIXES
\$24.75

BLACK BRAID
ON LAPELS
AND CUFFS,
\$5.00 EXTRA.

All colors and sizes
in a wide selection
of fabrics preferred
by bands and combos.

Write today for free
Towncraft swatches.

ESTABLISHED 1931

Towncraft Clothes

126 Fifth Avenue, New York, N. Y. 10011



Local 24—Akron, Ohio—Walter D. Shanaberger, Orrie R. Smith.
 Local 26—Peoria, Ill.—Luella Schmitt, Roy Whitaker.
 Local 30—St. Paul, Minn.—Dominic Boit, Westin Dardis, John Kessler, Joe Ricci.
 Local 34—Kansas City, Mo.—L. M. Knowland, Lola Rardin.
 Local 40-543—Baltimore, Md.—Kenneth W. Page, Samuel W. Speede.
 Local 47—Los Angeles, Calif.—Helen Koshler.
 Local 51—Utica, N. Y.—Albert Contento, Mickey Caleo, Jimmy Fragetta, Walter I. Markle, M. E. Schueler.
 Local 60-471—Pittsburgh, Pa.—S. H. McCullough.
 Local 65 — Houston, Texas—James Henderson, Herbert E. Taylor.
 Local 67—Davenport, Iowa—Eugene S. Jones.
 Local 77 — Philadelphia, Pa.—Paul V. Bogarde, Nat Getzler, Vincent Timmins.
 Local 82—Beaver Falls, Pa.—Carlo Datri.
 Local 105 — Spokane, Wash.—Leslie A. Taylor.
 Local 113—Redding, Calif.—Don Ray.
 Local 134—Jamestown, N. Y.—Victor Hager, William Keuha, Russell A. Phillips, Emery Payne, Gertrude Stroff.
 Local 138—Brockton, Mass.—A. L. Curtis.
 Local 139—Hazelton, Pa.—Albert Harvey.
 Local 140—Wilkes-Barre, Pa.—Hamen Rich.
 Local 143—Worcester, Mass.—Winston Petty.
 Local 197—St. Louis, Mo.—Otis White.
 Local 210—Fresno, Calif.—John Codomo.
 Local 240—Rockford, Ill.—Harold S. Carbine.
 Local 252—Muskegon, Mich.—Marlin Bensinger.
 Local 266—Little Rock, Ark.—H. H. Haskett.
 Local 286 — Toledo, Ohio—James Jones.
 Local 287—Athol, Mass.—Huber W. Tandy.
 Local 289 — Dubuque, Iowa—Andy Coffee, Arthur B. Tugel.
 Local 291—Newburgh, N. Y.—George Pitts.
 Local 303—Lansing, Mich.—Elwyn Scruby.
 Local 315—Salem, Oregon—Winston Petty.
 Local 369—Las Vegas, Nevada—Milt Herth, Lola Rardin.
 Local 381—Casper, Wyoming—Charles O. McCoy.
 Local 399—Asbury Park, N. J.—Edward Blanchard.
 Local 400—Hartford, Conn.—David J. Martin.
 Local 423—Nampa, Idaho—Walter R. Neilley.
 Local 436—Lansford, Pa.—Scott D. Whetstone.
 Local 442 — Yakima, Wash.—Reuben M. Cole, Curtiss Meeker.
 Local 444—Jacksonville, Fla.—Hugh M. Corley.
 Local 468 — San Juan, Puerto Rico—Anibal Acevedo, Alejandro C. Martinez, Epifanio Vazquez.
 Local 498—Missoula, Montana—K. D. Larsen, Howard H. Lowenstein, Charles Meisinger, N. C. Peterson, Mrs. J. T. Walford.
 Local 507—Fairmont, W. Va.—George Walls.
 Local 508—Chico, Calif.—Meredith Lambert.
 Local 510—San Leandro, Calif.—Mark L. Robinson.
 Local 525—Dixon, Ill.—Hershel Hamilton.
 Local 526—Jersey City, N. J.—Paul Norman.
 Local 571—Halifax, Nova Scotia—Marinus Komst.
 Local 586—Phoenix, Ariz.—Bill Denichols.
 Local 599 — Greenville, Ohio—Ralph M. Slonaker.
 Local 603 — Kittanning, Pa.—James V. Colonna.
 Local 616—Salinas, Calif.—Morris Warnick.
 Local 618 — Albuquerque, New Mexico—Paul Stehwiien.
 Local 655—Miami, Fla.—Lilburn M. Knowland, Leslie E. Meyers, Robert N. McKinney, Wm. W. Peirce, William L. Sweitzer.
 Local 750—Lebanon, Pa.—Walter L. Nagle.
 Local 784 — Pontiac, Mich.—Stanley E. Hatfield, James A. Yeager.
 Local 802—New York, N. Y.—J. J. Armstrong, R. Bystricky, G. Bambooschek, E. Carnicelli, E. Crummal, C. DeFilippis, John De-gen, Sol M. Epstein, N. Fichtelberg, A. Garner, Nicholas Gold-

man, S. Gusikoff, E. V. Hallberg, W. Hively, L. Impelido, H. F. Keller, J. Klocek, R. S. Lam, Morris Lein, F. Levinn, A. Malver, L. Nappi, P. Norman J. J. Peluso, L. C. Rardin, E. Serafini, Otto Siebert, J. H. Sill, C. C. Thompson, A. Upshaw, A. L. Valentine, V. Verse, M. Zarin, M. Zentner.
 Local 806—West Palm Beach, Fla.—Lou King.

PLACED ON NATIONAL DEFAULTERS LIST

CALIFORNIA

Costa Mesa—Local 7:
 Happening, The and Mike Bechtel—\$350.00.
 El Cajon—Local 325:
 The Red Carpet and Lou Poulos—\$165.
 Ventura—Local 581:
 Gallery Restaurant, James D'Arcy and Mr. and Mrs. Narberry—\$8,000.00.

(Continued on page twenty-nine)

THE USO IS THERE BECAUSE YOU CARED

Many young men are today enjoying a bit of home away from home because you cared. These are the servicemen stationed in the U.S. and its various installations overseas.

Wherever the fighting man goes, so goes the USO. Since its charter on February 4, 1941, as a federation of six volunteer agencies serving the religious, spiritual, social, welfare, recreational needs of young men and women in the Armed Forces, both in war and peace, it has helped fill a void in the life of these young people, most away from home for the first time.

The government does not finance USO's operation. It is supported entirely through voluntary gifts made principally through local United Funds and Community Chests.

Your one gift, the United Way, works many wonders. But to the fighting man who can find a brief respite from combat in the wholesome surrounding of a USO center, there is no greater wonder worked by your United gift.

Out of the ordinary — way out! In the electrifying universe of amplified music, one combo has reached the stars — KING (for the unmistakable sound of excellence) VOX (for unsurpassed fidelity, clarity, range). Together they bring you today's most colorful spectrum of sound.

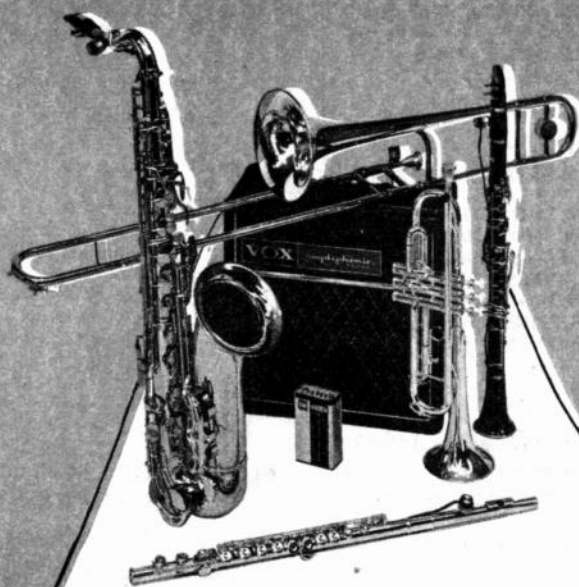
At the touch of a dial on the instrument itself, you can regulate volume from a whisper to a roar. With the space-age Octavoice, so small it fits on your shirt pocket or belt, you can get as many as four different voices and three different

octaves, and change them at will. No system is so easy to control or reproduces your own intonation so precisely.

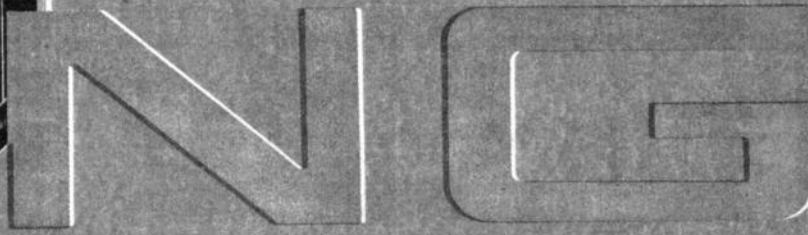
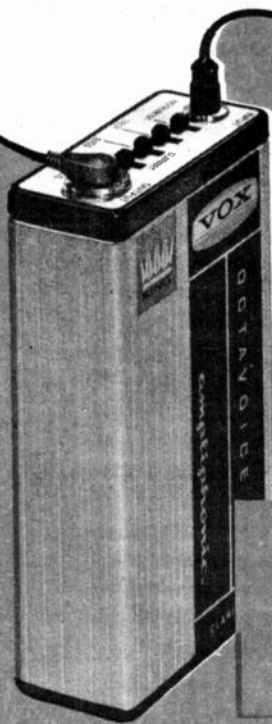
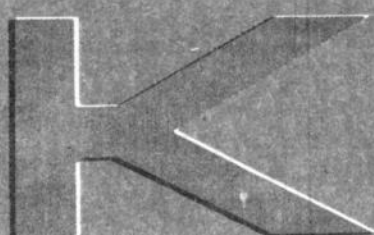
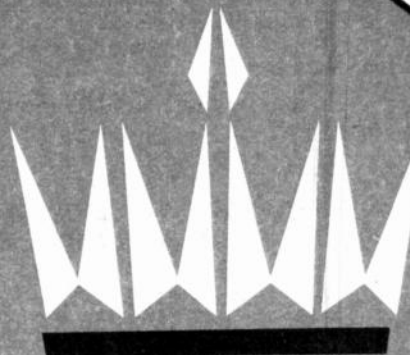
The effects you can get are as wide as your imagination.

Test KING-VOX at your dealer's Demonstration Center. Or send for a free record and complete information to King Musical Instruments, 33999 Curtis Boulevard, Eastlake, Ohio 44094.

Hearing is believing. You'll like what you hear.



Today's
 most colorful
 spectrum of sound
 KING-VOX



\$105 OCTAVOICE—WORLD'S MOST COMPACT DIVIDER.

KING MUSICAL INSTRUMENTS • DIV. OF THE SEEBURG CORP. • EASTLAKE, OHIO 44094

"BIG BANDS ARE BACK"

Send for FREE Bumper Sticker
HUMES and BERG MFG. CO.,
INC., 4801 Railroad Ave.,
East Chicago, Indiana 46312

Buy With Confidence



BEVERAGES

advertised in
this publication

are packaged in
Union-made bottles

GLASS BOTTLE
BLOWERS ASSOCIATION

AFL-CIO — Lee W. Minton, Pres.

NEWS

NUGGETS

Chauncey Kelly, founder, conductor and director of the Savannah Symphony Orchestra, has been appointed assistant head and associate professor of music at Carnegie - Mellon University. He will begin his new duties on September 1.

Elsa Hilger, who will retire from the Philadelphia Orchestra at the close of the current season, in September, 1969, has won the admiration of her colleagues and the Philadelphia Orchestra audiences as well. When she was engaged by that orchestra in 1935, Miss Hilger (in private life, the wife of Dr. Willem Ezerman, a dental surgeon) became the first woman instrumentalist, aside from harpists, to join the ranks of any leading symphony orchestra.

Miss Hilger's musical training began at the age of nine when she and her two sisters were enrolled at the Vienna Conservatory. After some European successes, the Hilger Trio came to the United States in 1920 to begin a series of concert tours. Fifteen years later Miss Hilger became a member of the Philadelphia Orchestra and in 1944 she was ap-



Elsa Hilger

pointed to her present position in the first stand of the cello section.

In addition to a large number of private students, Miss Hilger is a member of the faculty at the Philadelphia Musical Academy and at Temple University.

Nationally acclaimed musicians and artists will be attracted to Flagstaff, Arizona, July 24 through August 10 for the Fourth Annual Flagstaff

Summer Festival, Izler Solomon, conductor of the Indianapolis Symphony Orchestra, has been the music director of the festival since its founding. Pianist Abbey Simon, the Indianapolis Symphony's Woodwind Quintet, violinist Erick Friedman, tenor Ray Arbizu, artist Jimmy Swinnerton and the Salt Lake City based Ballet West will highlight the event. Also in attendance will be composer Ferde Grofe, whose *Grand Canyon Suite* will be performed as a Festival musical salute to the fiftieth anniversary of Grand Canyon National Park, northwest of Flagstaff.

Seventeen men who refer to themselves as "the weekend musicians" and who belong to an as yet unnamed jazz group led by Merle Knudson, have been creating quite a stir in the Rochester, Minnesota, area with its band sound from the 1950s and 1960s. Knudson is amazed at the reception and appeal of the group's music and believes it is the sound that electrifies. The group, whose nucleus is composed of band directors, businessmen, salesmen, teachers and supper club owners, rehearses on Monday nights at the Bach Music Company. It is not unusual to find students and band directors sitting in on rehearsals. Occasionally some students are even invited to join the band for a few numbers when a regular member is missing. One of the group's goals is helping youngsters become interested in good caliber stage band music.

Knudson has performed professionally for four years and on weekends plays saxophone at the Nob Hill Club in Decorah. Other members of the group are Robert Thayer, Morton Levitt, Gordon Danuser, and Walter Karsburg, saxophones; Dick Chaffee, Nelson Carr, Walter Gludt, Gene Eiden and Jerry Paulsen, trumpets; Harlan Johnson, Robert Stroetz, Randy Stroetz, and Don Watts, trombones; Charles Salisbury, bass; Jay Dee Cutting, drums; and John Bartling, bass.

Twenty-three-year-old Joseph Kalichstein was named winner of the twenty-sixth Edgar M. Leventritt Foundation International Piano Competition. In addition to a cash award of \$1,000, Mr. Kalichstein will appear as soloist with the New York, Minnesota, Cleveland, Chicago, Pittsburgh, Detroit, Buffalo, Denver and New Haven orchestras.

Leon Barzin will become conductor of the New England Conservatory Symphony and Chairman of the Department of Orchestral Conducting beginning September, 1969.

During the past year, Mr. Barzin was a member of the New England Conservatory administration, acting as special consultant to President Gunther Schuller. His new function will relieve him of this post and he will concentrate his efforts on the education of orchestral musicians and conducting students.

Mr. Barzin was solo violist with the New York Philharmonic Orchestra under Mengelberg, Furtwangler and Toscanini from 1919 to 1930. He was instrumental in establishing the National Orchestral Association in 1930 and became its first musical director. He was also first musical director and conductor of the New York City Ballet, and has guest conducted orchestras throughout the world. In 1946 he received the Alice M. Ditson award for

outstanding efforts in presenting American music and for his educational activities throughout the United States. Since 1957 Mr. Barzin has been a resident of Paris, France, where he founded and conducted the Societe Philharmonique. He has also been very active in the field of opera.

Violinist Zina Schiff, whose solo playing is heard throughout the MGM movie, "The Fixer," recently performed with the San Francisco Symphony under Arthur Fiedler, with the San Diego Symphony under Zoltan Rozsnyai and with the Redlands Symphony under Harry Farberman. As the winner of the Philadelphia Senior Auditions, the eighteen-year-old violinist will perform with that orchestra under Eugene Ormandy next February.

The LaSalle Quartet, ensemble-in-residence at the University of Cincinnati College-Conservatory of Music, was presented the Hugo Wolf Medal at special ceremonies on June 6 at Palfi Palace in Vienna. Members of the group are Walter Levin and Henry Meyer, violinists; Peter Kamnitzer, violist; and Jack Kirstein, cellist.

The Rockefeller Foundation has appropriated \$150,000 in matching funds to Music Associates of Aspen, Inc., Aspen, Colorado, toward the costs of establishing a special summer program of training and performances for music teachers at the Aspen Music School. The fund will be available over a five-year period, to June 1, 1974.

The Detroit Symphony Orchestra, at the invitation of its music director Sixten Ehrling, has commissioned Gene Gutche to write an orchestral work for the forthcoming 1969-70 season. The new composition is entitled *Epimetheus USA Opus 46*.

The School of Performing Arts, University of Southern California, has announced the appointment of Stefan Bauer-Mengelberg as Visiting Professor of Music for the academic year, 1969-70. Mr. Bauer-Mengelberg will be Music Director and Conductor of the USC Symphony Orchestra. In that capacity, he will head the orchestra activities of the University of Southern California and be in charge of the Conducting Department of the USC School of Performing Arts.

Mr. Bauer-Mengelberg will be on leave from the presidency of The Mannes College of Music, New York, where in addition to his administrative duties he has been active as teacher of conducting. He was Assistant Conductor of the New York Philharmonic in the 1959-60 season and served as Conductor and Music Director of the St. Louis Philharmonic Orchestra from 1960 to 1962.

Nine individually distinguished instrumental virtuosi will form the nucleus of the first subscription season of The Chamber Music Society of Lincoln Center beginning next October in Alice Tully Hall (the independent auditorium within the new Juilliard School building). The artists under contract include violinists Pina Carmirelli and Charles Treger, violist Walter Trampler, cellist Leslie Parnas, flutist Paula Sylvester, oboist Leonard Arner, clarinetist Gervase de Peyer and pianists Richard Goode and Charles Wadsworth, Artistic Director of the newest Lincoln Center performing unit.

(Continued on page thirty-two)

Why is champagne always in glass bottles?

For the same reason that glass is the perfect container for beer.

Glass gives a product a look of quality, elegance, and value. A glass bottle seems to say that the product inside is worth showing off, worth being seen. And, more than that, glass can't interfere with the flavor of the product in the bottle.



The growth of beer. The One-Way bottle is becoming more and more popular for beer. It offers the ease of a disposable container and convenience closures, combined with the quality of glass. No wonder the equivalent of more than 240 million cases of beer were sold in One-Way bottles last year.

The shape of beer. Glass makes it easy for consumers to recognize a fine product. Just look at some of the successful beers today, and you'll see a uniquely shaped bottle behind the label.



Join the anti-litter campaign. Keeping America beautiful is a job for all of us. Litter in any form belongs in trash containers. On car trips make sure to use litter bags. Let's keep our roads and communities clean. For information about labor-management participation in anti-litter programs, write Glass Container Manufacturers Institute, Inc., 330 Madison Ave., N.Y., N.Y. 10017

Glass containers have been union-produced in the U.S.A. since 1842

Closing Chord

HUBER W. TANDY

Huber W. Tandy, President of Local 287, Athol, Massachusetts, since September 13, 1948, passed away on June 3. He had planned to attend the A. F. of M.'s convention held in Las Vegas later that month.

Mr. Tandy was born on October 23, 1914, and joined Local 287 on February 13, 1931. Although he had been confined to a wheelchair for the last five years, Mr. Tandy, a trumpet player, still was able to perform numerous professional engagements in the area.

A. LEON CURTIS

A. Leon Curtis, Secretary-Treasurer of Local 138, Brockton, Massachusetts, for forty-three years, died on June 16. He had been a delegate to several A. F. of M. conventions.

Mr. Curtis was born in Brockton and made his home here until seven years ago when he moved to Plymouth. He was very active in local fraternal organizations and in civic projects.

Besides being Secretary-Treasurer Emeritus of Local 138, Mr. Curtis was a Past President of the New England Conference.

JAMES V. COLONNA

James V. Colonna, a life member of Local 603, Kittanning, Pennsylvania, passed away on June 8 at the age of seventy-four.

Mr. Colonna, at one time a cornetist with John Philip Sousa's Band, wrote the "American Forever March," commemorating the attack on Pearl Harbor.

A graduate of the Conservatory of Music in Naples, Italy, Mr. Colonna played cornet with the Philadelphia Orchestra for a time. He was responsible for organizing the Kittanning Boys Band in 1925, the Freeport High School Band in 1927 and the Ford City High School Band in 1939. He had been music director of the Kittanning Area School District for thirty-five years, retiring in 1960.

JAMES "DECON" JONES

James "Decon" Jones, a member of the executive board of Local 286, Toledo, Ohio, died on June 23 at the age of sixty. At one time he was also a member of Local 5, Detroit, and Local 406, Montreal.

Mr. Jones played with bands led by Fate Marable, Charles Creath, George Hudson and Louis Armstrong among others. At the time of his death, he fronted a Dixieland jazz band which performed at various clubs and hotels in and around Toledo.

GIUSEPPE BAMBOSCHEK

Giuseppe Bamboschek, who served on the musical staff of the Metropolitan Opera Company from 1913 until 1929 and who was noted additionally as coach and accompanist for a number of eminent artists, died on June 24 at the age of seventy-nine.

Mr. Bamboschek studied in Europe and began his career at the age of thirteen as organist and choral director of one of the principal churches in Trieste. At the age of seventeen he conducted his first opera. After his Metropolitan Opera period, Mr. Bamboschek was engaged by many leading

opera companies in this country and in Europe. In 1937 he joined the Philadelphia La Scala Opera Company as conductor and in 1950 he was appointed artistic director of the Philadelphia Civic Grand Opera Company.

BRUNO MAILER

Bruno Mailer, a life member of Local 76, Seattle, Washington, and principal second violinist in the Seattle Symphony Orchestra for many years, died on April 14 at the age of seventy-four.

Mr. Mailer was born in Italy and came to Seattle in 1928 after touring as a concert artist. He was a member of the Seattle Symphony for thirty-one years, never missing a rehearsal or a concert. He also was a violin and viola teacher.

HUGH M. CORLEY

Hugh M. Corley, a member of Local 444, Jacksonville, Florida, since 1952, passed away recently at the age of forty-five. He was a lifelong resident of Jacksonville.

EUGENE S. WEAVER

Eugene S. Weaver, a member of Local 129, Glens Falls, New York, passed away on April 23 at the age of sixty-six.

Mr. Weaver was born in East Liverpool, Ohio, on February 17, 1902, and entertained nationally over forty years. He was the originator of Frank and Gene which was heard over Station WGY, Schenectady.

VIRGINIA E. BALLASEYUS

Virginia Emma Ballaseyus, a member of Local 6, San Francisco, California, passed away on March 27 at the age of seventy-six.

She had taught at Berkeley and Merritt Junior College and was a former member of the San Francisco Symphony Orchestra.

LESLIE A. TAYLOR

Leslie A. Taylor, a life member of Local 105, Spokane, Washington, having joined January 1, 1913, passed away on June 30.

Mr. Taylor resided in the Spokane area for seventy-two years. He was an organist, pianist and orchestra director and had worked many theatre circuits and night spots as well as for the Elks, Eagles and Kiwanis clubs. He also played the El Katif Shrine Calliope for many years.

WALTER L. NAGLE

Walter L. Nagle, a member of Local 750, Lebanon, Pennsylvania, passed away on March 11 at the age of eighty-two.

During World War I Mr. Nagle was a clarinetist in the 316th Infantry Band of the 19th Division. He also played violin with the former Academy of Music Orchestra for eleven years and served as its leader for a time. In addition he composed and arranged music for various orchestras and was a member of Perse Band for a number of years.

CARLO D'ATRI

Carlo D'Atri, a member of Local 82, Beaver Falls, Pennsylvania, died on June 27 following a brief illness.

Mr. D'Atri was born in Caramanico, Abruzzi, Italy, in 1896

and started studying music with an uncle at the age of seven. He organized the Carlo D'Atri Concert Band in 1922, one year after settling in Aliquippa, Pennsylvania, and served as the band's director until 1966, when he retired. He was also a school director and numbered among his former students Henry Mancini and Perry Como.

RUSSELL A. PHILLIPS

Russell A. Phillips, a member of Local 134, Jamestown, New York, died on May 7 at the age of forty-six.

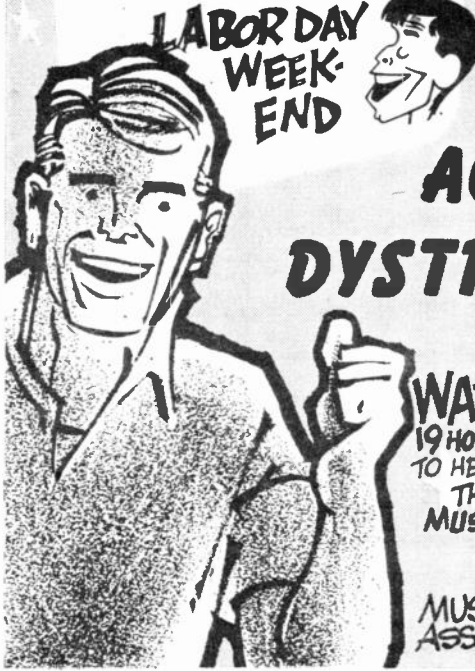
Mr. Phillips was born in Frewsburg, New York, on December 13, 1922, and studied violin at Frewsburg High School. During his six-year stint in the U.S. Navy during World War II he switched to bass. Later he performed with many name bands, including those of Glenn Miller, Ray Anthony, Tex Benecke, Morrie Brennan, Woody Herman, Harry James and Skinny Ennis. He did all kinds of studio work, backing such top entertainers as Eddie Fisher, Ella Fitzgerald, Keeley Smith, Billy Eckstine, Joey Bishop, Sammy Davis, Jr., and Dean Martin. He also was Frank Sinatra's personal bass player for about two years.

Returning to Jamestown several years ago, Mr. Phillips was a member of Stew Snyder's Combo at the Red Coach Inn on weekends.

LABOR BACKS THE FIGHT AGAINST DYSTROPHY!

JERRY LEWIS! TELETHON!

LABOR DAY WEEK-END



WATCH JERRY'S GREAT SHOW- 19 HOURS WITH THE STARS! TO HELP RAISE FUNDS FOR THE FIGHT AGAINST MUSCULAR DYSTROPHY

MUSCULAR DYSTROPHY ASSOCIATIONS-AMERICA

to assist THE TEACHER to encourage THE STUDENT

Mr. Goldberg's monograph, a most capably prepared tribute to Marcel Moyse, "Tone Development through Interpretation", should be of general interest to all flutists, but in the opinion of the educational department of the W. T. Armstrong Company it will be of significant importance to the more advanced student as well as the professional. In his conclusion, he wisely comments on the joy and rewarding self-enrichment that come from serious study and practice. Mr. Goldberg has been principal flutist with the Pittsburgh Symphony Orchestra since 1947. He teaches at the Duquesne School of Music, is a member of The Musica Viva Trio and is assistant conductor of the Pittsburgh Youth Symphony.



As an educational service, the W. T. Armstrong Company is pleased to have made this brochure available to music educators — at music dealers throughout the country.



Armstrong
The name to remember in flutes

W. T. ARMSTRONG COMPANY, INC., ELKHART, INDIANA

"Tone Development through Interpretation," the book by Marcel Moyse, referred to in this monograph is published by McGinnis & Marx.

NEW CONCEPT FROM AN OLD BASSOON

Since the development of the American Symphony Bore, we have improved our long bore bassoon to the point where there is very little difference between its freedom, projection and response, and that of the short bore models.

On special order we can tune the long bore instrument to the same pitch as the upper two registers of the short bore instrument, while preserving the uniform intonation of the low register, along with the F, G and G flat octaves. This gives you a powerful responsive instrument with a better scale than anyone has previously manufactured at this pitch.

In our opinion, the tone color and generation of partials of the long bore instrument exceeds that of the short bore models and we think you will agree. The price of the long bore models is less, also, and we think it would be to your and your students' advantage to give this serious consideration. For \$850.00 we can provide you with a bassoon that will comfortably play anything you might encounter.



Jeanne-Marie Darré's
Accompanist

The New Baldwin

Official Proceedings

Of the Seventy-second Annual Convention of the
American Federation of Musicians
Stardust Auditorium, Las Vegas, Nevada

FIRST DAY

June 16, 1969

President Kenin called the Convention to order at 2 p.m.

For one hour immediately prior to the official opening of the Convention the delegates were entertained by the Clark County Concert Band, Ted Vesely conducting.

President Kenin turned the gavel over to George Beebe, Chairman of the Local Convention Committee.

The National Anthems of the United States and of Canada were played.

The following invocation was delivered by Rabbi Aaron S. Gold, of Temple Beth Shalom:

Heavenly Father, Creator of Heavenly Music, The Rhythm of the Seasons and Man,

The world is so beautiful this spring that our small hearts cannot contain its glory. The blossoming trees fill the air with fragrance, the grass is green again and the garden flowers are brightly clad in multi-colored splendor:

Thou art the Master artist of all this magnificence, the heavenly musician who composes the arias of songbirds, the stirring concertos of wind and rain, the symphonic masterworks of man's striving for equality, freedom and peace. O God, Thou hast touched with Thy scepter of genius the soul of musicians. Let thy inspiration fall like healing dew upon the parched earth of our inner strivings, and saturate our hearts with the gentle touch of Thy joy as we strive to fulfill ourselves in our profession. Attune our bodies to the melody of Thy song and make us the instruments of Thy purposes. Teach us to shine through darkened lives like stars that glow in the night sky. Do Thou shine through the walls of our flesh that our frail bodies may become a dwelling place for Thy radiant splendor!

In every darkness, be Thou our flame!

In every silence be Thou our symphony of love and joy, freedom and peace for all mankind.

Amen

Temporary Chairman Beebe introduces Jack Foy, President of Local 369, Las Vegas, Nevada, who welcomes the delegates. He states that many musicians are employed in Las Vegas and that some \$14,000,000 a year is expended for music by the various hotels and establishments.

Brother Beebe introduces the Honorable Howard Cannon, United States Senator from the State of Nevada. Senator Cannon expresses his pleasure in being present here today and notes that he is a card-carrying member of Local 771, Tucson, Arizona. In addressing the delegates he recalls some history concerning the plight of the professional musicians caused by the technological advances made since the advent of sound movies. He continues his address by stating that the Federation was correct in waging the battle that they did in the recording industry which eventually resulted in the unheard-of royalties paid by the industry based on the sale of records. He hails the efforts and accomplishments made by the American Federation of Musicians over the past years. He mentions that he is opposed to the present surtax, that he voted against it before, and that he will do so again. He concludes his address by announcing that he is available for any assistance he may be able to give to any just cause in behalf of the professional musicians. His address is responded to by the delegates by a standing ovation.

Mr. Beebe introduces Mr. Stanley P. Jones, Labor Commissioner of the State of Nevada. Brother Jones welcomes the delegates and submits brief remarks. He emphasizes the importance and value of unions on behalf of the working rank and file citizenry. He concludes his address by expressing wishes that our convention will be beneficial and successful. The delegates applaud.

Mr. Beebe turned the gavel over to President Kenin. At the outset of his address, President Kenin favorably commented on the beautiful invocation delivered earlier by Rabbi Gold, and also expressed appreciation regarding the addresses delivered by Mr. Jones, the Labor Commissioner of the State of Nevada, and Senator Cannon. He comments on the ability of music and musicians to communicate. He enumerates the tremendous sums being spent on music and remarks that 20¢ out of every dollar spent on recreation in the United States goes to music. He advises the delegates concerning the Federation's plan for an apprentice program to endeavor to reach the young musicians throughout the country and mentions that a plan concerning this program will be presented later during the meeting. He mentions that many locals have already put a plan in effect to assist these youngsters from falling into the pitfalls created by unscrupulous promoters. He pays tribute to Robert Altomonte, President of the Mansfield, Ohio Local, who on Christmas Day provided overseas telephone greetings between servicemen and their families through the facilities of his amateur radio setup. President Kenin advises the delegates concerning the progress that has been made in the AFM-EPW Pension Fund Program which is now 10 years old.

He reported that new collective agreements for Network Broadcasting, Commercial Announcements, Phonograph Records, and Theatrical Motion Picture and TV Film were successfully concluded after many prolonged negotiating sessions.

He pays tribute to Henry Kaiser, General Counsel of the Federation and the members of the International Executive Board, as well as the officers, staffs, and rank and file members who contributed in these negotiations.

He stresses the importance of the Federation's TEMPO Program and its progress to date, and urges the continued support of the Locals and the entire membership in this program.

He touches on the activities of the Council for Professional, Scientific and Cultural Employees (SPACE) Program and how this Council has become actively engaged in promoting the principles of collective bargaining for professional workers and serving as their voice within the labor movement.

He advises concerning the problems affecting symphony orchestras and that he is opposed to reduction of established orchestras and that there should be an increase of monies from the Government to support these cultural organizations.

He mentions that the present tax structure in the Government is unfair and that the Federation will support the AFL-CIO income tax reforms.

In concluding his address, President Kenin makes reference to the absence at this convention of Miss Neta Henderson, who is recovering from illness. He mentions that this is the first convention since 1929 that she has missed. He recommends that the convention pay tribute to Miss Henderson by a rising vote and unanimously expressing the convention's wishes for her complete recovery.

The delegates rise and there is prolonged applause.

President Kenin introduced the new delegates of the convention. They were greeted with applause.

President Kenin presents Mr. J. D. Thomson, General Secretary of the Professional Musicians Union of Australia, and his colleague Mr. Albert Robinson.

Delegate Arons, Local 802, moved that this convention ratify the President's appointment of the Credentials Committee.

No objections.

CREDENTIALS COMMITTEE

Biagio Casciano (Chairman), 466; Harold A. Riehl, 24; Harry W. Anderson, 41; George T. Sartick, 42; Clyde Falk, 56; Harold J. Stout, 58; James F. Seeley, 87; Ferdinand Girardi, 88; Ben Bullough, 104; Willard Shunk, 150; Crystal O. Printy (Mrs.), 162; James W. K. Lytle, 180; Harry Castiglione, 215; Conrad Rose, 233; Ted Brooks, 256-733; Don W. Smith, 268; Velmer Mason, 286; Joseph F. Costa, 289; Mrs. Helen H. Neyland, 343; Joseph W. Cooke, 432; Al Seitz, 650; Roger K. Kraft, 657; George Allen, 661-708.

A resolution was introduced by Delegate Arons, Local 802, and it was adopted that the President appoint the following committees:

	Members
Law	.....23
Finance	.....23
Measures and Benefits	.....23
Good and Welfare	.....23
Organization and Legislation	.....23
International Musician	.....23
President's Report	.....23
Secretary-Treasurer's Report	.....23
Location	.....23
Tempo	.....20

LAW COMMITTEE

Max Arons (Chairman), 802; Eugene V. Frey, 1; Ken J. Farmer, 2; Anthony Granata, 4; Fred Crissey, 5; Albert F. Arnold, 6; Milton R. Foster, 7; Russ Wussow, 8; George E. Harris, 9; William Everett Samuels, 10-208; Nicholas J. Hagarty, 60-471; Joseph Devitt, 66; Robert M. Bowman, 70-558; Robert R. Biglow, 73; Lee Herman, 77; Sam Jack Kaufman, 161-710; James L. Falvey, 171; John Scheuermann, Jr., 174; C. E. Corbett, 196; Jack M. Foy, 369; Gurney Timmarsh, 149; Richard L. Anderson, 578; Frank Casciola, 655.

ORGANIZATION AND LEGISLATION

Vern Swingle (Chairman), 618; Michael Isabella, 27; Louis Eversole, 36; James W. Hogan, 78; J. R. Watkins, 80; George E. Douds, 82; Harvey E. Glaeser, 95; Norman Olitsky, 125; John D. Townsend, 145; Arthur H. Arbaugh, 223; Edward Del Ross, 238; John W. Griffin, 372; Louis J. Koutnik, 423; Frank A. Frederick, 439; Abraham Pena, 468; Vincent Caruso, 484; Mrs. Edward F. Skalkicky, 490; Thomas Broderick, 526; Kenneth Vance, 562; W. Cecil Armstrong, 586; Richard J. Smith, 627; Charles Peterson, 717; C. Neil Kimbler, 784.

FINANCE COMMITTEE

Harry Chanson (Chairman), 308; N. J. Applebaum, 30; David Holzman, 35; Max Herman, 47; Nicholas A. Azzolina, 55; Weymouth B. Young, 94; Carl S. Dispenza, 108; C. L. Sneed, 148-462; Louis H. Aikens, 161-710; Fred E. Bittner, 165; Donald T. Tepper, Sr., 220; Maft Callen, 269; Dominick R. Bucci, 291; Edmund McGoldrick, 368; James W. Whittaker, 375; Achilles Donatone, 402; Robert E. Burklew, 427; Russell F. Olson, 500; C. T. Adams, 566; Terry Ferrell, 644; Ray N. Tanaka, 677; George W. Swanger, Jr., 750; Mrs. Peggy Joseph, 809.

INTERNATIONAL MUSICIAN COMMITTEE

Gay G. Vargas (Chairman), 424; Frank Vadala, 13; Earl O. (Pat)

Arers, 23; William P. Marocco, 53; Art Hahn, 67; Charles Quaranta, 69; Peter J. Anesi, 98; Ralph H. Shellhouse, 101; Raymond Arnold, 400; Joseph A. Sauchelli, 186; Edmund J. Schott, 220; Fred Dittamo, 248; Vernon K. Nydegger, 297; Lynn N. Fairbanks, 309; Herman Williams, 311-641; William G. Coleman, 398; Donald L. Angel, 404; Eugene Stoll, 463; Mrs. Erlene F. Torres, 469; Leo J. Tuggey, 518; Joe Pace, 601; Don B. Forster, 616; Ray Stolzenberg, 766.

GOOD AND WELFARE

Dick Ryan (Chairman) 325; Harry Walker, 4; Emil Paolucci, 38; Norman Abramovitz, 40-543; Andy Ledbetter, Jr., 71; P. S. Cooke, 148-462; James Begg, 293; Roger B. Vogtmann, 181; Clyde Hartung, 188; Wilford Harmon, 232; Nicholas Di Buono, 246; William S. Marsh, 341; Francis F. Forbes, 344; Max Ahrens, 351; Newton E. Jerome, 512; Leo J. Howley, 520; Myron C. Neiser, 561; Harlan S. Erickson, 567; Mrs. Mildred W. Brown, 603; Reul B. Kenyon, 625; Sidney A. Ekdale, 646; Victor Marandino, 661-708; Joseph Riesgo, 721.

MEASURES AND BENEFITS

Salvatore A. Rizzo (Chairman), 92; Thomas P. Kenny, 12; Ken Foeller, 72; Joe Dardis, 99; Jean Joseph Michaud, 126; Charles L. Wall, 144; Frank R. Craven, 172; George L. Smith, 197; Francis Cappalli, 198; Randy Kuhn, 207; Don Diehl, 230; Cecil Bailey, 257; Margaret A. Alexander, 259; Ben F. Thompson, 266; Armand Passarell, 292; Ralph D. Franchi, 314; Merle Snider, 368; William A. Seeman, 373; Victor Muschell, 514; Joseph E. De Amicis, 523; E. J. Smith, 546; Ervin F. Street, 571; Hy Jaffe, 802.

PRESIDENT'S REPORT

Perry Gray (Chairman), 92; Louis C. Nauman, Jr., 2; Darwin H. Allen, 37; Miss Ruby L. Younge, 60-471; Lawrence Stan Kennedy, 62; F. W. Bavoux, 74; C. W. Ramage, 76; Thurman Frock, 90; Jerry Hawkins, 116; Lee E. Logan, 167; James Cordeiro, 214; Roland W. Evans, 263; Ray McAuley, 276; Francis R. Fain, 285; S. R. Jordan, 342; Jerry Lyons, 389; Julian McCaffery, 451; T. A. Garrett, Jr., 502; Michael A. Catanzarito, 624; Frank LiVolsi, 626; Joseph S. DeSimone, 630; Ernest Hoffman, 771; Henry H. Joseph, 809.

SECRETARY-TREASURER'S REPORT

Kenneth E. Plummer (Chairman), 20; Paul E. Collins, 3; Danny Hope, 16; William M. Fairgraves, 17; Frank Zabukovec, 59; Matthew Del Percio, 63; James L. Button, 75; Marshall Rotella, 123; Miles Adams, 137; Orrin Blattner, 153; Robert E. J. West, 155; Joseph H. Karr, 190; R. Cecil Searles, 191; Carl B. Schulz, 334; Loren O. Schelley, 345; Mrs. Evelyn Allyn, 360; Milo A. Briggs, 381; Max Lewis, 453; David Perfetti, 528; Clemon E. Jackson, 535; Charles Casale, 203; Alma Pearl Kail, 574; Edgar E. Lawrence, 680.

LOCATION

Herb MacPherson (Chairman), 86; Herb E. Hale, 11-637; Isgurd Erickson, 18; R. F. Frish, 48; Mrs. Betty Hill, 105; Salvatore L. Paonessa, 106; Francis J. Montanaro, 107; Forest R. Muhleman, 122; Jack Melton, 140; Ray Brogan, 151; Floyd Frame, 154; Roy E. Smith, 201; Jack C. Bigelow, 320; L. G. Rendell, 393; Joseph F. Defazio, 440; Arthur P. Patt, 457; Louis A. Cottrell, 496; John Kolynchuk, 553; V. C. Peters, 600; Mrs. Blanche A. Matthews, 652; Joe Hornstein, 656; W. G. Peeler, 688; Philip H. Young, 770.

TEMPO COMMITTEE

Ernie Hoffman (Chairman), 771; Merle M. Alvey, 5; Daniel A. Garamoni, 10-208; Frank Giordano, 12;

INTERNATIONAL MUSICIAN

Darwin Allen, 37; Dale Brown, 47; Red Woodward, 72; Harley Reckord, 105; C. L. Sneed, 148-462; James E. Adams, 274; Dominick R. Bucci, 291; Ralph D. Franchi, 314; Donald J. Patnaude, 343; William Elmore, 350; Pat Sciarappa, 399; Joseph W. Cooke, 432; Julian McCaffrey, 451; Harlan S. Erickson, 567; Al Seitz, 650; Al Knopf, 802.

Delegate Arons, Local 802, moved that the Convention reconvene on Tuesday, June 17th from 1:00 P.M. to 5 P.M., Wednesday, June 18th from 1:00 P.M. to 5:00 P.M., Thursday, June 19th, at such time as the Convention shall determine.

Delegate Arons, Local 802, moved that the Nomination of Officers be held on Tuesday, June 17th at the discretion of the Chair, and that the election be held at the close of the Wednesday, June 18th session.

Delegate Arons, Local 802, moved that the memorial service be held at the conclusion of today's session.

The Committee on Law reports through Chairman Arons.

RECOMMENDATION No. 4 INTERNATIONAL EXECUTIVE BOARD LAW

Ratify the following action of the International Executive Board taken at its Mid-Winter Meeting concerning the Recommendation of the Finance Committee in their report which was adopted by the 1968 A. F. of M. Convention.

(Such ratification to become effective upon its adoption.)
To the Delegates of the 71st Convention assembled:

The Finance Committee met with Assistant Treasurer Harry Swensen and Supervisor Jim Owens and discussed in detail the audit included in the Secretary-Treasurer's Report mailed to all delegates.

Although this year's audit shows a laudable increase for the fiscal year, it is the feeling of the Committee members that we should continue to watch with care all expenses and disbursements. In the interests of economizing wherever possible, we wish to recommend to the International Executive Board for their consideration the removal of pages containing "Case Reports" from the annual Report of the President and Secretary-Treasurer; also the possibility of one final printing of "Official Proceedings" to be mailed to the delegates after the close of the Convention in lieu of the expense of daily and usually overtime printing.

We wish to thank the numerous delegates who appeared before the Finance Committee for their good humor, time and patience and especially for their dedication in placing the Federation interests above all else.

It was decided to adopt the following:

(I)

Publish the proceedings of the Annual Convention (the actual four days' Minutes) in a separate booklet, along with the official List of Delegates, and send a copy to each delegate as soon after the Convention as possible. (It is to be noted that the Minutes would continue to be printed each evening after a Convention session and made available to the Delegates the following day. Sufficient copies would be overprinted so that they could be bound, including the fourth day's Minutes—which are mailed anyway—and forwarded to the delegates within days of the Convention's conclusion.

(II)

Discontinue publication of the booklet entitled Official Proceedings and issue an Annual Report booklet, prior to the Convention and in accordance with Article 28, Section 11 of the A. F. of M. By-laws, from which would be eliminated so-called T-Cases and List of Locals. The Annual Report would consist of:

1. President's Report
2. Secretary-Treasurer's Report
3. International Executive Board Decisions
4. Complete Financial Report including Independent Accountant's Statement
5. International Musician Report

(III)

The title for the combined publication will be:

AUGUST, 1969

ANNUAL REPORT of the AMERICAN FEDERATION OF MUSICIANS of the UNITED STATES and CANADA Fraternally submitted, International Executive Board STANLEY BALLARD, Secretary-Treasurer

The report of the Committee is favorable.
The Convention adopts the report of the Committee.

The Committee on Credentials reported through Chairman Casciano:
REPORT OF THE CREDENTIALS
COMMITTEE OF THE AMERICAN
FEDERATION OF MUSICIANS

Mr. Chairman, Executive Officers and Delegates to the 72nd Convention of the American Federation of Musicians:

Your Credentials Committee has examined the credentials of all delegates present and find everything in order. The total number of delegates eligible to attend is 1,070 from 578 Locals.

The actual number of delegates present and the Locals they represent will be printed on the Official Roll Call of the Convention.

The Credentials Committee has received a letter from the delegates of Local 99 Portland, Ore., questioning the right of Howard Rich of Local 700, Bend, Ore., to be seated as a delegate. After discussion, it was moved and seconded and adopted unanimously that delegate Howard Rich be seated.

The Credentials Committee wishes to thank Secretary-Treasurer Stanley Ballard and his competent staff consisting of Guy Scola, Harry Swensen, Tom Nicastro and Jim Owens for their fine co-operation.

(Signed)

Biagio Casciano (Chairman), 466; Harold A. Riehl, 24; Harry W. Anderson, 41; George T. Sartick, 42; Clyde Falk, 56; Harold J. Stout, 58; James F. Seeley, 87; Ferdinand Girardi, 88; Ben Bullough, 104; Willard Shunk, 150; Crystal O. Printy (Mrs.), 162; James W. K. Lytle, 180; Harry Castiglione, 215; Conrad Rose, 233; Ted Brooks, 256-733; Don W. Smith, 268; Velmer Mason, 286; Joseph F. Costa, 289; Mrs. Helen H. Neyland, 343; Joseph W. Cooke, 432; Al Seitz, 650; Roger K. Kraft, 657; George Allen, 661-708.

The report of the Credentials Committee was adopted. Chairman Casciano thanked his committee.

The following communications are read and ordered spread on the minutes:
June 17, 1969

Mr. Herman Kenin, President
American Federation of Musicians
c/o Stardust Hotel
Las Vegas, Nevada

Please extend to your fellow officers and delegates my warmest greetings

and congratulations.

The American Federation of Musicians has compiled a remarkable record during the long struggle for full justice for all workers.

The AFM is in the vanguard of the movement to bring dignity and justice to professional and cultural employees. With large numbers of professional and technical workers in need of trade union assistance, much can be accomplished toward this end. I am confident that the Musicians will continue to play a key role in shaping the destiny of the American labor movement.

With best wishes to all of the delegates for a most successful convention, I am fraternally yours,

George Meany, President
AFL-CIO

Mr. Herman D. Kenin, President
American Federation of Musicians
Convention, Stardust Hotel and Country Club, Las Vegas, Nevada:

Dear Mr. Kenin: For the first time in 34 years I will be missing this convention an urgent surgical intervention has prevented me at the last moment from participating to the activities of this great convention. I hope to be back in harness by the beginning of July to you. Mr. President, your Executive Board and the entire delegation my very best wishes for a successful convention. I am assured that you will as usual solve all the problems which will be submitted at this meeting with fairness and justice and that in your usual fashion you will see to it that everyone will be treated in the traditional democratic manner which has been the lot of everyone attending



FOR THE FIRST TIME!!

How to Play the Electric Bass

by CAROL KAYE



for Bassists, Teachers, and Intermediate Students. An up-to-date book containing current bass lines in ALL styles of music (including Soul), HOW TO USE THE PICK, how to choose right instrument, strings; adjust strings, bridges, etc. Personally recorded bass lines with O. C. Smith, Nancy Wilson, Ray Charles, Lalo Schiffrin, Quincy Jones, Supremes, etc. Over 30 patterns for ideas. Good for even "get by" readers. Easy—interesting.

\$6.50

(\$7.00 Outside U.S.A. and Canada)

CAROL KAYE, GWYN PUBLISHING CO.

4905 Forman Ave., No. Hollywood, Calif. 91601

BAND LEADERS! BIG BANDS ARE BACK

.. and prospering .. Play Melody

**SOL
GUBIN
plays
AVEDIS
ZILDJIAN
cymbals
exclusively**

آڤڊيس
زىلدجيان
AVEDIS
ZILDJIAN CO.
GENUINE
TURKISH CYMBALS
MADE IN U.S.A.



When you can't get close to your listeners, you need the help of a good sound system. It's hardly a new problem. Professional sound engineers in radio, TV, and the movies have been dealing with it for years.

Perhaps you've noticed that their overwhelming choice is Electro-Voice. Surveys consistently show more E-V microphones at major news events than all other U.S. brands combined, for instance.

You'll also find E-V speakers wherever sound quality really counts. From huge stadiums to home high fidelity systems. In churches, auditoriums, schools and night clubs... wherever people listen critically.

And now Electro-Voice musical instrument loudspeakers have been created to add a new dimension to music. They are an integral part of organs, electronic saxophones, and the ubiquitous guitar. Carefully designed to add clarity and power wherever they are used.

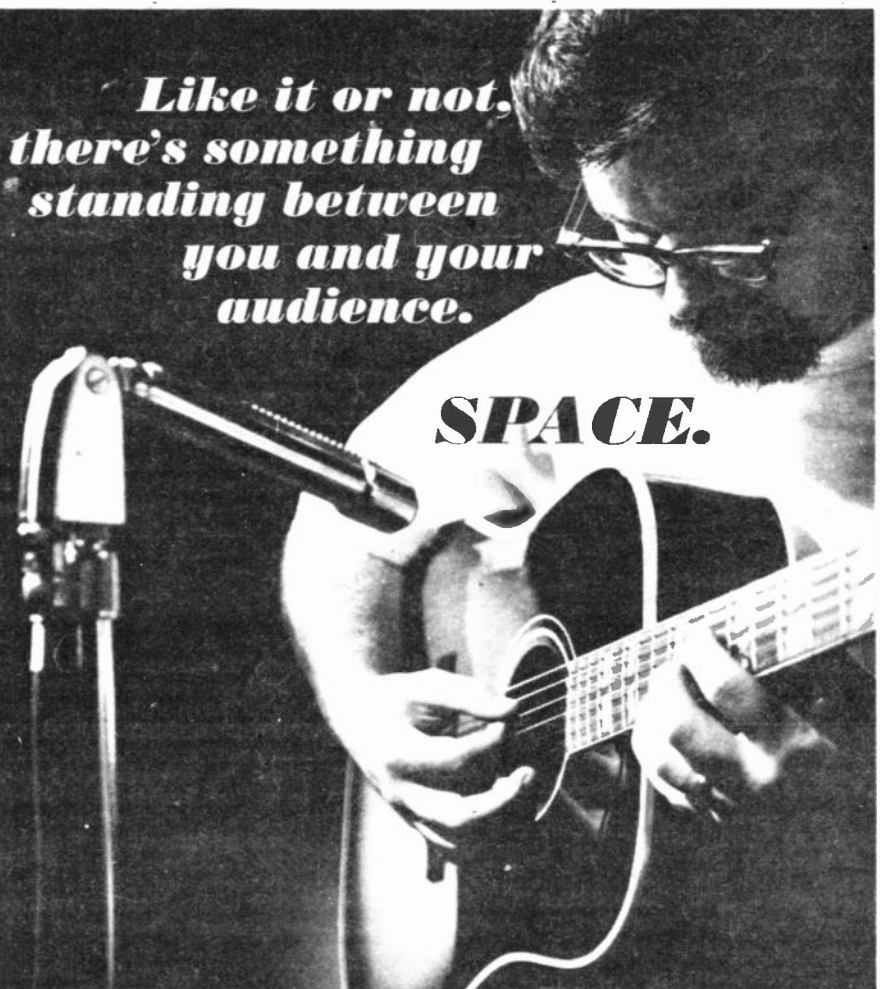
Good music demands good sound. Insist on Electro-Voice microphones and speakers and let your audience hear you at your best. We'll let nothing stand in your way!

ELECTRO-VOICE, INC., Dept. 898M1,
612 Cecil Street, Buchanan, Michigan 49107

Electro-Voice
A SUBSIDIARY OF GULFON INDUSTRIES, INC.

**Like it or not,
there's something
standing between
you and your
audience.**

SPACE.



LPB1 POWER BOOSTER

The LPB-1 is a compact solid state preamplifier that will boost the output of any electric instrument (guitar, bass, organ, microphone, etc.)

- Features:**
- Maximum setting of the volume control will triple the acoustic output of an amplifier.
 - The switch allows instant change from regular instrument output to pre-set boosted output.
 - Increases guitar sustain.
 - Improves performance of all fuzz tones and wah-wah pedals.
 - Attractive and durable brushed stainless steel packaging.
 - 3 year guarantee on all parts and labor.
 - Two models—amplifier plug-in or instrument plug-in.



(also available at your retail music store)

electro-harmonix

1204 Broadway, New York, N.Y. 10001

Please send LPB1 postage paid
☐ inst. plug-in ☐ amp plug-in
☐ enclosed is check for \$14.95

Name

Address

City..... State..... Zip.....

Special Get-Acquainted Offer to Professionals!



Berg Larsen Reeds

Order factory-sealed box of 25, save nearly 50%. Limited time!

Box of 25, of 25 Postpaid	
French Cane Reeds List to You	
Clarinet	\$ 8.25..\$4.40
Auto Saxophone	12.50.. 6.50
Tenor Saxophone	15.00.. 7.75
Bartone Saxophone	18.75.. 9.65

1 1/2 Soft; 2, 2 1/2 Medium Soft;
 3 3 1/2 Medium; 4 Medium Hard.

BERG LARSEN REEDS
 Ideal Musical Merchandise Company
 149 Fifth Ave., New York, N.Y. 10010

SPEED LEARN CHORDS...

Teachers and Students of Organ or Keyboard Instruments, throw away those chord charts and old methods. A new fantastically fast and thorough method has been developed called the Hayden Chord System. A student knowing only the names of the keys was shown this system and was tested after two weeks of practice and was able to play any major, minor, augments, etc. chords in any inversion. Sounds fantastic? Yes—but true. It also teaches you how to play chords in a smooth professional manner. This course is worth many times its price, \$5.00. Send check or M.O., no C.O.D.'s, to: J. P. PUBLISHING, Box 117, Bloomingdale, N.J. 07403.

these meetings. With my best wishes for good luck and good health.

Ed Charette, Sec. Local 406 Montreal.

Herman D. Kenin, Pres., American Federation of Musicians Stardust Hotel, Las Vegas, Nevada Heartiest greeting and best wishes on the occasion of the 72nd annual convention of your great union. There's a special place in our hearts for the men and women of the AFM who, under your dedicated leadership, have made such a significant contribution to the fight against dystrophy and related neuromuscular disorders. We're deeply grateful for your friendship and support and appreciate the honor you have done our association by serving as one of our national officers. With warmest thanks and best wishes to you and your members!

Robert Ross, Executive Director Muscular Dystrophy Association of America.

President Herman D. Kenin, Officers and Delegates American Federation of Musicians Convention, Stardust Hotel, Las Vegas, Nevada

I regret that enroute to the convention because of illness I had to depart from plane and return home. I will miss being with my friends this week and want to send my warmest wishes for a most successful convention.

Tommy Garrett, Delegate Local 502, Charleston, S.C.

Herman D. Kenin, President American Federation Musicians, Stardust Hotel, Las Vegas, Nevada

Wishing you a prosperous and harmonious session. I am in the hospital and unable to attend the session. It will be the first session I have missed in thirty years. Fraternally yours

Harry L. Kiby, Local 492, Moundsville, W. Va.

President of Musicians, Stardust Hotel, Las Vegas, Nevada

We hope that this convention will give renewed impetus and inspiration to your organization so that it will continue to grow in strength and achievement. Best wishes from the Amalgamated Bank, Chicago's only labor union bank.

Alvin F. Friedman, Vice President Amalgamated Trust & Savings Bank.

Herman D. Kenin, Pres., American Federation of Musicians, Stardust Hotel, Las Vegas, Nevada

Regret that I cannot personally be with you and my many friends in the musicians during the current convention. I have talked to Harry Finks and he plans to be there on Monday unless actions in the legislature prohibit same. Harry will of course ably speak for the California Labor Federation. Certainly you have my very best wishes for a highly successful convention bridging forth many productive items and gains on behalf of the American Federation of Musicians. Wish I could be with you for business and social events but such is the course of life. Kindest personal regards. Fraternally

Thos L. Pitts, Secretary-Treasurer California Labor Federation AFL-CIO.

Mr. Herman D. Kenin, President American Federation of Musicians, Stardust Hotel, Las Vegas, Nevada

Best wishes for a successful and educational convention. My personal regards to Sec. Ballard and members of the executive board. Sorry I will not be with you.

Harold D. Hickmott, Sec. Treas. International Upper Peninsula Conference.

INTERNATIONAL WOODWORKERS OF AMERICA
 Affiliated with American Federation of Labor — Congress of Industrial Organizations and Canadian Labour Congress

Portland, Oregon 97217

May 9, 1969

Mr. Stanley Ballard, Secretary-Treasurer, American Federation of Musicians, AFL-CIO, 220 Mt. Pleasant Avenue, Newark, New Jersey 07104

Dear Sir and Brother:

On behalf of our associate officers and the 100,000 members of the International Woodworkers of America, AFL-CIO, may be extend best wishes to your Union in its coming Convention.

May the delegates attending your Convention in Las Vegas June 16-19, 1969, bring forth a most constructive and progressive program in the interests of your organization and the United Labor Movement in its entirety.

With best wishes, I remain

Fraternally yours,
RONALD F. ROLEY
 International President
WILLIAM BOTKIN
 International Secretary-Treas.
COMMUNICATIONS WORKERS OF AMERICA
 (Affiliated with AFL-CIO)
 Washington, D.C. 20006

May 14, 1969

Mr. Herman D. Kenin, President, American Federation of Musicians, 641 Lexington Avenue, New York, New York 10022

Dear Brother Kenin:

On behalf of the more than 450,000 men and women represented by the Communications Workers of America, I extend greetings to you and your fellow officers. Our wishes go out to you for a most productive and successful convention.

As you meet to review the past and preview the future, we of CWA will be following your actions with sincere interest. In a year when new directions and goals for the nation are being heard, and when every enduring value of our generation is being challenged, the need is especially great for thoughtful and wide-ranging dialogue. To this continuing debate I know you will make a contribution. Your record of accomplishment in previous years assures us of that.

The strength of organized labor has been the key to progress throughout the nation in this decade of changing social and economic conditions.

The strength is now being put to the test. For, despite labor's unparalleled services to the betterment of all our fellow citizens, there is a determined effort on the part of a powerful minority in this country to shackle the trade union movement.

As you deliberate the programs and policies of your organization, you will once again demonstrate the way in which unions work to serve the best interests of all the people and, at the same time, you will confront the enemies who would destroy us.

With warmest personal regards to each of you, I am,

Sincerely and fraternally,
JOSEPH A. BEIRNE
 President

President Kenin introduced a delegation representing the Brazilian Musical and Variety Artists and Workers who are visiting the Convention as observers and who are touring the United States under the auspices of the United States Department of Labor.

There is applause.

President Kenin announces that he has been informed that Phil Harris is sending his greetings to the delegates.

ANNOUNCEMENTS

Vice-President Davis announces the arrangements pertaining to the Memorial Service.

MEMORIAL SERVICE

The service is conducted by Vice-President Davis, assisted by William Harris, Vice President Emeritus.

University String Chamber Orchestra, under the direction of Wm. Gromko
 PRELUDE.....by Vittorio Giannini
 Vice President Emeritus

William J. Harris.....Brief Service

We pause from our labor to pay tribute to those former delegates who have passed away since the Convention in Shreveport. I shall make only general eulogy for those who have taken the final journey since last we met. If this thing we call death were some leprous calamity that befell only a few of us, if it were something that could be avoided, then we might enter into conspiracy of silence concerning it, but it is inevitable... death comes to every man, to every woman... it is life's greatest and perhaps its only certainty.

Oh, why should the spirit of mortal be proud? Like a fast flitting meteor, a fast flying



Do You Smoke Cigarettes?

Three times as many Americans die each year from cigarette smoking as were killed in action in World War I.



AMERICAN CANCER SOCIETY

72C5.09

cloud, a flash of the lightning, a break of the wave, he passes from life to his rest in the grave.

and then, the words in the Gospel of St. John... I am the resurrection and the life, he that believeth in Me, though he were dead, yet shall he live, and whosoever believeth in Me shall never die.

The faults of our brothers we write upon the sands... their virtues we inscribe upon the tablets of love and memory.

LARGO.....by A. Correlli

Vice-President Davis reads the names of the delegates who have passed away since the 1968 Convention;

Orrie Smith	Local 24
Don Morris	Local 47
Dan W. Erb	Local 53
Robert B. Quinn	Local 68
Jerry Albright	Local 72
Hal Folsom	Local 76
Domenico Caputo	Local 82
George Arnold	Local 99
Raffery Mc Mullen	Local 105
William Green	Local 111
John J. Morrissey	Local 143
Joseph E. Thomas	Local 148-462
Arthur Dowell	Local 149
J. E. Hardy	Local 179
A. G. (Fred) Muhlig	Local 180
Lyle Flanders	Local 181
J. Allen Langlitz	Local 181
Eveline M. Foster	Local 191
Eugene Groxel	Local 203
Frank A. Barros	Local 214
Harold G. Reed	Local 217
Maude F. Stern	Local 228
Neal Solimene	Local 248
Joseph Maylen	Local 250
Russell Evans	Local 263
Huber W. Tandy	Local 287
Domenic E. Greco	Local 404
Andy Tipaldi	Local 406
Del Derosier	Local 494
Sidney H. Cates	Local 496
Ernest M. Knapp	Local 553
Delbert Simperts	Local 311-641
Attilio "Artie" Canonico	Local 655
Mike Gibbs	Local 693
Louis F. Bierck	Local 717
Charles Nicholls	Local 745
James A. Yeager	Local 784

NEW WORLD SYMPHONY,
 LARGO MOVEMENT.....by Dvorak
 TAPS..... William Clark. Trumpet

President Kenin announces that Father Norman J. O'Connor, who has been promoting jazz concerts through the media of television, is in the audience and will address the Convention at the opening of the following day's session.

The session adjourns at 4 P.M.

SECOND DAY

June 17, 1969

The session is called to order by President Kenin at 1 p.m.

Brother Beebe announces that Milt

Herth passed away this morning.

The following communications are read and ordered spread on the minutes:

Herman D. Kenin, President American Federation of Musicians, care Stardust Hotel, Las Vegas, Nev.

On behalf of the citizens of the Shreveport-Bossier metropolitan area, may we extend to the American Federation of Musicians a most cordial invitation to convene in Shreveport in 1974. Best wishes for a successful meeting now in progress.

Clyde E. Fant, Mayor Shreveport
 George Nattan, Mayor Bossier City
 Edwin Whited, President Shreveport Chamber of Commerce
 Bruce Karnes, President Bossier Chamber of Commerce
 Nagel Lee, Chairman Convention and Tourist Bureau

Herman D. Kenin, President American Federation of Musicians, Stardust Hotel, Las Vegas, Nev.

Fraternally Greetings and best wishes for a harmonious and successful convention.

Joseph P. McCurdy, General President; Catherine C. Peters, General Secretary-Treasurer United Garment Workers of America

Mr. Herman Kenin, The Stardust Hotel, Las Vegas (Nevada)

Dear Herman:

My chores in London prohibit my being with you on this most happy occasion stop Please know that my good wishes and fond regards are genuinely sincere and with deep respect for all you have done to help MDA stop Please extend my best wishes to all at the convention always and gratefully, Jerry Lewis, Local 47.

Delegate Arons, Local 802, moves that an Election Committee of 30 be appointed.

The following committee was appointed:

ELECTION COMMITTEE

George Anyot (Chairman), 119; Ray C. Dixon, 26; Ruel I. Joyce, 34; William B. Crumrine, 49; Stewart J. Wagner, 51; Henry Hlavaty, 65; Albert Mastriano, 85; Frank R. Loiers, 97; Charles M. De Blois, 109; Abraham A. Dumanis, 138; Jack W. Russell, 147; Edward Vollmar, 192; Douglas Janke, 226; James E. Adams, 274; Eddie Jarrett, 278; Charles J. Cetti, 283; J. N. Garrett, Jr., 331; Merrow P. Bodge, 376; Elaine Black, 400; Ray Corrae, 499; Ray Cassano, 400; Henry B. Hill, 447-704; William E. Pond, 485; Carl B. Brittain, 501; Russell G. Berryman, 542; Eugene Botteicher, 564; W. C. Van Dever, 579; Nick Vandembrock, 668; John E. K. Akaka, 677; John Spisso, 746.

President Kenin introduces delegate P. S. Cooke, of Local 148-462, Atlanta, Georgia, and presents him

INTERNATIONAL MUSICIAN

with a gold honorary life membership card in accordance with the mandate of the 1968 Convention.

There is applause.

Brother Cooke responds and expresses his gratification for the honor bestowed upon him.

President Kenin introduces Father Norman J. O'Connor, noted jazz authority and star of the CBS Television, "Dial M For Music." He makes a commentary concerning musicians after which the Convention is entertained by a jazz combo under the leadership of Jack Holland, member of the Las Vegas Local.

President Kenin introduces the Honorable Robert Giaimo, Democrat Congressman from Connecticut. In presenting Congressman Giaimo to the Convention, President Kenin pays tribute to him as a long and leading Congressional exponent of Government support of the arts and a sincere friend of the American Federation of Musicians. In his address to the Convention, Congressman Giaimo criticized the fact that since the departure of Roger Stevens as Chairman of the National Endowment for the Arts, "more than 3 months have passed and the position remains vacant while budget suggestions for the next fiscal year, which begin the end of this month, remain frozen." He warned that "cities and states starved for revenue" will soon seek to impose new burdens upon cultural institutions and activities. "In Washington . . . the City has proposed a new 4 per cent admissions tax on all theatres, concerts," and other entertainment, whether for profit or not, he said. "If the nation's capital can tax these programs with assent — expressed or implied, of the new Administration, you can be sure other cities will follow suit . . ."

In concluding his address, he again stresses that he will cooperate with the Federation in any manner which will assist the professional musician.

The delegates applaud and President Kenin responds and thanks the Congressman for his speech.

The Committee on Law continues its report.

The following three resolutions, numbers 13, 29, and 35 are considered together inasmuch as the subject matter in each of these resolutions is similar.

RESOLUTION No. 13

LAW

WHEREAS, Technological changes, and the growing complexities of production in the industries involved require a greatly enlarged participation by the Federation in the policing, administering and negotiating of the national agreements subject to its jurisdiction, and

WHEREAS, Such enlarged participation will bring many advantages to the members employed in those industries, now, therefore,

BE IT RESOLVED, That Article 2 of the By-laws of the A. F. of M. be amended by adding a new section to read as follows:

Each local shall require all members of the Federation rendering services within their jurisdiction in the making of phonograph records, electrical transcriptions and other types of recordings, motion pictures and films of all kinds, network television and radio, videotapes, and commercial announcements to pay a Federation Work-Dues at the rate of 1% of the wage-scale earned for such services. The monies so received shall be placed in a separate fund to be called "A. F. of M. Broadcast, Film and Recording Fund", and shall be expended only for policing, administering and negotiating in the above fields.

MAX HERMAN,
DALE BROWN,
BOB MANNERS,
Local 47

RESOLUTION No. 29

LAW

WHEREAS, Technological changes in and the growing complexities of production in the industries involved require a greatly enlarged participation by the Federation in the policing, administering and negotiating of the national agreements subject to its jurisdiction, and

WHEREAS, Such enlarged participation will bring many advantages to the members employed in those industries, now, therefore,

BE IT RESOLVED, That Article 2 of the By-laws be amended by add-

ing a new section to read as follows:

Each member who receives compensation for services rendered in any field of work which is within the jurisdiction of the Federation, including phonograph records, electrical transcriptions and other types of recordings, motion pictures and films of all kinds, network television and radio, videotapes, and commercial announcements, shall pay a Federation Work Dues at the rate of 1% of the scale wage earned for such services. The monies so received shall be placed in a separate fund to be called "A.F.M. Broadcast, Film and Recording Fund" and shall be expended only for policing, administering and negotiating in the above fields.

Note: This does not in any way affect the existing local Work Dues.

MAX L. ARONS,
AL KNOPF,

Local 802

RESOLUTION No. 35

LAW

WHEREAS, Technological changes, and the growing complexities of production in the industries involved require a greatly enlarged participation by the Federation in the policing, administering and negotiating of the national agreements subject to its jurisdiction, and

WHEREAS, Such enlarged participation will bring many advantages to the members employed in those industries, now, therefore,

BE IT RESOLVED, That Article 2 of the By-laws of the A. F. of M. be amended by adding a new section to read as follows:

Each member who received compensation for services rendered in any field of work which is within the jurisdiction of the Federation, including phonograph records, electrical transcriptions and other types of recordings, motion pictures and films of all kinds, network television and radio videotapes, and commercial announcements, shall pay a Federation work dues scale earned for such services.

The monies so received shall be placed in a separate fund to be called "A.F.M. Broadcast, Film and Recording Fund", and shall be expended only for policing, administering and negotiating in the above fields.

H. LEO NYE,
Local 10-208

The introducers of these resolutions request permission to withdraw same.

The request is granted.

RECOMMENDATION No. 1

INTERNATIONAL EXECUTIVE BOARD

LAW

Amend Article 9, Section 6, subdivision (C) (6) so that

The Secretary-Treasurer shall be authorized to permit an assistant to the Secretary-Treasurer designated by him to sign any award of the International Executive Board on his behalf.

Fraternally submitted,
International Executive Board
STANLEY BALLARD,
Secretary-Treasurer

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

RECOMMENDATION No. 2

INTERNATIONAL EXECUTIVE BOARD

LAW

BE IT RESOLVED, That Section 2 of Article 23 of the A. F. of M. By-laws be deleted therefrom.

Fraternally submitted,
International Executive Board
STANLEY BALLARD,
Secretary-Treasurer

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

RECOMMENDATION No. 3

INTERNATIONAL EXECUTIVE BOARD

LAW

Amend Article 5, Section 9 of the A. F. of M. By-laws to read as follows:

In cases other than strikes in theatres or motion picture studios, the payment of strike benefits, if any, shall be in the discretion of the International Executive Board.

Fraternally submitted,
International Executive Board
STANLEY BALLARD,
Secretary-Treasurer

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

RECOMMENDATION No. 5

INTERNATIONAL EXECUTIVE BOARD

LAW

Amend Article 1, Section 3C of the A. F. of M. By-Laws by deleting the words "in his annual report", so that Article 1, Section 3C will read as follows:

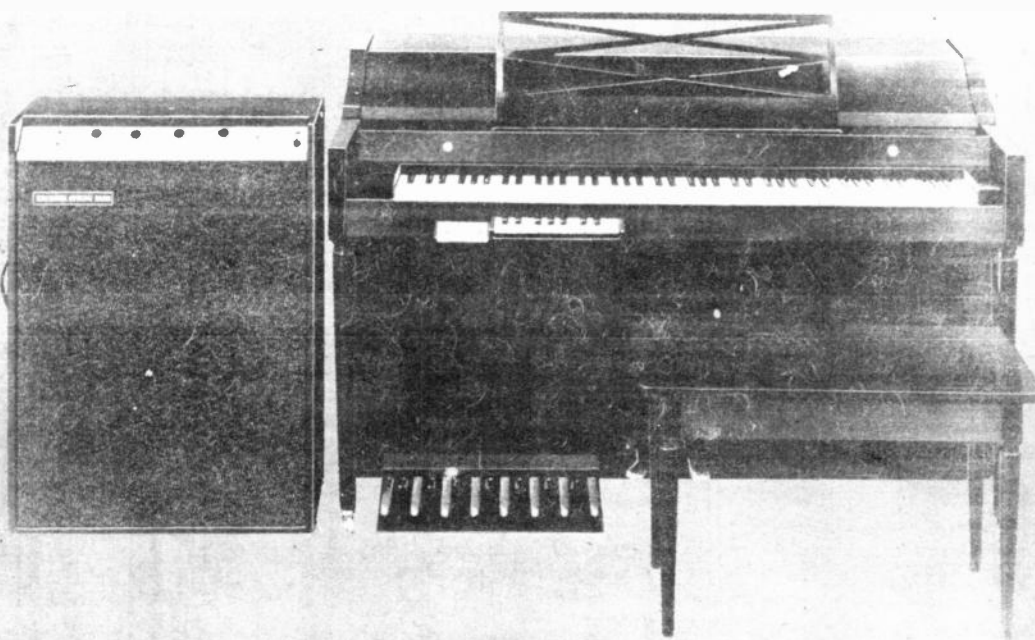
He shall under the heading of "List of Locals", designate the jurisdiction of every local as recognized

(Continued on page twenty-five)

DAN ARMSTRONG
SUPERSTRINGS®



Distributed exclusively by AMPEG



Pianists, play string bass with your piano!

Any musician with a free hand or foot can play the new KRUEGER STRING BASS and add a new dimension to his performance.

The KRUEGER STRING BASS is a solid state musical instrument which is played by means of foot pedals or separate keyboard. A popular attachment for the Hammond Organ, the KRUEGER STRING BASS is no longer limited to that instrument. New self contained design makes it compatible with any instrument. A bass amplifier is

available or the unit may be used with any good bass amplifier.

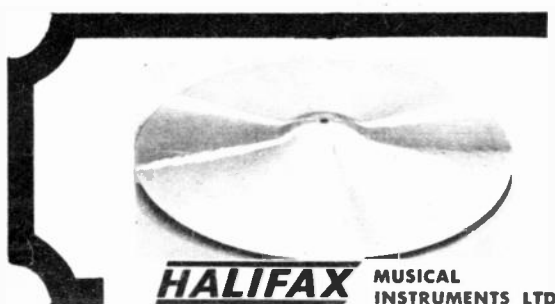
- '3 and 18 note models
- Controls for volume, tone and sustain
- Not a rhythm device but a true musical instrument
- One year guarantee

AVAILABLE THROUGH YOUR LOCAL MUSIC DEALER

MAAS-ROWE

Carillons

3015 Casitas Avenue • Los Angeles, California 90039 • (213) 661-1185



HALIFAX

MUSICAL INSTRUMENTS LTD.

THE NEW "BRIGHT SOUND"

DYNASTAR
CYMBALS

"DIXON" AND "SUPERIOR" MODELS

Finest hand-hammered cymbals

1421-25 S. SALINA ST., SYRACUSE, N.Y. 13205

SOLD BY
LEADING
PROFESSIONAL
DRUM SHOPS

CHA-CHA
PEDAL OPERATED MARACAS



\$21.95
CHAMPION
WRITE 3000 S&S

Now at last you will be able to play those Latin-American numbers... with your full band! With the natural beat of his foot, anyone in the group will furnish a terrific maraca beat, and he can play his own instrument or perhaps claves or bongos, at the same time! All aluminum riveted construction, plus special ball-bearing bearings, assure years of trouble-free service.

\$29.95
WORLD'S FASTEST DRUM PEDAL
Dual-tompedal—twice as fast as any other pedal made. A breakthrough that is perfect for fast tempos, special effects, and new rock and psychedelic sounds.

For cha-cha or dual-tompedal see your dealer or write to Sunnyside Co. for free literature. To order, send check or money order, free postage.

SUNNYSIDE CO.
130 WEST 36 ST. DEPT. M, N.Y., N.Y. 10001

FREE TO DRUMMERS

Samples of Pearl and Sparkling Plastic from our drum recovering kits. Modernize your old drums make them the attraction of the bandstand. Send for full information.

PRECISION DRUM CO.
151 Calif. Rd., Yorktown Hts., N. Y. 10598

DRUMMERS

PEARL and SPARKLING plastic to recover your drums. FIBERGLASS DRUM SHELLS made to order. NEW DRUM LUGS now available. FREE SAMPLES.

A. F. BLAEMIRE
5208 Monte Bonito Dr., Los Angeles, Calif. 90041.

DRUMMERS!!

WRITE FOR FREE CATALOGUE

Send 25c in coin or stamps to cover cost of handling and mailing to:

PROFESSIONAL DRUM SHOP, INC.
854 Vine St., Hollywood, Calif. 90028

Psychedelic Drum Sounds

ROCK 'N ROLL JAZZ—BOOK 1
By Bob Kneop

A modern drum study for students and teachers alike. Price \$2.00. Send check or M.O. to:

RK PUBLICATIONS, 8 Skyview Dr., Chelmsford, Mass. 01824

Special Arrangements

(Give Your Band That Big Time Sound)

For information, write

GLENN M. GROVE
711 1/2 Market St., Sunbury, Pa. 17801

BE A GREAT MC

Step up to the mike! take command! Be a dynamic personality! Use hundreds of new M.C. ideas, fill-ins, funny & smooth lead-ins to song titles, band bits, etc. Go over great-entertainment! Get more jobs & money too. This big package is a MUST for leaders & entertainers. Money back if not terrific! Get "M.C. Quick Bits" \$5. Imperial Creations, Box 66, N.Y., N.Y. 10022

Howie's Arrangements

FOR TENOR BANDS (4 to 10 Men)

- 3 Tenors, 3 Brass and Rhythm
- 3 Tenors, 1 Trumpet and Rhythm.
- 2 Tenors, 1 Trumpet and Rhythm.
- 1 Tenor, 1 Trumpet and Rhythm.

— PRICES FROM \$1.00 —

Complete arrangements: many in medley form. Introductory offer, free arr. with list.

HOWIE'S ARRANGEMENTS
1711 Bush St., Santa Ana, Calif. 92706

PIANO TUNING PAYS!



CAN be learned easily at home

TWO FULL SIZE ACTION MODELS

INCREASE YOUR INCOME

The Niles Bryant School offers the finest training in piano technology possible. Since 1898 Niles Bryant graduates have been among the leading piano technicians in the world. The Bryant School is accredited by the NATIONAL HOME STUDY COUNCIL and approved for training under all GI Bills. The only school in piano technology to hold either distinction.

WRITE FOR FULL DETAILS

NILES BRYANT SCHOOL, Dept. B-5
3631 STOCKTON BLVD.
SACRAMENTO, CALIFORNIA 95820

Please rush me your free booklet, "Winning Independence". I understand this places me under no obligation.

Name _____
Address _____

Rock and Roll

(Continued from page six)

sider some evidence: old-style rock and roll is now one of the biggest news items in the business. Every day another old song is revived. Every day another old artist dusts off his Les Paul guitar. Also, look at the best new acts: Johnny Winter, MC5 and NRBQ. Winter is a bluesman, a good one. He has produced, for Columbia, a record that is probably one of the best blues albums ever recorded. He is the newest recording superstar. His main love is the blues, but the blues makes frequent intrusions across the rock and roll border. Remember Chuck Berry. Johnny Winter plays some really mean rock and roll.

MC5 comes out of Detroit and has gotten much publicity for being the "guerilla" rock band. I remember seeing them in New York when the lead singer introduced the group by saying "there is only one reason MC5 is here, and that is to play rock and roll." Revolutionary hype notwithstanding, they play loud, basic rock and roll somewhat similar to the early Beatles.

NRBQ plays rockabilly, the essence of rock and roll. They play a lot of old rock songs, and write quite a few of their own in the traditional rock and roll style. They come from Kentucky via Miami, and are on the Columbia label. Their first single, "Stomp," is just about the most exciting thing I have heard since The Beatles' "I Want to Hold Your Hand" or the Rolling Stones' "Satisfaction."

NRBQ's rock and roll is faultless. They appear on stage looking bouncy and happy; country kids whose only joy in the world is playing rock and roll. This feeling comes through in their music, as it did with the Beatles at the beginning. Their repertoire includes plaintive hill-billy tales and modern jazz: Thelonious Monk and Sun Ra songs. But their main point is rock and roll. They really play the hell out of a song.

And another thing. Progressive rock has done much, but it has not expressed happiness at all well. It has had

much to say about clearing the mind and cleansing the soul, but all this is talk. As 1969 progresses, the feeling of joy is creeping into the music more and more. Joy is needed now, very badly. "Oh Happy Day" becoming the hit it did wasn't accidental. What the world needs now is love and joy, and this song expressed it in a way that hadn't been heard in a very long time. One main function of rock and roll is that it is supposed to make you happy. Winter, MC5 and NRBQ—particularly NRBQ—do this, and they are the first ones to be convincing about it since Lennon/McCartney decided to become serious.

Progressive rock won't disappear. The audience devoted to rock (both with and without the 'roll') now is many times larger than when the Beatles came. There is more room than ever for a good jazz/rock experiment, as long as it is good.

But there is more need for rock and roll—pure, simple, ecstatic rock and roll. And it doesn't have to be a step backward. Getting down to the earth doesn't mean killing off the flowers that have been growing on it. Really. Like the man (Chuck Berry) said, "It's gotta be rock and roll music. . . ." It does.

THE LOW COST OF GIVING

Give Hope! Give Help! Give your Fair Share! The United Way message is simple, direct, potent. It pinpoints the great purposes of the United Way and concludes with the best means yet devised for attaining them—Fair Share Giving.

Giving hope is opening up new roads to fulfillment for a person who has had only one route to travel. It is giving a child who has known only concrete play areas a chance to go to summer camp in the country . . . introducing an elderly person surrounded by loneliness to community center activities . . . bringing a home to a neglected child.

Giving help through United Way dollars is bringing a new meaning and perspective to a life. It is providing a speech teacher to teach a deaf child to "hear" with her eyes, mouth, and hands . . . a therapist to help a stroke patient walk . . . supporting a psychotherapist who can penetrate the nightmarish world of an emotionally disturbed youth.

Giving your fair share—is joining your dollars with those of others to provide the widest range of help and hope possible through one United effort. United Way dollars not only work to treat diseases like arthritis, diabetes, and epilepsy, but also gnaw at social ills like juvenile delinquency, broken marriages, or problems of the aged.

The United Way is the most economical way of meeting diversified needs of thousands of men, women, and children. Approximately four cents out of every dollar contributed goes for campaign expenses. The rest is invested in human lives.

Give your fair share! Never have hope and help cost so little.

Chet Ramage Reports to President Kenin On the Passage of Senate Bill 336

(Continued from page five)

had never before witnessed during my many years' work to achieve this legislation. Result? Senate Bill 336 returned to the House floor with a "Do Pass" recommendation of the House Business and Professions Committee.

It was at this point that I requested that you (President Kenin) send a supporting telegram to Representative Gladys Kirk, to re-enforce our efforts. I feel confident that your telegram may well have been a determining factor in her thinking. The Washington State Locals are very grateful for your prompt action that came at a sensitive moment in our negotiations with the House.

Result? On April 11, 1969, Senate Bill 336 appeared on the House Floor on final passage. At this point we very nearly lost the ballgame. The vote was forty-six against and forty-three yeas. Fortunately, a friendly Legislator who had voted against the bill for personal reasons (and was thus on the prevailing side) asked for reconsideration of the vote by the House on the following day, April 12.

As you might suspect, Jerry Zilbert and I immediately began a 24 hour campaign to retain our favorable votes and to acquire enough votes for passage on reconsideration. As they sometimes say, we went for the overkill. At 11:45 A. M. April 12, Representative Heavy of King County, on a point of 'special privileged' demanded reconsideration of Senate Bill 336. The Result — sixty yeas and thirty-seven no. Senate Bill 336, as amended, had passed the House and was on its way back to the Senate.

Our committee was more than pleased. The Senate, we felt, was 'friendly ground' and we were becoming more con-

fident of final passage. However, our ordeal was not over. In the closing days of a Legislative session, many legislators tend to recede from previous stands and take up new ones. Defeated on favorite bills they sometimes try to hang unrelated amendments onto bills that seem certain of passage. Some elements in the Senate tried to do this to Senate Bill 336 but were unsuccessful due largely to the educational job our own musicians committee had done throughout the campaign. I have always tried to be humble in victory and proud in defeat. Since we won out and Senate Bill 336, as amended, did pass the Senate and go on to the Governor for signature, I will not belabor the point by naming those in the Senate who disappointed us in the final inning.

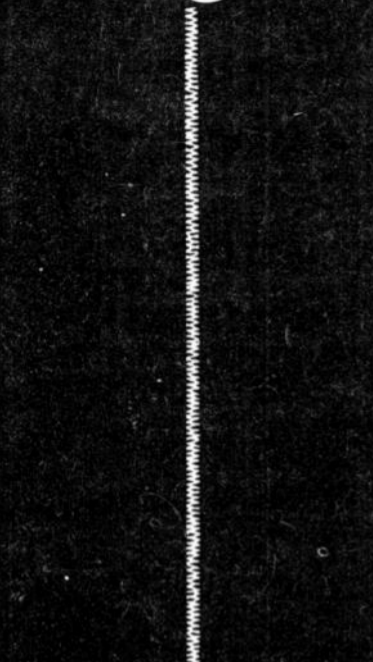
The rest is history. True, there were some who had grave doubts about obtaining the Governor's signature that was required to make Senate Bill 336 a law. In this area I was extremely confident because our committee had made certain that the Governor was fully informed and throughout our efforts had been most encouraging and helpful.

Enclosed with this report is a photograph commemorating Governor Evans' signing of Senate Bill 336 as passed by both houses of the Washington Legislature.

I am most grateful for the help and support of the Musician's Committee and am the first to admit that while proud of my personal contribution to our Legislative success, I give tribute to the team effort that gave us victory.

Respectfully submitted,
CHET RAMAGE
State Legislative Director

Don't get hung up on your strings!



Your strings have to be balanced. Like Gretsch. They have to play easy. Like Gretsch. And jump out there with response. Like Gretsch. Gretsch "Electromatic" strings, have that low pressure feel with the easy fingering. You play C & W? Then Chet Atkins "Country Style" strings are for you. And he's a pro who likes his highs clean. His lows solid. Flat-top guitarists use Gretsch "Regular" strings. Their tone stays alive for the life of the strings. All three of these Gretsch sets have an extra 1st and 2nd string packed in each set. So don't get hung up on your strings. Send for a free Gretsch guitar catalog and see the whole gang of Gretsch guitar strings: Chet Atkins "Rhythm 'N' Blues" strings, "Classic" strings, Electromatic "Bass" strings, and "Folk" Banjo strings.

GRETSCH

The Fred Gretsch Company, Inc.
60 Broadway, Brooklyn, N.Y. 11211

The Folk Guitar

(Continued from page seven)

frustrating and seemingly unmusical detail at the beginning of their musical studies this may seem like a revolutionary concept in music instruction. Actually, it is nothing of the sort. It is, as a matter of fact, as old as the hills (*On Top of Old Smoky*) and the valleys in between (*Down in the Valley*).

As the student progresses, more chords are introduced by the same diagram method and new right-hand techniques developed for the playing of these chords. All the while these chords and techniques are being put to practical use in the accompaniment and singing of songs.

The student is encouraged to listen to as much folk music, live and recorded, as he can outside of the lesson. This extracurricular activity is of the utmost importance to the student's growth as a folk guitarist. First of all, new songs may be learned this way in a most enjoyable manner. And then, since the folk guitar is the most intensely personal of all musical instruments, the student will hear the playing styles of other guitarists which appeal to him (or, which he may reject). This will help him in the eventual development of his own style.

Also, of the utmost importance, after the first few months of study, is that the student begins to make music with other guitarists among his peers. This "social aspect" of the folk guitar cannot be overestimated in value. For, after all, what is folk music if not a socio-musical experience? The thing we folk guitarists strive for in performance is always to break down the traditional concert hall attitude of performer-footlights-audience. The true folksinger-guitarist considers himself as one with his audience, if, indeed, "audience" is the correct word altogether. Perhaps "participants" would be a better word. The performer, then, will urge the participants to sing and sometimes to play along with him.

This spirit of relaxed music making in the company of others who may be having the same technical problems and who are uncovering the same joys is what is meant by the social aspect of folk music. It cannot fail to enrich the student's musical life.

Do note-reading and the more formal aspects of musical training have any place in the studies of the folk guitarist? The answer to that would have to be "yes"—but a "qualified yes."

There are many to whom the pleasures of playing chords, rhythms and singing folksongs in a personal way are so great that it may sometimes be an intrusion upon their psyche to bother with

Jerry Silverman has been learning, performing and teaching the folk guitar for over twenty years. He has a Bachelor's degree in music from City College of New York and a Master's degree in musicology from New York University. His master's thesis was written on Blues Guitar Technique. He has traveled widely collecting and performing folk songs. In addition he is the author of the following books: *Folk Blues*, Macmillan (paperback edition, Oak Publications); *The Folksinger's Guitar Guide*, Oak.; *The Folksinger's Guitar Guide, Vol. II*, Oak.*; *Beginning the Folk Guitar*, Oak.*; *The Art of the Folk Blues Guitar*, Oak.*; *The Flat Picker's Guitar Guide*, Oak.*; *A Folksinger's Guide to Note Reading and Music Theory*, Oak.; *The Chord Player's Encyclopedia*, Oak.; *The Panic Is On*, Oak.; *Russian Songs*, Oak.*; *How to Play the Guitar*, Doubleday.

* Mr. Silverman has recorded, on Folkways Records, albums of guitar instruction based upon these books. The album drawn from *Russian Songs* is not an instruction record but contains music collected by the author in his travels to the USSR.

the alien element of notation. After all, they reason, "I'm doing well enough without it. Who needs it?" In many cases I would tend to agree with those people. On the other hand, it may sometimes be pointed out to the student that there are certain definite advantages in having the ability to read music. Obviously, the greatest reward of being able to read music is the possibility of now being able to learn new songs without having to hear them sung first by someone else.

This learning of note reading can be made more meaningful to the student if the material is carefully selected. After the first stage of merely learning the names of the notes and where they may be played within the first three frets of the guitar we pass directly to the playing of simple folk songs chosen to illustrate certain basic rhythmical and metrical arrangements.

We begin, for obvious reasons, in the key of C even though the first chords learned in the first lessons were in the key of D. (Chord-playing is easier in D—note-reading is easier in C.) We then progress through the other keys, paying most attention to those keys in which the chord-playing guitarist will most often find himself (C, G, D, A, E).

All the while the business of note-reading is being explored care is taken not to eliminate chord-playing and singing entirely from the lessons. Remember why the student started playing the guitar in the first place! Note-reading

is approached only as an adjunct to the main concern of the student—the accompaniment and singing of folk songs.

In the integration of the "folksy" approach and the more formal musical procedure I have had excellent results with my students using the following two of my books: *A Folksinger's Guide to Note-Reading and Music Theory*, Oak Publications; *How to Play the Guitar*, Doubleday. This latter book is a basic folk-guitar method with a chapter on note-reading.

Finally, it must be emphasized that the folk guitar, being, as I have already mentioned, the most personal of all musical instruments, people come to study it for a variety of personal reasons. Some people look to the guitar as a means of relaxation; others have a professional career in mind. Many people study the guitar as a second instrument, having had long years of "formal" musical training, while still others approach the instrument with trepidation, never having had any but the most fleeting contact with music and having received a shiny new guitar as a birthday present from a loving aunt.

All these people, and others, are obviously not created equal, either in ability, motivation or intent. It remains the responsibility of the teacher to strike the responsive chord in each individual case so as to enable each student to realize his full potential.



There's a
Gem
in every
Gemeinhardt

FLUTE
and
PICCOLO
because
each one
is hand
crafted
like a
fine
jewel

K.G.
GEMEINHARDT
CO., INC.
P.O. BOX 788
ELKHART,
INDIANA
46514

WORLD'S FINEST FLUTES AND PICCOLOS



An Innovation in MOUTHPIECES FOR

CLAR TENOR
ALTO BARI



A NEW MOUTHPIECE

Each facing hand finished

By
Dick Paladino

Order Direct:
Dick Paladino Mouthpieces
4221 San Bernardino Avenue
Las Vegas, Nev. 89102

Specify:
Reed Strength, Facing No. &
Make of MPC You Now Use

GUITARISTS

How would you like to play a chord that can be used as a Major, Sixth, Minor or Seventh? It's an inversion that hasn't been used — and it will surely IMPROVE your sound. Can be used in standard, western, folk, rock, classical or jazz styles. WILL MAKE YOUR BAR CHORD OBSOLETE. To receive diagrammed chord with its many uses, send one dollar (\$1.00) check or M.O. to:

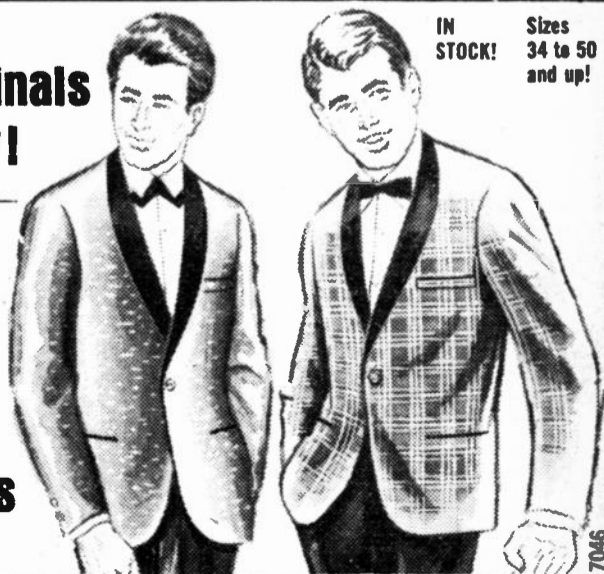
"EVERYTHING CHORD"
Box 60, Ramsey, N.J. 07446

Towncraft Originals Made in Our Own Factory! — Solids / Plaids \$22.75 —

Fine, full-bodied, all-year-round Gabardines in solid colors and tartan plaids. Nylon, Rayon, Dacron. Smart, cool, good-looking. Fully crease-resistant and long-wearing. Color fast. Will not shrink. Satisfaction guaranteed. Free swatches!

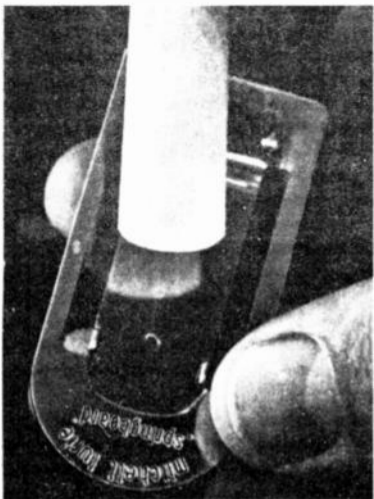
SOLID COLORS: Red, lime, gold, powder blue, cadet blue, grey, white, pink... all other popular solid colors.
TARTANS: Reds, greens, maroons, etc. in quality tartans.
TUX PANTS AND CUMMERBUND SETS.

ESTABLISHED 1931 **Towncraft Clothes**
126 Fifth Avenue, New York., N. Y. 10011



IN STOCK!
Sizes
34 to 50
and up!

NOW YOU CAN TRIM YOUR OLD REEDS AS WELL AS WE TRIM NEW ONES.



Get hours of extra playing life from your reeds. Just use the Mitchell Lurie Reed Trimmer. It's made of stainless steel, one of the best metals for cutting and maintaining its sharpness. Four reed positioners make trimming simple. And you're assured of a true reed cut. Like the reed you bought in the first place.



Mitchell Lurie

LA VOZ CORPORATION
8484 San Fernando Rd., San Valley, Calif. 91352

PAXMAN



Bb/A-F-ALTO DOUBLE HORN
F/Bb/F-ALTO TRIPLE HORN
Please address inquiries to
A. Miranda, 41-42 50th St.
Woodside, New York 11377

A RADICAL SIMPLIFICATION OF GUITAR TECHNIQUE! "THE GUITAR in FOURTHS"

"My short-cut method makes the fingerings of all chords, scales, melodies, harmonies, etc., movable ACROSS the fingerboard. You must try it to believe it." Bob Bianco. Send \$4.00 check or M.O. to:

Catalano Enterprises
67 Sylvan Rd.,
Port Chester, N. Y. 10573

Soul Music Arrangements FOR SEVEN MEN

(2) Trumpets, (1) tenor, (1) baritone sax and three (3) rhythms. Send \$1.00 for sample arrangement and list.

D. BALDWIN
3124 W. Franklin Blvd., No. 207,
Chicago, Ill. 60612

TENOR CHARTS

- 3 Tenors, 3 Brass, 3 Violins & R.
- 3 Tenors, 3 Brass, Rhythm
- 3 Tenors, 1 Trumpet, Rhythm.

SAN CARLOS MUSICAL ENT.
Box 1013
San Carlos, Calif. 94070

Symphonic Highlights

(Continued from page eleven)

cians were engaged on a concert-by-concert basis. Specifically, the three-year contract provides for a season of eighteen weeks in the first year covered by the agreement, during which orchestra members will receive a minimum salary of \$145 a week in return for seven services each week; a season of twenty weeks, in the second year, during which orchestra members will receive a minimum salary of \$153 a week; and a season of twenty-two weeks, for the third year, during which the minimum salary for the orchestra members will be \$161 weekly. In addition, the contract calls for extra compensation for overtime or services beyond the prescribed seven per week, and for travel and food allowances. . . . The members of the Detroit Symphony Orchestra have also agreed on a new three-year contract. While the economic package fell short of expectations, Merle Alvery, President of Local 5, stated, "The musicians' approval of this contract offer stems from their dedication to excellence as a leading cultural institution of Michigan." Principal features of the new pact include a minimum weekly salary of \$215, to be increased to \$225 in May, 1970, and to \$235 a year later. The season will run forty-six weeks the first year of the agreement and then forty-nine weeks in each of the last two years. This includes paid vacations of two weeks in the first year and three weeks in each of the last two years. Improvement in pensions and in hospital-medical insurance as well as increased pay for overtime, extra rehearsals or concerts, and a boost in the touring per diem allowance are also covered by the pact.

Pierre Boulez has been picked to succeed Leonard Bernstein as music director of the New York Philharmonic for a three-year term beginning with the 1971-72 season. During the two interim seasons George Szell, music director of the Cleveland Orchestra, will serve the Philharmonic in the capacity of music advisor and senior guest conductor. . . . Thirty-nine-year-old Antonio de Almeida has been named principal guest conductor of the Houston Symphony Orchestra for the 1969-70 season.

Gene Gutche's PREMIERES "Epimetheus USA Opus 46," commissioned by the Detroit Symphony Orchestra will be heard in a world premiere in the Ford Auditorium under the direction of Sixten Ehrling during the 1969-70 season. . . . Jerry Neil Smith's composition, "Proclamation," was premiered recently by the Boulder (Colorado) Philharmonic. Mr. Smith is associate professor of winds at the University of Colorado College of Music. . . . Joseph Ott's "Matrix IV" was premiered last month at the University of Maryland by the University Piano Trio. The work was commissioned by the faculty trio for presentation on a series of Chamber Music Concerts. . . . The unveiling on June 14 of the Alexander Calder stabile in downtown Grand Rapids, Michigan, was heralded by the premiere performance of a specially commissioned Aaron Copland composition and a Jack Fortner work written expressly for the ceremony and performed by the combined Grand Rapids Symphony and Shofonia orchestras under the direction of Gregory Millar. Mr. Fortner conducted his own work.



The New Jersey Symphony Orchestra Society and Local 16, Newark, have reached a new, landmark agreement covering the members of the orchestra. Standing, left to right: Clarence Talisman, attorney for Local 16; Alan Weisenfeld, Secretary of the State Board of Mediation; Joseph Leavitt, symphony manager; Jerold Glassman, attorney for the orchestra; Harold Grotta, chairman of the orchestra's Labor Relations Committee. Seated: Danny Hope, President of Local 16, and Allan Lowenstein, attorney for the orchestra.

The Chicago SUMMER EVENTS Symphony Orchestra

has an expanded role in the city's Reach Out Program this summer. For the series of free open-air concerts being presented in city parks, the 106-piece orchestra is divided into two ensembles to make possible more concerts which will reach more people. The orchestra also plays a number of performances annually at the Ravinia Festival. . . . Top stars from the worlds of folk, rock and pop music joined the Minnesota Orchestra and associate conductor George Trautwein in the third annual Summer Pops Jubilee presented at the Minneapolis Auditorium. Appearing during the five-event series were Country-Western guitarist Chet Atkins, June 17; the Cowhill Family of pop-rock singers, June 24; ballad singer O. C. Smith, July 2; conductor-composer Percy Faith, July 9; and the New Christy Minstrels, July 23. . . . The Redlands Bowl's forty-sixth Summer Music Festival opened July 8 with Harry Farberman conducting the Redlands Bowl Symphony Orchestra in an all-Beethoven concert, in memory of Grace Stewart Mullen, who founded the Bowl and headed it for forty-four years. . . . The Youngstown (Ohio) Symphony, under the baton of Franz Bibb, presented a series of three evenings of music last month in Mill Creek Park's James L. Wick Recreation Area. . . . The Equitable Trust's Concerts Under the Stars series of musical programs are performed in various greater Baltimore shopping centers during the summer months under the musical direction of Dr. William Sebastian Hart. . . . The twenty-fourth annual Caramoore Festival presented by the Walter and Lucie Rosen Foundation, Inc., which opened June 21 and continued through July 13 in Katonah, New York, marked Julius Rudel's sixth anniversary as musical director of the festival. . . . The second annual Erie (Pennsylvania) Summer Festival of the Arts was held in June with the Erie Philharmonic Orchestra, John Gosling, conductor, and Eugene List, pianist, in residence for one week. Mr. List performed with the orchestra and instructed master classes at Edinboro State College. The festival was supported by a grant from the Pennsylvania State Council on the Arts. . . . The Boston Symphony Orchestra's 1969 Berkshire Festival at Tanglewood (Lenox, Massachusetts) got underway on July 4 with a concert conducted by Erich Leinsdorf, who retires from the dual post of music director of the orchestra and director of the Berkshire Music Center at the end of the summer. Guest conductors invited to Tanglewood

include David Zinman, Charles Wilson, Pierre Boulez, Daniel Barenboim, Karel Ancerl, Josef Krips, Max Rudolf, Henry Lewis, and Milton Katims. Arthur Fiedler and the Boston Pops Orchestra will also make their traditional appearances at the Tanglewood Festival. . . . The Mississippi River Festival provided a summer season for the St. Louis Symphony Orchestra — the first in its history — on the Edwardsville campus of Southern Illinois University. The concerts were held in a large white tent seating 1,850 people with room for 10,000 others on the sloping lawn area. The six-week event, which closed on July 27, was similar in format to Cleveland's Blossom Festival, Detroit's Meadowbrook and the East's Tanglewood and Saratoga. In addition to the weekend symphonic programs, under the baton of Music Director Walter Susskind, an exciting series of top pop, rock and folk artists were scheduled for weekday appearances. According to Stanley Goodman, president of the St. Louis Symphony Society, the summer festival was partly spurred by the need to employ orchestra men the year round. This season the orchestra performed for forty-four weeks; next season, a forty-seven-week season is planned and in the 1970-71 season, a forty-nine-week season. . . . The New York Philharmonic is presenting its fifth season of free concerts in New York City parks. The twelve concert series, which extends from July 29 through August 22, comprises three performances each in the boroughs of Manhattan and Brooklyn and two each in the Bronx, Queens and Staten Island. As in the past, the concerts are being sponsored by the New York City Parks, Recreation and Cultural Affairs Administration, the Joseph Schlitz Brewing Company and the New York Philharmonic. . . . The sixth annual Meadowbrook Music Festival opened in the Baldwin Pavilion on July 3 and will

"Music to Move People By"

Danceable 3 Horn Arrangements playable by the following combinations:

- 1st parts—Trumpet or Tenor or Alto
- 2nd parts—Trumpet or Tenor or Alto
- 3rd parts—Trombone or Tenor or Baritone
- Piano and Bass

New Low Prices from \$1.50 ea.
For List, Write: DONALD L. KIRBY
154 Molly Way, Santa Cruz, Calif. 95060



Professional Musicians Rely on Professional Piano Technicians

Consult the Yellow Pages for a Registered Member of PTG—or write The PIANO TECHNICIANS GUILD, 511 North 43rd, #3, Seattle, Washington 98103.

BUSINESS CARDS

Every musician or teacher should have his own professional card. Finest quality available anywhere, raised letters, like engraved, \$7.00 per thousand. Or on parchment stock, \$11.00. Autopress, Box 198, Highland Falls, New York 10928. Check or M.O. with order.

AVAILABLE NOW!!! HOT JAZZ GUITAR LICKS REMINISCENT OF THE GREAT REINHARDT

Price \$2.50
Thorpe Publishing Co., Box 1733,
Enid, Oklahoma 73701

BASSOONS and OBOES

OBOES: Gordet, Chauvet, Lucerne, Loree (when available). BASSOONS: Puchner, Kroner, Heckel (when available). Also, Louis Lot Professional flutes and piccolos (open or closed holes) and Hammig piccolos ESSENTIALS OF BASSOON TECHNIQUE (A Bassoonist's Bible), \$15.00 HOWARD TOPLANSKY, 559 Winthrop Rd., Union, New Jersey 07083.

Isn't it Time You Planned To MAKE YOUR WILL?

Get 4 WILL FORMS plus a complete book of information about wills, written by a nationally known attorney. Just send \$1.00 to Legal Forms Co., Dept. 117, 1967 Guardian Building, Detroit, Michigan 48226.

POLKA and MICKEY ARRANGEMENTS

Polish and Ukrainian Polkas, Oberels, waltzes TWO-BEAT for TENOR BAND—COMBO—BIG BAND—DIXIELAND. Send for free list.
EDDIE'S ARRANGING SERVICE
62 Somerset St. Springfield, Mass. 01108

WORLD'S FIRST CHOICE Emmons GUITAR STRINGS

For all fretted instruments
EMMONS GUITAR CO., INC.
Post Office Box 1366
Burlington, North Carolina 27215



EMCEE

The amazing! different Enter tainer's publi cation. Contains origina material. Patter, Skits Novelties, Parodies, Mono logues, Dialogues. Specia offer of 7 different issue and booklet of comic song titles; a mountain of ma terial, \$4. Money-back guarantee. EMCEE, Desi 15, Box 783, Chicago 90, Ill

Dance Band Arrangements

FOR 4 TO 8 MEN
Trumpet, tenor(s), T-bone(s), rhythm. Full dance length — not just one-chorus skeletons. Send \$1.00 for sample arrangement and list.

FRANK JORDAN
1172 N. Sierra Bonita,
Pasadena, Calif. 91104

"ANOTHER DOUBLE HIGH C MAN"

MR. JACK PECK . . . Florence, Alabama

1. Staff trumpeter at FAME RECORDING STUDIOS in Florence, Alabama.
2. Trumpet soloist and scream artist in local bands.
3. Former student of Herbert A. Tiemeyer.

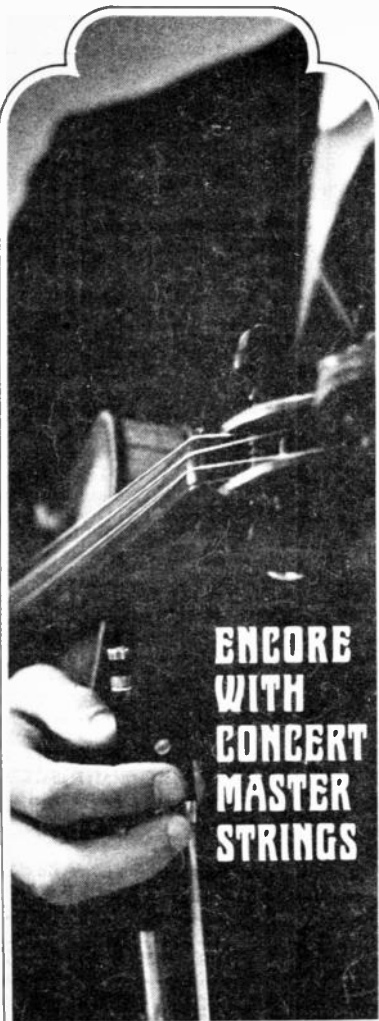
Mr. Peck says:

"I lost my right arm in 1943 and have never played a trumpet with two hands. EVERYTHING in your book, "DOUBLE HIGH C IN 87 WEEKS," has WORKED WONDERFULLY FOR ME. My playing has IMPROVED SO MUCH IT SCARES ME! My overall tone-quality, volume and range has now allowed me to play F's, F#s and G's ABOVE DOUBLE HIGH C! My high notes are now almost effortless. Let me assure anyone who has only one arm and wants to play in bands, just blow a forte DOUBLE HIGH C in their ear AND THEY WILL HIRE YOU ANYWHERE!"

Enlarged 4th-edition \$19⁹⁵
music book only

HIGH NOTE STUDIOS, INC.
P. O. Box 428
Hollywood, Calif. 90028





Designed for artists who insist on responsive resonance and perfectly balanced tone quality. Individually wound, inspected and selected, Concert Master Strings are crafted from the finest materials—imported steel, hand polished and perfectly trued gut, wound with spun aluminum, or pure silver. Once used by the artist, no other string will satisfy his musical ear.

Concert Master, the most respected name in bowed strings, includes Violin, Viola, Violoncello and Double Bass Strings. For Free Catalog WRITE: Dept. IM-4
427 Capital Ave.,
S. W. Battle Creek,
Mich. 49016.

Concert Master Strings
V. C. SQUIER

STEP ON IT!



FENDER FUZZ-WAH

Only Fender has produced a unit so far out! Side to side action produces fuzz. Up and down the pedal produces a wild wah-wah effect. Combine both actions and both effects run rampant. When utilizing both channels of a two-channel amplifier, one channel will control the volume and tone of the instrument while the other controls the volume and tone of either fuzz, wah-wah, or both. It is therefore possible to obtain any degree or variation of both effects.

Available at Authorized Fender Dealers only.



CBS Musical Instruments
Columbia Broadcasting System, Inc.

LIGHTNING FINGERS

PIANISTS, VIOLINISTS, GUITARISTS and ALL musicians can achieve quicker, more powerful fingering, supple wrists, Octave playing and a fine Vibrate with a FEW minutes practice daily away from the instrument. FREE booklet "FINGER MAGIC" from THE COWLING INSTITUTE
60, New Oxford St., London, W.C.1 Eng.

extend through August 31. The **Detroit Symphony Orchestra**, the resident ensemble for this event, is scheduled for thirty-four performances. In addition, the **New York Philharmonic** has been engaged for four concerts. Besides **Sixten Ehrling** who will conduct twenty Detroit Symphony concerts, guest conductors slated for appearances are **Julius Rudel**, **Henry Lewis**, **Seiji Ozawa**, **Roger Wagner** and **Karel Ancerl**. . . . On July 3 The **Washington National Symphony** launched a new series of summer concerts called "Summer Fiesta" in Constitution Hall. Eleven summer events have been scheduled through August 31. Since **Howard Mitchell** will be guest conducting abroad, the **Washington National Symphony** will have a series of guest conductors including **Morton Gould**, **Franz Allers**, **Lloyd Geisler** and **William Sebastian Hart**. An added attraction will be the appearance of **Duke Ellington** and his **Orchestra** on the August 31 program. . . . The opening of the **Hollywood Bowl** summer season is always one of the most gala occasions in Southern California. The forty-eighth season of "Symphony Under the Stars" got underway on July 8 with **Richard Bonyng** conducting the **Los Angeles Philharmonic Orchestra** and dozens of other conductors and artists have been engaged for the season which continues through September 6. . . . The **Miami Beach Symphony**, **Barnett Breeskin**, conductor, is presenting ten summer pops concerts in the **Miami Beach Auditorium**. . . . The 1969 season at **Blossom Music Center** has been increased to twelve weeks of summer entertainment running until the first week of September. The festival proper will again consist of seven weeks with the **Cleveland Orchestra** giving three performances each week for six weeks and a seventh week being devoted to ballet. The bulk of the additional weeks will consist of pop concerts. A number of guest conductors, artists and attractions have been booked in order to bring a greater variety of music and entertainment to a vast number of people. . . . The **Philadelphia Orchestra** will be in residence at the **Saratoga Performing Arts Center**, situated at **Saratoga Springs, New York**, from July 31 through August 24. . . . The third annual **Bar Harbor (Maine) Festival**, held from July 25 through August 8, presented a program

The Atlantic Symphony Orchestra, Klare M. Mizerit, Conductor.



The Department of State is glad to receive groups or individuals visiting Washington, D. C. It will arrange special briefings, speakers and tours for those interested in seeing the State Department and getting better acquainted with its work and personnel. Any groups or individuals that wish to avail themselves of the opportunity offered should write to **Giles M. Kelly**, Labor Liaison Officer, Office of Public Services, Department of State, Washington, D. C., several weeks in advance so that the best possible arrangements can be made.



Peter J. Power (seated), President of Local 571, Halifax, Nova Scotia, and **Robert Dietz**, General Manager of the Atlantic Symphony Orchestra, enter into a new agreement between Local 571 and the Atlantic Symphony Inc. The new pact provides an increase in fees for musicians, a longer season, larger orchestra, better working conditions.

of opera, concerts, recitals and ballet. **Francis Fortier** is the artistic director of the festival.

. . . The **Garden State Arts Center**, located at **Telegraph Hill Park** in **Holmdel, New Jersey**, has scheduled three classical and six popular subscription series during its second summer season which will continue into September. . . . The **Carmel (California) Bach Festival** in its thirty-second season gave a series of concerts last month under the musical direction of **Sandor Salgo**. . . . During the summer the **Chicago Park District** presents **Dieter Kober** conducting the **Chicago Chamber Orchestra** in a series of programs geared to outdoor listening. The music for these concerts is provided with a grant from the **Recording Industries Trust Funds**, obtained through the cooperation of **Local 10-208**. . . . The seventeenth annual **Peninsula Music Festival**, **Fish Creek, Wisconsin**, which opens on August 9, will feature pianist **Grant Johansen** as soloist with the forty-piece chamber orchestra. Other soloists engaged for the nine-concert series are **Zara Nelsova**, cellist; **Charles Tregger**, violinist; **Bruce Brewer**, tenor; **Claudette Sorel** and **Mary Souer**, pianists; and the **University of Wisconsin - Milwaukee**

Trio. Dr. Thor Johnson has been director of the festival for seventeen years.

MERGER

Canada's first professional regional orchestra is the result of many years of vision, unlimited hoping and extended negotiations. Basically it is the merger of the **Halifax** and the **New Brunswick Symphony Societies**, but structurally and technically the **Atlantic Symphony Orchestra** is a new organization. Neither **Halifax** nor **New Brunswick** singularly had the resources to finance a full orchestral season with top-notch performers. The merger therefore represents a natural evolutionary step in the process of musical maturation. For the 1969-70 season fifty-five players will be under contract with some additional musicians engaged for special concerts; for the following season an orchestra of sixty is planned. With **Conductor Klare M. Mizerit** and **General Manager Robert Dietz** the goal is for better quality and higher standards, plus a steady increase in the size of the orchestra. The forming of the **Atlantic Symphony** is perhaps one of the most significant steps made in the cultural history of the **Canadian Atlantic Provinces**.

Blow with a Vandoren mouthpiece

the only one tailor made for the job



Vandoren mouthpieces are precision crafted to team up with any fine woodwind instrument to bring you the ultimate in tonal beauty, intonation, response and control. For more information about Vandoren mouthpieces, see your nearest dealer or write **G. Leblanc Corporation**, exclusive U.S. distributors.

LEBLANC

G. Leblanc Corporation
Kenosha, Wisconsin 53141

THE SOUND DECISION IN MUSICAL INSTRUMENTS.
Leblanc, (Paris), Noblet, Normandy, Vito and Holton

FINE, RICH, MELLOW, SMOOTH, Etc., Etc. — Choose the adjective... then choose **BLACK DIAMOND STRINGS!**



BLACK DIAMOND

National Musical String Co.
New Brunswick, N.J. 08903

The World's Best-Selling Music Strings

FOR PIANO, ORGAN, ACCORDION, AND FRETTER INSTRUMENTS

5200 CHORDS

EXPLAINED, ILLUSTRATED AND ALPHABETIZED



5200 CHORDS

An "easy to use" chord dictionary, alphabetized, illustrated and explained. The most practical work of its kind ever published.

Send \$3.00 (special rate) to:
LEWIS MUSIC INC.

39 W. 60th St.
New York, N.Y. 10023
10-day refund privilege

TONECONE

"Where the Blowin' Is Easy"



Now—Direct From the Manufacturer
The first successful sax mike has never been equaled at doing the job it was designed to do—amplify the natural sound of the instrument. Before buying any sax mike check for these features which are built into ToneCone:

1. High quality "Shure Bros." dynamic mike cartridge.
2. Secure fastening to instrument without marring horn.
3. Volume control at horn.
4. Mike cord completely detachable so sax can be packed in case with ToneCone still mounted.

\$39.95—Shipped postpaid

Send order or request for more information to:

ToneCone Electronics, Inc.

Box 91 Little Rock, Arkansas 72203

The Crown Trumpet Mute

A spun aluminum straight mute designed with the assistance of and used by Adolph Herseth, 1st tpt. of the Chicago Symphony Orchestra. Used in the Chicago, Philadelphia, Minnesota and Houston Symphony Orchestras and by leading recording and dance band trumpet players.

Available with the following cork settings: (please specify)

1. Bb Trumpet
2. C Trumpet
3. D to Piccolo Bb Trumpet

Retail Price \$9.00. Price to members of the A. P. M. \$7.50 (including postage and handling).

Also available with brass or copper ends or all brass or copper at \$1.00 extra.

TOM CROWN
4116 Greenview Ave.,
Chicago, Ill. 60613



No musical knowledge needed. Low cost training by experts. Records giving true piano tones, tools, instructions furnished. **FULL TRAINING** in piano repair—and how to line up work for big, steady earnings. Electronic tuning also taught. Write today for **FREE** illustrated booklet.

CAPITAL PIANO TUNING SCHOOL
3160 S. W. 16th Ct., Dept. 3
Fort Lauderdale, Fla.

Have Bass Clef, Will Treble

"Music Designed With Dancers in Mind." **TENOR BAND** Arrangements—Society and Mickey style. If you play for "Musicians Only," save stamp, but if you want "Crowd Pleasers" for the sub-holders, send for free list.

EDDIE'S ARRANGING SERVICE,
Dept. T
62 Somerset St., Springfield, Mass.
01108

THE ENTERTAINER IN EUROPE—Make big money in Europe and visit some of the most exciting cities in the world! A complete report on wage scales, how-to-do-it, customs laws, work permits, club policies, booking, case histories, **PLUS**—a list of agents in Europe you can contact. New 1969 edition \$5.00

THE ENTERTAINER IN MIAMI BEACH—Work the resort capital of the world. Complete information, tips, groups in demand, etc. **PLUS**—a list of 50 agents booking this area. New 1969 edition \$5.00

DOUBLE ON PIANO AND ORGAN—with the Phil Adams Chord Chart. 396 chords you can play by just reading chord symbols. No reading skill necessary. No "Mickey Mouse" chords; all full, rich inversions used by Peter Nero, Oscar Peterson and others. A handy 9" x 12" \$1.50

SPECIAL . . . All Three — \$10.00 from: **INFORMATION SERVICE,** Key Colony Beach, Florida 33051

THE LONE RANGER

(HI-YO, SILVER, HI!)

Words and Music, By Sirl Winchester

Copyrights and publishing rights now owned by

MAY HILL, 5272 Hollywood Blvd., HOLLYWOOD, CALIFORNIA 90027

Available to the profession. Get it!

A Portrait of Gary

(Continued from page eight)

merely a door-opener for Burton. The strongest influence on his development as a vibraharpist was another jazz pianist, Bill Evans.

"Evans," Burton declared, "did with the piano what had never been done in jazz before. There was never anyone whose playing was so expressive and so flexible. Most jazz pianists are more percussive than melodic. Horace Silver and Oscar Peterson, for example, both have a heavy approach. But Bill plays with subtlety. I felt that the same possibilities must be available to the vibes to some extent, even though it's a cold, mechanical piece of equipment in which changes of tone must be implied."

Burton's first job was in a steakhouse in Evansville, Indiana, playing background music. When Hank Garland, the Nashville guitarist, wanted to make a jazz album with a vibist, Boots Randolph, the rock saxophonist who comes from Evansville, recommended Burton. As a result, Burton played around Nashville with Garland for several months and was scheduled to play with a country group led by Garland at the Newport Jazz Festival in 1960. But that was the year of the Newport riot and the festival was called off before Garland's group could perform. They did make a record, however—After the Riot on RCA Victor, which was Burton's recording debut.

At the same time, Burton enrolled in the Berklee School in Boston and, for the next two years, studied piano and composition while he led a small group in the Boston area on the side. When he left Berklee in 1962 at the age of nineteen, he was signed by RCA Victor and made his first album as a leader, an album which received wide critical acclaim. But Gary did not feel that he was ready to take over the responsibility of leading a full-time group. He wanted experience as a sideman first. While

he gained that experience with Shearing and Getz, he continued to make his own records for RCA Victor, exploring various musical directions that interested him.

"I finally reached a point at which I knew, in a general sense, what I wanted to do," Gary recalled. "I wanted to improvise but I wanted to get away from just being jazz. The last record I made before I formed my own group was a country and western album. That was it—I was ready to go then because I felt the idea had worked."

Beyond this, however, Burton had few fixed ideas about the group he would form.

"I knew from my experience with Stan and George that a large group was economically difficult," he said. "If you're going to keep the group together, it's necessary to keep getting jobs week after week. I wanted a maximum of flexibility so I decided to have a trio. In fact, my first job was booked as a trio, using Bill Evans' rhythm section, Eddie Gomez and Joe Hunt, because they were off when I got the job."

"I had considered adding a guitar or a horn. Not a tenor saxophone, though, because I didn't want any comparison to Stan's group. Even without a tenor, it took me a year leading my own group before people stopped thinking of me as Stan Getz's vibes man."

"Then I heard Larry Coryell. He was completely unlike most of the young jazz players who were playing traditionally inspired jazz. I'd heard him with a rock group. And I'd also heard him play jazz. After four years with Getz and Shearing, I was used to the sureness of the older musicians I had played with and Larry seemed very rough. He had good moments and then there were moments that were almost hilariously bad. But I decided to give it a try with Larry and it worked."

So what had been planned as a trio became a quartet with

Coryell on guitar, Steve Swallow on bass and Stu Martin on drums. Since then Roy Haynes, Bobby Moses and Bill Goodwin have served as drummers and Jerry Hahn has taken Coryell's place as the group's guitarist.

Swallow, who has been with the group from the start, has had considerable effect on the sound and style of the quartet.

"Steve is our best idea man," Burton declares. "He writes a lot and he has outlined the form of our music. Then, recently, he got an electric bass and that has changed things considerably. It's strong enough to carry a melody and to be used as an equal instrument with the guitar and vibes. And it opened the door to blues and some other kinds of music that we hadn't done before. We had been playing an old blues of mine, Walter L., just as a country blues. But when Steve began playing electric bass, it became stronger, almost like authentic rock. I saw we could go further in that direction."

"Not," he added hastily, "that we're looking to play rock. We're used to more sophisticated music. All of us are hung up on improvisation. I'll believe that rock is as sophisticated in improvisation as jazz when they show me a rock Coltrane."

During the two years that the quartet has been playing, Gary believes it has begun, almost unconsciously, to find a musical direction.

"We write our own music," he pointed out, "and it seems to emerge with a certain familiarity. A style keeps recurring. I can hear it when I go back and listen to our old albums. It's there and it's deepened but it hasn't changed."

Yet, even though he is aware of a style, Gary is still not quite sure what it is.

"It's hard to describe," he admitted. "I wish I could put some sort of label on it because it would help to sell it. We play some of the traditional type of jazz. We play some things that are not really rock and some things that are not really country. We use a lot of musical



sources for improvisation.

"People usually associate us with jazz. But in rock situations, such as the two Fillmores, we do very well—better than most jazz groups. Part of this is probably because we're closer than other jazz groups to what the rock audience identifies with—our youth, our physical appearance and the kind of music that we play."

"Physical appearance," stressed Gary, who now sports a luxuriant, winged mustache as well as shoulder-length hair (the early attempt at a beard had disappeared), "has a lot to do with how an audience interprets you. It increases your believability. You can express a lot of personality in the way you dress."

In developing his quartet, Burton had no other group in mind stylistically ("we used to be compared to the Modern Jazz Quartet," he said, "but no more") but he professes admiration for the musical integrity of Miles Davis' group.

"They have been the least sell-out of the big names," he declared. "Wes Montgomery did a graceful sell-out but although he did it in excellent taste, I'd like to avoid doing that. I'm not looking to be a millionaire. I just want to live comfortably."

The Pop and Jazz Scene

(Continued from page nine)

Lovejay Award in August. . . Former Miles Davis drummer Tony Williams is leader of a new trio called Life Time. The music played veers to rock, with a variety of techniques coming into play from several areas of "sound" experience. Williams' colleagues are organist Larry Young and British guitarist John McLaughlin. . . Recently heard in Poland—American jazzmen Albert Nicholas, famed veteran clarinetist; Slide Hampton, trombonist-

composer; and Nathan Davis, tenor saxophonist now living in Belgium. . . After a long absence from New York, pianist Joe Bushkin opened in early July at Plaza 9 in the Plaza Hotel. . . Blues guitarist Freddie King, who recently completed a swing through Britain, returns to the Island country for two weeks, beginning October 31.

BYRD TO AFRICA

Guitarist Charlie Byrd and a group, including Hal Posey (trumpet), Mario Darpino (flute), Joe Byrd (bass) and Bill Reichenbach (drums) left on an eight-week tour of Africa, June 29. Under State Department auspices, the Byrd quintet will play in eight countries.

Prior to embarking on this tour, the guitarist permanently closed his club, Byrd's Nest, in Silver Springs, Maryland, near the nation's capital. He operated the club for two years. Byrd was a fixture at the Showboat Lounge in Washington's inner city for a decade before trying to take jazz out to the suburbs. Capital city jazz fans will be pleased to note that Byrd does not plan to forsake the area. He is slated to play fifteen weeks a year at the Celar Door in Georgetown.

ITEMS

Composer - trombonist - educator William (Bill) Russo as-

sumes the visiting professor of composition chair at Peabody Conservatory for the academic year, starting in September. He was a Stan Kenton instrumentalist and staff composer - arranger in the 1950s and headed the London Jazz Orchestra early in this decade. . . Rock star Jerry Lee Lewis made his first concert appearance in New York, after a long time away, July 2. He was featured in the continuing summer Schaefer Music Festival in Central Park. Lewis was backed by the Memphis Beats. Also in the show were son Jerry Lee Lewis, Jr. and Linda Gail Lewis, Jerry Lee, Sr.'s sister. . . Several major American jazzmen are signed to appear at the Molde

(Norway) Jazz Festival, slated for July 26-August 3. They include trumpeter Ted Curson and his group, tenor saxophonist Booker Ervin, the Bobby Hucherson - Harold Land Quintet, the Johnny Griffin - Art Taylor Quartet, and the Albert Nicholas Swing Association.

Material for "The Pop and Jazz Scene" column should be sent to the International Musician, 220 Mt. Pleasant Avenue, Newark, New Jersey 07104, for editorial consideration.



The Virgil Vingle Orchestra, which plays a hundred and fifty mile radius from Fairmont, West Virginia, was featured again this year at the Mountain State Forest Festival in Elkins, at the Strawberry Festival at Buckhannon, at the Black Walnut Festival at Spencer, and at the Cherry River Navy Admirals Ball at Richwood. Organized for over twenty years, the orchestra plays a variety of musical stylings and is composed of members of Local 507, Fairmont.

INTERNATIONAL MUSICIAN

OFFICIAL PROCEEDINGS

(Continued from page nineteen)

by the Federation and shall add to the "List of Locals" the name of each local as it is known in its jurisdiction.

Fraternally submitted,
International Executive Board
STANLEY BALLARD,
Secretary-Treasurer

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

RECOMMENDATION No. 6 INTERNATIONAL EXECUTIVE BOARD LAW

Amend Article 2, Section 6(c) by adding the following:

Upon approval of a Youth Program submitted by a local, the Board shall have the power to authorize that local to pay the initiation fees of the members participating in such programs in installments.

Fraternally submitted,
International Executive Board
STANLEY BALLARD,
Secretary-Treasurer

The report of the Committee is favorable, with the amendment that the word, "however" precedes the word "upon".

The Convention adopts the report of the Committee.

RESOLUTION No. 2

LAW

WHEREAS, Many locals have forwarded claims and grievances for adjudication and determination to the Federation in behalf of traveling band members against Club Owners for alleged defaults, and

WHEREAS, Many locals have forwarded claims and grievances for adjudication and determination to the Federation in behalf of Club Owners against traveling band members for alleged defaults, and

WHEREAS, Said locals are continually harassed by the aforesaid for information and/or disposition of said claims, and

WHEREAS, Adjudications and determinations and awards appear to be delayed or side tracked by the ever-increasing number of claims and grievances presented to the International Executive Board, and

WHEREAS, Such undue delay in the adjudications and determination of said claim and grievance tends to (a) give rise to a feeling of condonation to the acts of which complained; (b) lower morale among Federation members resulting from impatience; and (c) give rise to apathy or disdain for the Union, the Local, and the Business Agent by Club Owners, therefore,

BE IT RESOLVED, That the By-laws on Claims and Grievances be amended, with such wording and implementation as is warranted under the circumstances, to decentralize the adjudication and determination of this type of claim by providing traveling Sub-Boards or Hearing Officers for such claims and grievances with a jurisdiction award of not greater than \$1,500.00, with appeal to the International Executive Board and such further appeal as may be authorized.

ARTHUR A. COHEN,
JOSEPH G. ARCIERI,
Local 529

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 3

LAW

WHEREAS, The licensed booking agent is equally responsible with the leader in filing contracts in a jurisdiction where an engagement is to be played, and

WHEREAS, Traveling bands, orchestras, or members contract through their agents "traveling engagements" and to a great extent, increasingly so, breach and default them, without notice, by either not performing them for reasons stipulated in the contract exempting such performance or by engaging and performing in another jurisdiction, without notice, at the time for which originally contracted, and

WHEREAS, The employers, and club owners, promoting "live music" with Federation members in most

cases, exclusively, are put to great hardship and expense through advertising, license approval, additional employees, et cetera, in anticipation of said performance without recompense, and

WHEREAS, The Federation and its locals are engaged in the performance of live music which benefits all concerned, and

WHEREAS, It appears that only by concerted action of all can the ends sought be obtained and that good-will of the club owners and employers must be encouraged and valued, therefore,

BE IT RESOLVED, That the Booking Agent when filing contracts in jurisdictions, where engagements are played, include a performance Bond, the nature of which to be determined, in an amount equal to twenty (20) per cent of the contract price of the engagement; that the performance Bond be additional to any rights or remedies the employer or club owner may possess against the traveling bands, orchestras, or members for default or breach of agreement; and that the local may deduct therefrom the Work Dues Equivalents or other sums due, which are not otherwise paid, to said local for and concerning the engagement played therein.

ARTHUR A. COHEN,
JOSEPH G. ARCIERI,
Local 529

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 10

LAW

WHEREAS, Article 12, Section 44, of our Constitution and By-laws reads as follows: "A local must expel any member who is delinquent in his dues for more than six months. A local may, if its By-laws so provide, expel a member who has been delinquent for a shorter period", and

WHEREAS, Article 13, Section 20, reads as follows: (starting with the middle of line 6) "It is provided, however, that dues, fines thereon and assessments covering a period longer than one year cannot be charged", and

WHEREAS, Article 13, Section 23, reads as follows: (starting with the last word in the seventh line) "provided, however, that the amount extracted shall not cover a period longer than one year", and

WHEREAS, There is a conflict in the above By-laws, therefore,

BE IT RESOLVED, That the words "one year" in Article 13, Section 20, and in Article 13, Section 23 be changed to "six months" to conform with Article 12, Section 44, and

BE IT FURTHER RESOLVED, That if a local has a By-law that requires expulsion in less than six months, as permitted in Article 12, Section 44, then such local must use such shorter period in the enforcement of Article 13, Section 20, and Article 13, Section 23, and

BE IT FURTHER RESOLVED, That locals who pay Insurance premiums on their members for several months in advance, may collect the amount paid in advance, which may include premiums paid for in excess of the six months as outlined in Article 12, Section 44, and Article 13, Sections 20 and 23.

MILO A. BRIGGS,
Local 381

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 19

LAW

WHEREAS, The By-laws of many locals provide that, although dues are payable at the beginning of a quarter, members are not required to pay dues until the end of said quarter, and

WHEREAS, Under such circumstances, a member is in good standing until the end of a quarter, and

WHEREAS, This makes for ambiguity as related to the depositing of a transfer under AFM By-laws (Article 14, Section 2, line 3, viz: "upon presentation of his paid up card") as to whether being in "good standing" means having a paid up card, now therefore,

BE IT RESOLVED, That Article 14, Section 2, beginning with line 3, be amended to read: "and upon presentation of a membership card or receipt showing payment of the current quarterly dues to the local in which he holds membership". (Balance to remain unchanged.)

ALBERT F. ARNOLD,
PAUL ROSEN,

Local 6

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 20

WHEREAS, Resolution No. 1 adopted at the 70th Annual Convention of the A. F. of M., held in Miami Beach, Fla., which is now Article 28, Section 4, requires that delegates or locals desiring to introduce a resolution for consideration by the Convention must forward same in writing and in duplicate to the International Secretary-Treasurer not later than May 1st of the Convention year and said resolutions shall be printed in the "International Musician" prior to the Convention, and

WHEREAS, This procedure enables each local union to discuss resolutions at its membership meeting prior to the Convention, and

WHEREAS, This procedure affords the general membership of each local union its views to their elected delegates regarding resolutions, and

WHEREAS, This most democratic procedure allows each member of the Federation a voice in the legislative policies of his union on a national level, and

WHEREAS, Article 29 (Nominations and Elections) of the Federation By-laws does not contain any provisions affording this same democratic principle to the membership at large in electing the officers of the Federation, therefore,

BE IT RESOLVED, That a candidate seeking election to any international office must forward to the International Secretary-Treasurer not later than May 1st of the Convention year a statement certifying his or her intention of seeking election for the particular office. Accompanying this statement must be statements from two duly elected delegates to the Convention certifying that they will place and second the candidate's name in nomination, and

BE IT FURTHER RESOLVED, that the International Secretary-Treasurer shall cause to have published in the "International Musician", prior to the Convention, the names of all candidates seeking election.

FRANK J. KREISEL,
CHESTER NESLEY, JR.,
Local 373

LOUIS MELIA,

Local 204

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 21

LAW

WHEREAS, Article 3, Section 2 states that application for membership in any local of the Federation must be made in the jurisdiction in which the applicant resides, and

WHEREAS, There has been confusion and varying interpretations as to the intent of this law, therefore,

BE IT RESOLVED, That the law be changed to read: Application for initial membership must be made in the jurisdiction in which the applicant resides. No local shall consider an application unless the same is made on the official application blanks prescribed by the Federation. Failure to comply therewith shall render the local liable to a penalty at the discretion of the International Executive Board.

VICTOR J. MARRANDINO,
Local 661-708

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 22

LAW

WHEREAS, Article 3, Section 17, has been misinterpreted and abused by some locals, and

WHEREAS, This misinterpretation and abuse has been used to circumvent Article 14, therefore,

BE IT RESOLVED, that Article 3, Section 17 be changed to read: A

local may confer full membership on a member of another local even if he resides in such other local's jurisdiction, providing that granting of such membership is not detrimental to the welfare of its own members. Such membership must be approved by the local's Executive Board and ratified by the membership at a General Meeting. Such application for membership must be forwarded to the Federation, along with reasons for acceptance for the approval of the International Executive Board.

VICTOR J. MARRANDINO,
Local 661-708

The report of the Committee is unfavorable.

Discussed by Executive Officer Tomei, Secretary-Treasurer Ballard and Delegate Nauman, Jr., Local 2.

The Convention adopts the report of the Committee.

RESOLUTION No. 23

LAW

WHEREAS, Certain locals have granted full membership to members who reside in the jurisdiction of other locals, circumventing Article 14, and

WHEREAS, Article 3, Sections 2 and 17, have been widely misinterpreted by locals, thus causing circumvention of Article 14, and

WHEREAS, Article 14 should take precedence over any other law when a member from another jurisdiction intends to join another local, therefore,

BE IT RESOLVED, That a Section 2b be added to Article 3: That any member who has been a member of the Federation for at least six months and wishes to apply for membership in any local outside of the jurisdiction in which he resides must comply with Article 14.

VICTOR J. MARRANDINO,
Local 661-708

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 24

LAW

WHEREAS, Article 17, Section 36 states that: Traveling musicians performing on one or more consecutive three nights or more engagements for a period exceeding twelve months, are required to join the local in whose jurisdiction the engagements are taking place, and

WHEREAS, Compelling a member to join a local in many instances creates a financial hardship, and in many cases he or she may find it difficult to pay the local initiation fee, and

WHEREAS, when such members are forced to become a member he no longer must receive the 10% traveling differential, in effect, is required to take a reduction in salary, and

WHEREAS, This enables him to be in competition with local members on the same competitive basis, therefore,

BE IT RESOLVED, That Section 36 be deleted from Article 17.

VICTOR J. MARRANDINO,
Local 661-708

The report of the Committee is unfavorable.

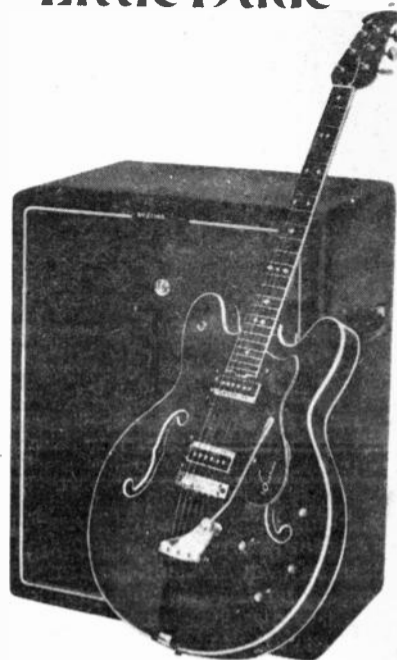
The Convention adopts the report of the Committee.

RESOLUTION No. 33

LAW

WHEREAS, Article 22, Section 1

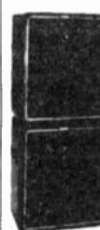
The "Little Dude"



100 WATT MINI-MODULE

Here's new amp versatility! Ovation's 100 watt "Little Dude" will handle most jobs, turns out the sound of amps twice its size. Glass-shattering trebles. Funky basses. And you can stack units for 200, 400, even 1,000 watts if you wish. "Little Dude" is just 26" x 22" x 14", has preamp, power amp, 15" speaker and mid-range horn. Plus bass boost, top boost, reverb and reverb foot switch. List price is just \$550 (bass with no horn \$465). Slave units (100 watt power

amp but no pre-amp) at \$390. Where else can you get so much for your money? Hear a "Little Dude" at your Ovation dealer's. Mail the coupon today.



Ovation AMPLIFIERS

Ovation Instruments
Division of KAMAN Corporation
New Hartford, Connecticut 06057

Mail me more information about your powerful "Little Dude," with the name and address of my Ovation dealer.

Name _____
Address _____
City _____ State _____ Zip _____

Wm. S. Haynes Co.

MAKERS OF
BOehm FLUTES AND PICCOLOS



12 Piedmont Street
Boston, Mass. 02116

617 - 482-7457



LEARN PIANO TUNING

Action Regulating, Repairing, Voicing—New Electronic Methods
Home Study or Lessons by Appointment—Approved by Leading Piano Makers
PIANO TECHNICIANS ALWAYS IN DEMAND—A NATURAL FOR MUSICIANS
FREE INFORMATION

DON CARPER SCHOOL OF PIANO TUNING
formerly California Technical Trade Schools
910 STRAND, HERMOSA BEACH, CALIF. 90254

our organization has been written during the past year. The acts, decisions rendered and the management of our Federation as recorded in the President's Report gives a complete account of the tremendous number of worthy accomplishments by our President, Herman D. Kenin.

His able leadership has guided us well. It is within a highly complex society—a changing economy—and host of labor laws that we must operate today. Vigorous guidance and direction have been needed and we have received it in the highest tradition from President Kenin.

We need only review the activities of the President's office the past year to recognize the broad and vast scope of problems incumbent on his office.

Important were the negotiations with the major TV networks, single and spot announcements, the recording, theatrical and television film industry which resulted successfully in improved wages and working conditions.

In the area of youth education, we commend President Kenin's active participation with the Congress of Strings which is still moving to greater heights with this year's Congress being one of the finest in history of this project.

Your Committee is pleased to see the continuing efforts on behalf of TEMPO under the able leadership of Presidential Assistant, Ernie Lewis. We are happy to report that more locals have realized the dire importance of TEMPO and that individual members are responding everywhere with more TEMPO dollars.

Your Committee cannot fail to observe the excellent cooperation and assistance the President is receiving from his staff, the International Executive Board, our legal counsel, our new director of public relations and last, though far from least, the locals and membership of this great Federation.

We, as a committee, must also compliment President Kenin's office for the part he played in for the first time having representatives of the Music Performance Trust Funds present during this convention for consultation with delegates. We heartily recommend that this practice be continued.

In closing, we of the Committee, are pleased with the manner in which he has discharged his responsibilities as President. In the coming months ahead, more formidable challenges will be before us as so well demonstrated by the words of Congressman Giaimo during the convention.

We are confident that President Kenin and his staff will again represent us well and to the best interests of the officers and members of this Federation.

Respectfully submitted,
PRESIDENT'S REPORT
COMMITTEE

Perry Gray (Chairman), 92; Louis C. Nauman, Jr., 2; Darwin H. Allen, 37; Miss Rubye L. Younge, 60-471; Lawrence Stan Kennedy, 62; F. W. Bavoux, 74; C. W. Ramage, 76; Thurman Frock, 90; Jerry Hawkins, 116; Lee F. Logan, 167; James Cordeiro, 214; Roland W. Evans, 263; Ray McAuley, 276; Francis R. Fain, 285; S. R. Jordan, 342; Jerry Lyons, 389; Julian McCaffery, 451; T. A. Garrett, Jr., 502; Michael A. Catanzarito, 624; Frank LiVolsi, 626; Joseph S. DeSimone, 630; Ernest Hoffman, 771; Henry H. Joseph, 809.

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

The Committee on TEMPO reports through Chairman Hoffman:

TO THE OFFICERS AND DELEGATES OF THE 72ND ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF MUSICIANS ASSEMBLED AT LAS VEGAS, NEVADA

TEMPO CLUB contributions double over any other year.

More professional musicians becoming aware of what TEMPO has achieved—what it is doing—and the determined part it will play in the future welfare of their employment.

These are the bright notes and accomplishments on what has happened since our last convention.

This complex and ever-changing field of promoting more employment as well as friends for live music must continue to be complemented by telling our story on Capitol Hill.

It involves the serious business of politics.

There are many ways in which the word politics can be used. It can be considered a broad concept of government or it could be called a process—a process which groups, such as ours—called TEMPO—organizes and helps to register on a non-partisan basis our wills in Washington.

By conducting systematic educational campaigns and helping our friends who help us, we have been successful in unfolding many employment avenues in the past 7 years.

OUR JOB IS NOT DONE.

Every unit of government is subject to constant request and entreaty from the very widest of special interest groups.

It is within this reality of politics that we must operate.

In addition in this era of government searching out additional means of more revenue, the arts are extremely vulnerable to being heavily burdened with taxation including the possible return of our old nemesis—THE CARARET TAX.

We must be vigilant—we must be extremely sensitive to what is happening in Washington and thanks to TEMPO we have the vehicle to accomplish this.

While the TEMPO Committee is gratified with the results of what has been contributed to TEMPO in the past year, we have yet to reach our true potential.

We urge you to again revitalize your efforts at home—appoint local TEMPO CLUB Chairmen—and seek every way to make TEMPO even more of a success.

We must shed more light on the problems and uncertainties that will always be facing our profession.

In closing the TEMPO Committee wishes to thank those delegates who so generously contributed close to \$2,000 at this convention to further aid our efforts to create more jobs.

Respectfully submitted,
TEMPO COMMITTEE

Ernie Hoffman (Chairman), 771; Merle M. Alvey, 5; Daniel A. Garmon, 10-208; Frank Giordano, 12; Darwin Allen, 37; Dale Brown, 47; Red Woodward, 72; Harley Reckord, 105; C. L. Sneed, 148-462; James E. Adams, 274; Dominick R. Eucci, 291; Ralph D. Franchi, 314; Donald J. Patnaude, 343; William Elmore, 350; Pat Sciarappa, 399; Joseph W. Cooke, 432; Julian McCaffrey, 451; Harlan S. Erickson, 567; Al Seitz, 650; Al Knopf, 802.

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

Chairman Hoffman thanks the members of his Committee.

The Committee on Law continues its report:

The following three resolutions: Nos. 25, 26 and 27 are considered together since the subject matter is similar.

RESOLUTION No. 25
LAW

WHEREAS, Article 22, Section 15 states that a copy of all contracts and

Fight them all

Heart Attack
Stroke
High Blood Pressure
Rheumatic Fever

Give Heart Fund



trade agreements between a local and a symphony society shall be filed by said local with the office of the President of the Federation, and

WHEREAS, Federation members sign individual contracts after local contract and/or trade agreement has been negotiated, ratified and signed, and

WHEREAS, Several instances have been uncovered wherein clauses have been inserted in said individual contracts which were found to be in violation of the A. F. of M. By-laws governing same, therefore,

BE IT RESOLVED, That the first sentence of Section 15, Article 22 be amended to include as an addendum the following:

And that all individual contracts or agreements between members of the Federation (excluding symphony conductors) and symphony management be filed with the local in whose jurisdiction said symphony is established or located.

Rest of section to remain the same.
ANASTASIA M. HOGAN,
JAMES W. HOGAN,
Local 78

RESOLUTION No. 26
LAW

WHEREAS, Article 22 of the A. F. of M. By-laws do not specifically state that members imported from other locals to perform under contract with a symphony orchestra are also required to pay quarterly dues to that local wherein said symphony is located, therefore,

BE IT RESOLVED, That the first sentence of Section 11, Article 22 be amended to read as follows:

A member of a local accepting an engagement under contract or agree-

ment with a symphony orchestra in another local is prohibited from playing other single or steady engagements without the permission of the Board of Directors of said local, and upon presentation of his paid-up card from the local wherein he holds full membership, and upon payment of that local's current quarter dues for each quarter he performs in, shall be issued a certificate bearing the words (IMPORTEE — FOR SYMPHONY ENGAGEMENTS ONLY).

Rest of section to remain the same.

JAMES W. HOGAN,
ANASTASIA M. HOGAN,
Local 78

RESOLUTION No. 27

WHEREAS, Symphony members belonging to one local at a time have been known to resign from said local on accepting engagement to play for a season or seasons with a symphony orchestra and on arrival in said local's jurisdiction apply for membership in that local, and

WHEREAS, They are then entitled to all the work opportunities as a member of that local, and

WHEREAS, This could create an economic problem for the members of said local, therefore,

BE IT RESOLVED, That Article 3, Section 18 apply and be made part of Article 22 governing Symphony Orchestras.

JAMES W. HOGAN,
ANASTASIA M. HOGAN,
Local 78

The introducers of the above three resolutions request permission to withdraw the resolutions.

The request is granted.
(Continued in the September issue)



This Dixieland band from Local 768, Bangor, Maine, blows Dixie with a Yankee accent and performs at various functions in that jurisdiction. Left to right: George Cormier, bass; Hall Burrill, drums; Steve Gould, trombone and leader; Rick Richards, piano; Stan Ivers, trumpet; and Mose Lord, sax and clarinet.



The Southern Conference of Locals Past Presidents greet newly elected President, Ken Foeller (extreme right), of Local 72, Fort Worth, Texas. Left to right: George Cooper, Local 257, Nashville, Tennessee; Sam Jack Kaufman, Local 161-710, Washington, D. C.; Jack Russell, Local 147, Dallas, Texas; C. L. Sneed, Local 148-462, Atlanta, Georgia; William J. Harris, Local 147; and International Vice President Emeritus, David Winstein, Local 174, New Orleans, Louisiana, and International Executive Board member; W. B. (Tubby) Young, Local 94, Tulsa, Oklahoma; and Mr. Foeller.

Over Federation Field

(Continued from page ten)

Maureen Englin, a member of Local 67, Davenport, Iowa, was presented an award for feature and article writing at the June 4 dinner meeting of the Quad-City Writers Club held at Ben's Gourmet House, Rock Island, Illinois. Miss Englin is also a freelance photographer and has sold photographs about vaudeville, picture house presentation shows and personality profiles of famous celebrities to newspapers and monthly publications throughout the United States and Canada.

Miss Englin herself was for twenty-six years a headliner in vaudeville on the Keith (RKO) and Pantages circuit with a singing single act. She also appeared at the Palladium Theatre in London and on a variety show on BBC. Presently she is playing organ or piano for special events and teaches one day a week at Bowlby's Music House.

Due recognition should be accorded Al Jacobs, a member of Local 295, Pocatello, Idaho, who recently promoted a gala variety show titled "You've Gotta Have Heart" at Frazier Hall on the Idaho State University campus. The presentation, which took many hours of planning and preparing, featured a number of soloists and ensembles from the area. The proceeds from the show benefited the Pocatello Chapter of Idaho Heart Association and Local 295's scholarship fund.



Local 444's (Jacksonville, Florida) annual party held at the local's headquarters on May 18 honored gold card members. Left to right: Ab Spencer, Gene Bedard, Maggie Hill Morris, Rollo Robinson, Ruth Cornely, George Boutwell, Raymond Gage, Clyde Gardner, Tom Teate and Joe Vernie.



Newly elected Board of Directors of Local 586, Phoenix, Arizona. Seated, left to right: Treasurer B. C. (Doc) Garrison, Vice President Charles C. Craig, President G. Cleve Hamby, Secretary W. Cecil Armstrong, Sergeant-at-Arms Nolan Kinnaman. Standing, left to right: Trustees Frank A. Pratt, Francis S. (Porky) Hall, LeRoy E. (Lee) Baxter, William E. Bernardoni, Hal C. Sunday, Norman E. Magnan. President Hamby, Secretary Armstrong and Treasurer Garrison were the only incumbents re-elected.

Unfair List of the American Federation of Musicians

The complete Unfair List is run in the INTERNATIONAL MUSICIAN every three months. Additions and deletions thereto are printed monthly in the Official Business section.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MORILE, Local 407, 613
McDaniel, Luke

ALASKA

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

ARIZONA

TUCSON, Local 771
Frank Kalil Television
Show

CALIFORNIA

ARCATEA, Local 333
Benham, Grady
Kee, The
BAKERSFIELD, Local 263
Allenthorp, Carl and/or
The Starlite Ballroom
and/or The Holly-Dor
Ballroom
Radio Station K.A.F.Y. and
Mike Thomas

BELFLOWER, Local 353
Holiday, Jim

BEVERLY HILLS, Local 47
White, William B.

CAMARILLI, Local 581
Hitching Post

CAPITOLA, Local 316
Edgewater Club, 203
Esplanade

CLAYTON, Local 424
Sli's Club

CONCORD, Local 424
Sli's Club

EL CAJON, Local 325
Valley Inn, The

ENCINO, Local 47
Storm, Tempest

EUREKA, Local 333
Giant Lounge and Bill
Wheeler

GARDEN GROVE, Local 353
Alumni Club, The

HOLLYWOOD, Local 47
Berwin, Gary

GLADMAN, Bruce
Norris, Jorge
Vencio, Pete

IONE, Local 12
Watta, Don, Orchestra

JACKSON, Local 12
Watta, Don, Orchestra

LAKE COUNTY, Local 392
Blue Lake Lodge

LAKEWOOD, Local 353
Lakewood, The

Squire's Inn

LONG BEACH, Local 353
Harnes, Mitchell R.

Brown, Neal

Caffe Antigua, and Miss
Bell

Cinderella Ballroom, John
A. Burley and Jack J.

Merrick, Proprietors
Cowboy's Party House

Hollywood on the Pike, and
James G. Way

Mathis, Jess W.
Reynolds, Jack

Talbene, Sam

36-36 Club, and
Carl Juhl

Workman, Dale C.

LOS ANGELES, Local 47
Johnson, J. C.

NAPA, Local 541
Berryessa Bowl, A. R. Bis-

sett, Bill Quarry and
Richard Romanelli

Cameron, Jack

NEWPORT BEACH, Local 7
Bayside Inn and/or

Anthony Capps

NORTH LONG BEACH,
Local 353

Beau Tie, and Dale Hall

NORTH RICHMOND,
Local 424

Savoy Club

OAKLAND, Local 6
Fraternal Order of Eagles

No. 7 Hall, The

OCEANSIDE, Local 325
Town House

OJAL, Local 581
Firebird

Ojal Club

OXNARD, Local 581
Casa Tropical

Crow's Nest

Red Garter

Rudder Room

TC Au Go Go

PITTSBURG, Local 424
Lincoln Lounge

PORT HUENEME,
Local 581

Jerry's Place

RICHMOND, Local 424
New 400 Club Office,

The Santa Fe Club

SAN CLEMENTE, Local 7
Omar's and/or Tom Broadbent

SAN DIEGO, Local 325
Bar of Music and Dion

Rich

Enlisted Men's Club

SAN FRANCISCO, Local 6
Camelot Club

Ceballos, Manuel

Freltas, Carl (a/k/a Anthony
Carle)

SAN JOSE, Local 153
Chava Flores Orchestra

SAN PABLO, Local 424
Mickey's 15 Club

SAN LUIS OBISPO,
Local 305

Seaton, Don

SANTA BARBARA,
Local 308

Collins, Larry

Ruffino, Val

SANTA PAULA, Local 581
Buck & Sunny's

Glen Tavern

SEBASTOPOL, Local 292
Sebastopol Optimists Club,

and R. Richard Grant

SIMI, Local 581
Simi Bowl

SUNNYVALE, Local 153
Gambino Enterprises

(Gigi's)

THOUSAND OAKS, Local 581
Conejo Lodge and

Ken Christman

VALLEJO, Local 367
Navy City Elks Club

IBPOEW

VENTURA, Local 581
Aristocrat, The

Eagles Hall

Jack's Round-Up and
Jack Powers

Moore Hall

Merrill Shapiro

O'Fice, The

WALNUT CREEK, Local 424
Emmett's Pizza Palace

COLORADO

ASPEN, Local 28
Abbey Celler and Thomas

Fleck

Crystal Palace, The, and
Mead Metcalf

Little Bavaria and
Albert Floman

COLORADO SPRINGS,
Local 154

Dublin House (Collette
Divine, Mng.)

DENVER, Local 20
Good American Organiza-

tion, The

Gregory, Ray, Theatrical
Agency

Latin Village, The

Sanchez, Pacho

CONNECTICUT

DANBURY, Local 87
Danbury Fair, and

John W. Leahy

EAST LYME, Local 285
Ferry Tavern and Joseph

Viviano

MYSTIC, Local 285
B. F. Hoxie Fire Co., the

NAUGATUCK, Local 445
Zembruski, Victor—Polish

Polka Band

NEW HAVEN,
Local 434-486

Silver, Norman

Theatrical Agency

OLD LYME, Local 285
100 Acres Restaurant

POQUONOCK BRIDGE, Local
285

Sully's Restaurant and
Mr. Sullivan

SOUND VIEW, Local 285
Doyle's Restaurant and

Raymond J. White

FLORIDA

FORT LAUDERDALE,
Local 655

Aloha Club

JACKSONVILLE, Local 80
Atlantic Coast Productions

and Don Dana

MIAMI, Local 655
Heller, Joseph

ORLANDO, Local 389
Larson, Deliaire and Della

TAMPA, Local 721
W.F.L.A.—TV Station

HAWAII

HONOLULU, Local 677
49th State Recording Co.

IDAH

NAMPA, Local 423
Globe Tavern and

Harold Brown

POCATELLO, Local 295
Adams, Wayne

Kalavis, Bill and RDK Club

TWIN FALLS, Local 474
Radio Rendezvous

ILLINOIS

ATLANTA, Local 268
Bob & Hazel's Fiesta

Lounge and Robert Boas

CAIRO, Local 290
Paradise Club, The, and

Buddy Harris

Turf Club, The, and Ed
McKee

CALUMET CITY, Local 203
Acres, The, and

Frank Zela

Whitey's, Jim Lentini and
Dom LaFave

CAIRN, Local 410
Eagles Lodge

MOOSE LODGE

CHICAGO, Local 10-208
Allen, Ricky

Ambassador Hall

Anthony's Banquet Rooms

Atomic Hall and

Catering Service

Austin Caterers

Cardinal House

Catering by Heck

Citywide Catering Hall

Columbia Hall

Cypress Hall

Dimitris Restaurant

Diplomat

Ed's Cozee Inn

Faith-Hope-Charity Talent

Productions, Inc., and
Stan Paul

Hagerty Catering Company

Hagerty's Restaurant

Harper, Lucius C., Jr.

Johnny Hynzy's Catering

Hall and Lounge

Johnny Krok's Cardinal

House

Kryl, Bohumir, and his

Symphony Orchestra

New Walnut Room

Polonia Grove Catering

Hall and Lounge

Slowik Hall

Station WEFM

Universal Association of
Artists and Musicians,

Inc., and J. Delano
Ranks

Zenith Radio Corporation

CHICAGO HEIGHTS, Local 386
Craftsman's Hall, Allen

Marshall and Robbie Neil

FOREST PARK, Local 10-208
Chex Parre

NORRIDGE, Local 10-208
Restaurant, Inc.

OAK PARK, Local 10-208
Banqueters

OLMSTEAD, Local 200
Club 37, and Lester

Pearman

PALOS PARK, Local 10-208
Walnut Hills Country Club

PEORIA, Local 26
Belmont Lounge (a/k/a

Collins's Corner and
Elks Club)

Elks Club

Neal's Lounge and Neal
Monroe

Palace Theatre

Radio Station WPEO, and
J. W. O'Connor,

Manager

Silverleaf Pavilion

ROSEMONT, Local 10-208
Heuer's Tavern and

Restaurant

SCHELLER, Local 465
Andy's Place, and Andy

Kryger

STAGER, Local 386
Reno, Sam, and Reno's

Tavern and Tap

WALNUT, Local 389
Stivers, Neil, Jr.

WAYNE CITY, Local 463
Wayne City American

Legion

INDIANA

ANGOLA, Local 58
Redwood Inn Lounge

Silver Springs Lodge and
Eibel Henning

CEDAR LAKE, Local 203
Bud Myers Tap

EVANSVILLE, Local 35
Elliott, George

FORT WAYNE, Local 58
Big Wheel—Caboose

and Ed Kane

Condon, Frederick

Covington Downs Dance
Hall and Paul Raber

Fourth Shadow

Kubla's State Lize

Montgomery, Charles Smoky

Starkes Tarzian Television

Station WITA and Bill
Thomas

GARY, Local 203
George Barton d/b/a

Dante's Lounge

Lee, Laurie

Neptune Lounge, The
and Mike Witteki

HAMMOND, Local 203
Gen. John Pershing Post

No. 428

HOBART, Local 203
Jimmy's Hobart Tap

HUNTINGTON, Local 58
Moore Lodge

INDIANAPOLIS, Local 3
Burkett's Restaurant and

Lounge and Charles
Burkett

KENDALLVILLE, Local 58
Glen Valley Country Club

MISHAWAKA, Local 278
Club Normandy

MUNCIE, Local 245
Mikesell, Gerald

NEW CHICAGO, Local 203
Green Mill Tavern

PLYMOUTH, Local 278
Holiday Inn

SOUTH BEND, Local 278
Chain O'Lakes Conversation

Club

(Club Lido, and Claude F.
Mendell)

PINA Group 83 (Polish
National Alliance)

St. Joe Valley Boat Club,
and Bob Zaff, Manager

St. Joseph County 4-11
Association

Village Inn Pizza Parlor

TERRE HAUTE, Local 25
Red Barn, The, and Mr.

Dragon

VALPARAISO, Local 732
Club Royale Restaurant &

Lounge

(Club Tavern)

Lake Eliza Resort

IOWA

BURLINGTON, Local 648
Old Town Hall, The, and

Kenneth Anderson

B Square Circle Modern

Square Dance Club, The

COUNCIL BLUFFS, Local 70
Chanticleer Players

Filbert, Norman, Jr.

Town Crier Agency

DES MOINES, Local 75
Aloff, Shirley

Berns, Sheri

Jaffe, Shirley

KANSAS

CUBA, Local 207
American Legion

HUNTER, Local 207
American Legion

KANOPOLIS, Local 207
Kanopolis American Legion

KANSAS CITY, Locals 34
and 627

El Charro Club and

Lupe Quintana

Hideaway Club and Anita
Douglas

OLATHE, Locals 34, 627
Loft, The, and

Robert D. Werner

OVERLAND PARK, Locals
34, 627

Better Spot and N. A.
Parker

PAOLA, Locals 34, 627

Hagemeyer, Elmer

Ma Mart Ballroom and

Dan and Katy Wilson

TOPEKA, Locals 36, 665
Downs, Red, Orchestra

Vineyard Dance Pavilion

KENTUCKY

BOWLING GREEN, Local
257

Jackman, Joe L.

Wade, Golden G.

LOUISVILLE, Local 11-637
Producing Managers Guild,

Inc., and Stafford Beadle,

James McKenzie and
Ralph Roseman

Woodhaven Country Club

NEWPORT, Locals 1 & 814
Stardust Room of the

OFFICIAL BUSINESS

(Continued from page thirteen)

ILLINOIS
Chicago—Local 10-208:
Velvet Lounge, The and William
Hamilton—\$1,600.00.
Lucas, George—\$5,500.00.

IOWA
Prairieburg—Local 137:
Prairie Moon Ballroom and Leo
Baum—\$112.50.

MICHIGAN
Flint—Local 542:
Gaylord, Mike J.—\$87.50.
Solomon, John—\$87.50.

NEBRASKA
Kearney—Local 777:
Ragan, William C.—\$600.00.

NEVADA
Las Vegas—Local 369:
London, David—\$315.86.

NEW JERSEY
Elizabeth—Local 151:
Sutter's Golden Nugget and John
P. Sutter—\$4,607.70.

NEW YORK
New York—Local 802:
Elephant 5, Michael Conti and
Thomas Kay Kondos—\$3,877.02.
Troy—Local 13:
Riviera, The and Jimmy DeBon-
nis—\$2,161.97.

OHIO
Ashland—Local 159:
Heath, Richard—\$250.00.
Cleveland—Local 4:
Heat Wave, The and Irving
Sacks—\$2,750.00.
Dayton—Local 101 and 473:
Zinners Carpet Company —
\$130.00.

PENNSYLVANIA
Nazareth—Local 411:
Newburg Inn and Dolores and
Frank Nemeth—\$195.00.
Philadelphia—Local 274:
Club Gigi and Mrs. Garlick —
\$90.00.
Pittsburgh—Local 60-471:
Bloomfield Athletic Club and
Anthony Gesuale—\$1,183.00.
West Hazelton—Local 139:
Gabe Garland Agency—\$700.00.

SOUTH DAKOTA
Mobridge—Local 693:
Silver Dollar Lounge and Jerry
Peterson—\$1,130.00.

CANADA
Toronto, Ontario—Local 149:
Halles Athletic Club and J.
Manolides—\$172.00.
Woodbridge, Ontario—Local 149:
Pine Valley Ranch, The and
Peter O'Hara—\$5,000.00.

WILLIAM S. ORWIG
Studio City, California
is on the
NATIONAL DEFAULTERS
LIST

REMOVED FROM NATIONAL DEFAULTERS LIST

CALIFORNIA
Costa Mesa:
Davidson, Mark.

COLORADO
Aspen:
Rapp, Phil.
Westminster:
Jerome, Julie.

GEORGIA
Atlanta:
Atlanta Municipal Theatre and
Christopher B. Manos.

ILLINOIS
Bloomington:
Cecil's Place and W. C. White-
house.
Chicago:
Barnaby's and Phil Rapp.

MASSACHUSETTS
Boston:
Theatre Enterprises, Inc., and
Frank Connelly.
South Yarmouth:
Gateway Isles Marina, Inc., Ray
Bernardo and Charles Francis.

NEBRASKA
Lincoln:
Esquire Club, The and Jim
Francke.

NEW YORK
Loch Sheldrake:
Karmel Hotel, The, Jules and
Ben Jacobs and Perry Katz.
Scarsdale:
Piedmont Inn and Val Pasquale.

OHIO
Copley:
Bowlarama-Velvet Rail.

PLACED ON NATIONAL UNFAIR LIST

CALIFORNIA
New Port Beach—Local 7:
Bayside Inn, The and Anthony
Cappas.
San Clemente—Local 7:
Omar's and Tom Broadbent.

LOUISIANA
Lafayette—Local 538:
Stump Gallery and Eddie J. Ar-
ceneaux.
Lake Charles—Local 538:
Art Gallery, The

TEXAS
Austin—Local 433:
Big Gil's and Gil Stromquist.
Hilltop, The and Don Vickers.
Skyline, The and Warren and
Margaret Stock.

CANADA
Fort Frances, Ontario—Local 156:
Prince Albert Hotel.

GLOBE ARTISTS, INC.
New York, New York
and
SID HOWARD
are on
NATIONAL UNFAIR LIST

REMOVED FROM NATIONAL UNFAIR LIST

CALIFORNIA
Huntington Beach:
Sam's Seafood and Richard Kat-
saris.
Treasure Chest and Frank Kes-
sler.
San Francisco:
Theatrical Corporation of Amer-
ica and George Stanton.

NEW JERSEY
Atlantic City:
Friendship House, Inc.

OHIO
Springfield:
Masonic Temple.

PENNSYLVANIA
Glenolden:
Grobes, Carolyn E.
Grobes, Katherine M.

TENNESSEE
Lookout Mountain:
Radio Station WFLI.

WEST VIRGINIA
Bedington:
Isaac Walton Club.

CANADA
Toronto, Ontario:
K.M.A. Caterers, Ltd.

Is there intelligent life on earth?

Is there a part of the world
where a whole generation has
grown up safe from armed ag-
gression—where people are free
to build the life they want?

Yes. In the part of the world pro-
tected by NATO. Support NATO
—and build on it.

If NATO wasn't here,
maybe we wouldn't
be here either

For information write The Atlantic
Council, 1616 H St. N. W., Wash-
ington, D. C. 20006.

Unfair List

(Continued from the preceding page)

Hubba-Hubba Night Club
HOLGATE, Local 320
Swiss Gardens, George K.
Bronson
HURON, Local 573
Knotty Pine Bar
LORAIN, Local 146
D'Agnes Lounge and
Restaurant
Highland Grill and Henry
Oliver
Journey Bar, The (Hill-
billy Bar), and Joseph
S. Dowale
Sghara Lounge, and Michael
Koury
MARISSVILLE, Local 103
Carroll, Gene
MILAN, Local 573
Wonder Bar, The
OREGON, Locals 15 & 286
El Rancho Ballroom and
George K. Seferian
PARKVIEW, Local 172
Overhiner, Virgil
PORT CLINTON, Local 573
Fraternal Order of Eagles
Club
SANDUSKY, Local 573
Brown Derby Restaurant
Ramada Inn
SPRINGFIELD, Local 160
Holiday Inn
Moose Lodge
Navy Club Ship No. 13
STUBENVILLE, Local 223
Boulevard Cafe, The
Sportsmen's Club and
Henrietta Simmons
TOLEDO, Locals 15 & 286
Bamboo Club and George
Morris
VAN WERT, Local 320
Terrace Gardens, Jack
and Robert Ruhlman
WARREN, Local 118
Coleman's Inn
Hide-A-Way Lounge
Rudin, Tony and
The Sunset Rhythm Boy
Sunset Inn
Waldorf, The
XENIA, Local 160
Ohio Junior Miss Inc., and
Ohio Junior Miss Pageant
WELLSVILLE, Local 172
Pop's Tavern and
Cadiz Betz
Crystal Lounge a/k/a Ninth
Street Grill and Peter and
Ralph Amato
WEST MASSILLON, Local 111
The Towne House and
Guy Gennett
WINTERSVILLE, Local 223
Woodrue Park and
Woodrue Corporation

OKLAHOMA

LAWTON, Local 688
Devon Gables Club,
Johnny Flynn and
Bobby Manisel
Love Bug Club, Belle
Wayne Cargill and
Curtis Wayne Cargill
Mary Smith

OREGON

EUGENE, Local 689
Blumbo's Supper Club and
Merle Short
ROSEBURG, Local 539
Bamboo House and Arthur
Joelson

SALEM, Local 315
Chateau Club and Harley
R. McKibben

PENNSYLVANIA

ANNVILLE, Local 750
Washington Band
RADEN, Local 82
Baden American Legion Post
No. 641
BEAVER FALLS, Local 82
Fraternal Order of Eagles
CHAMBERSBURG, Local 770
Chambersburg Community
Theatre and Mrs. Peter
(Patricia) Gross
CLAIRTON, Local 60-471
Schmidt Hotel or Egyptian
Room, Mr. Kilgore and
Mrs. Waters
DANVILLE, Local 605
Palace Cafe
ERIE, Local 17
Haener Orchestra
GREENSBURG, Local 339
Beatty Inn Hotel, and
Stephen Zankshie, Bernard
Noel and George Sabota
Somers, Robert E.
Sprock, George
HANOVER, Local 49
Fraternal Order of Eagles
No. 1406
KITTANNING, Local 603
Blanket Hill Inn and
Lawrence Blair
LARGE, Local 60-471
Ross the Caterer, and Sam
Ross, Proprietor
LEHIGHTON, Local 659
Zimmerman, Wm., Prop.
LEWISBURG, Local 605
Theta Chi Fraternity,
Bucknell University
LOCK HAVEN, Local 761
American Folk Musicians
Association, Bud Moore
and P. A. Stover
MEADVILLE, Local 344
Vernon Central Hose Co.
Vernon Volunteer Fire Co.
Mainliner Bar, The
MIDDLEBURG, Local 605
Middleburg VFW
MILTON, Local 605
40 and 8 Club
MONACA, Local 82
Monaca American Legion
Post No. 580
Polish National Alliance
Group 841
MORTON, Local 484
Morton Republican Club
MOUNTAIN HOME,
Local 577
Counstanzo, Vince, Orchestra
NEW ALEXANDRIA, Local 339
Oasis, The, and Helen
Wasco and Samuel
Buscaglio
NEW KENSINGTON, Local 630
American Folk Musicians
Association
ORLAND, Local 341
Sandy Run Golf Club
PHILADELPHIA, Locals 77, 274
Allen, James, Orchestra
Dartmouth Record Company
and Mort Robbins
Tree Theatre
PITTSBURGH, Local 60-471
Club 22
READING, Local 135
Baer, Stephen S.,
Orchestra
Grill Fire Company
Hullabaloo Teen-Age Dance
Club

ROBINSON, INDIANA
COUNTY, Local 41
Fork's Tavern
SHAMOKIN, Local 456
Maine Fire Company
Uniontown Fire Co.
SHAMOKIN DAM, Local 605
Teddy's Landing
SPANGLER, Local 41
American Legion
STONBURY, Local 605
Sunbury YMCA
Sunbury VFW
TYRONE, Local 660
Blazing Arrow Hook and
Ladder Fire Co., The
(The Hookies)
WASHINGTON, Local 277
Sutton, Danny
WISCONSINO, Local 401
Harmon's, George Cafe
YORK, Local 472
14 Karat Room, Gene
Spangler, Proprietor

RHODE ISLAND

LINCOLN, Local 198
C. & G. Inc. (Tom Con-
ners and John Grundy)
Johnny Shadow Lounge
NORTH SMITHFIELD,
Local 262
Smith, Kerry
TIVERTON, Local 216
Hilly's Cafe (The Cross-
roads), and Joseph
Pereira
WOONSOCKET, Local 262
Jacob, Valmore

TENNESSEE

KNOXVILLE, Local 548
Concept 90 and John
Pirkle
MEMPHIS, Local 71
Bond, Eddie, and His
Millionaire Music Corp.
and Doug Stone

TEXAS

AUSTIN, Local 433
Big Gil's and Gil Stromquist
Hilltop, The and Don
Vickers
Skyline, The and Warren
and Margaret Stock
CORPUS CHRISTI, Local 644
Brown, Bobby, and his Band
Frontier Club, The
La Terraza Club, and
Florence Gonzales
Luna, Leopoldo
Santikos, Jimmie
Tamez, Genaro
Tinan, T., and his Band
EDINBURG, Local 644
Smith, Harold L.
EL PASO, Local 468
Club Society and Melvin
Garrett, Owner-manager
ROUND ROCK, Local 433
Rosow, Gene
SAN ANTONIO, Local 23
Club Bel-Air, and John W.
Moreland
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar
WICHITA FALLS, Local 688
Bati Hal Club and
Jim Blackney
Carson, J. M.
Jack Frost Ranch House
and Jack Frost
J-Bar Corral, The and
Jay Coleman
Matador Club and Mike
Justice

UTAH

SALT LAKE CITY, Local 104
Blackhawk Club and
Larry Mitchell
Reiske, Bill, Enterprises,
and/or Beehive Agency

VIRGINIA

ALEXANDRIA, Local 161-710
Metropolitan Talent Agency,
and Forde Thompson

WASHINGTON

OMAK, Local 397
Moran, Rita
SEATTLE, Local 76
Cavalier Tavern
New Paris Theater
Molester, Gerald F., and
George Stewart
SPOKANE, Local 105
Drift Inn
Midway Tavern
Mill Tavern
Sandy's (Mr. Ed's)
TACOMA, Local 117
Gadlight, Ralph L. Hamlin,
Jr., and Ralph L.
Hamlin, Sr.
Torch and Frank Russell
WALLA WALLA, Local 501
Golden Age Club

WEST VIRGINIA

BECKLEY, Local 138
Hathskeller, The
CHARLESTON, Local 136
Fraternity House and
Phillip Naseef
MARTINSBURG, Local 770
Fraternal Order of Eagles
Red Men's Club
MOUNDSVILLE, Local 492
Dague, George
NEW CUMBERLAND, Local 223
Hawkins, John
PARKERSBURG, Local 259
Moore, Wayne
WEIRTON, Local 223
Pennzy Club and Julio W.
Mastrantonio
WHEELING, Local 142
Laney, Myron W.

WISCONSIN

AVOCA, Local 166
Melody Kings Orchestra,
John Marshall, Leader
MARSHFIELD, Local 270
Cameron Club, and
Linus Lord
SOLDIER'S GROVE, Local 201
Gorman, Ken, Band

DISTRICT OF COLUMBIA

WASHINGTON, Local 161-710
Wells, Jack
Gayety Theatre (Burlesque)
and Leroy Griffith
and Abe Attenson

CANADA ALBERTA

CALGARY, Local 547
Calgary Stampeder Football
Club

BRITISH COLUMBIA

VANCOUVER, Local 145

Cullen, Jack
International Musicians
Booking Agency,
Virgil Lane

MANITOBA

WINNIPEG, Local 190
Patterson's Ranch House,
and Andy Patterson

NOVA SCOTIA

SYDNEY, Local 355
El Rancho and
Steve Trifos

ONTARIO

AURORA, Local 149
Graystone's Inn and
Mr. Cheveller
LaColony and Ken Stiff
AYR, Local 226
Ayr Community Centre
BRAMPTON, Local 149
Purple Candle Club and
Ray Brown
BRANTFORD, Local 467
Switzer, John
BRUSSELS, Local 418
Wilbee, Ian, and Orchestra
Wilbee, Ken, and Orchestra
CRYSTAL BEACH, Local 298
Ontario Hotel, and Louis
Malta
FORT FRANCIS, Local 156
Prince Albert Hotel
GRAND BEND, Local 279
Hotel Imperial
Monetta Manard Tavern
INGERSOLL, Local 226
Reacham, Wm., and his
Melody Ramblers
KINGSTON, Local 518
Parr, Gary
KIRKLAND LAKE, Local 817
Prince George Hotel
LISTOWEL, Local 418
Canadian Legion Memorial
Home, Branch 259, f/k/a
Parkview Gardens
LONDON, Local 279
Oddfellows Temple, and
E. H. Hale
NAPANEE, Local 518
Paisley House and Mr.
Clarke
NIAGARA FALLS, Local 298
Bedford, Howard
McGregor, Mrs. Helen
Winters, Tex (Hector
Fangate)
OTTAWA, Local 180
Capitol City Jazz Band
Gem Stores, The, and
George Yeach
LaFortune, Lucien (Pee
Wee), and his Orchestra
Motel de Villa and
Raoul Landriault
Riverside Hotel, and Mrs.
Irene Gagnee
PETERBOROUGH, Local 191
Cobourg Legion
Lindsay Legion Hall
PICKERING, Local 149
Annandale Country Club
PORT COLBORNE, Local 289
Belmont Hotel
PORT STANLEY, Local 633
Clifton House
ROCKWAY, Local 298
Rockway Community Centre
SCARBORO, Local 149
Mansion House
ST. CATHARINES,
Local 299
Allen, George
STRATFORD, Local 418
Lindner, Andy, and
Orchestra
Wilbee, Ken, and

Orchestra
TIMMINS, Local 81
CPCL-TV & Radio and
Conrad Lavigne
La Lanterne
TORONTO, Local 149
Andore Hotel
Besoyan, Richard
Broiler Room
Bramfield Rest. Ltd.
R. Braemer and Hugh
Katliffe
John D. Bradley Co. Ad-
vertising, and John D.
Bradley
Cadillac Hotel and Mr.
Boltz
Canadian Theatre Tours
Co., Ltd., and Terence
Fisher
Chez Monique
Club Tropics
Cousin Don's Roasthouse
and Tavern
Edwin Hotel and
Martin Peters
Famous Door Tavern and
Mr. "B" (Blunenthal)
Hungarian Village
Kiki Rouge La Discotheque
and Irene Peeples
La Grotta Restaurant, Her-
bert Markoff and Walter
Salina
Lambert, Laurence A., and
National Opera Co. of
Canada
Le Maison Dore Restaurant
and Tavern and Mr. Tate
Little Denmark Tavern
and B. Miller
Lorenzo's Restaurant &
Pizza House and Mr.
Lorenzo
McIntyre, Don, Instructor
Western Technical School
Trumpet Band
Minc Club, The
Mona Lisa Restaurant and
Tavern
Mynah Bird
Naval Club
Palace Tavern
Panama Tavern and Gus
Haralambous
Passionella
Pickfair Restaurant and
Mr. Makris
Polish Business Men's
Association
Regency Towers Hotel,
Mr. Stallberg, Tom
Dejourné, Miguel Marras
and Morley Shiman
Royal Fountainbleau
Restaurant and Angelo
Itapanos
Scarborough Public House and
H. A. Dunbar
Tam O'Shanter Country Club
and Mr. A. H. H. Lear-
month
Three Hundred Club
Toronto Argonaut: Football
Club
Toronto Ladies' Pipe Band
Walsingham Hotel and
G. Barrett
White Shield Plaza Banquet
Hall and Stan Pogson
Williams, J.
Spider's Web Discotheque
and Le Cabaret, Sam
Berger, T. LeJumino, Jr.
and E. J. Amos
Yeo, Leslie, Manager
WELLAND, Local 299
Croatian Hall

QUEBEC

AYLMER, Local 130
British Hotel, and Anton J.
Lazarowich and Joseph
Tchorewski, Proprietors

EAST TEMPLETON Local 180
The R-100
GATINEAU, Local 180
Manoir Papineau and owners
George Beliveau and Russell
Williams
GRANBY, Local 406
Royal Hotel
GRAND-MERE, Local 406
Windsor Hotel, and
Mr. Genais
HULL, Local 180
Interprovincial Hotel and
Marc Cayer
St. Louis Hotel, and Rod -
Bernabe
LA PRAIRIE, Local 406
Boulevard Hotel, and
Henri Dancoe
LOUISVILLE, Local 406
Windsor Hotel
MONTREAL, Local 406
Arlequin Club
Brossio, Al
Clover Cafe, and Jack Horn
Continental Club
Desjardine, Marcel
Flannagan Ice Show
Gagnon, L.
Gaucher, O.
Grimaldi Booking Agency
Havana Club
Lantern Cafe
Lapierre, Adrien
Leger, Maurice
Main Cafe
Monte Carlo Club, and
Eugene Sovenko
Myro, Al
Orleans Agency, and
Paul Paquin
Rainbow Bar
Romeo Cafe
Ross Entertainment
Trempe, Andre
Vieux Moulin
Walkiki Club
QUEBEC CITY, Local 119
Blanchet, Paul E.
Konstantinides, Nick
RAWDON, Local 406
Rawdon Inn
STE. JULIENNE, Local 406
Central Hotel
Royal Hotel, The

SASKATCHEWAN

SASKATOON, Local 553
Ross, Gordon

MEXICO

MEXICO CITY:
Marin, Pablo, and his
Tipica Orchestra

PUERTO RICO

AGUADILLA, Local 468
Montemar Hotel
SAN JUAN, Local 468
La Barrachina
Meico in P.R.
Quiet Village Night Club
and Al Herriman
Rudes, George

MISCELLANEOUS

American Folk Musicians
Association, Bud Moore
and P. A. Stover
Canadian Theatre Tours
Co., Ltd., and Terence
Fisher
Capell Brothers Circus
Kryl, Bohumir and his
Symphony Orchestra
Sanford, J. Warren
Welterman Orchestra, Fred
Wells, Jack
Wyse, Sandy

JAZZ PLAYERS

Teachers—Students
ALL INSTRUMENTS

EMILE DeCOSMO HAS CREATED THESE IMPORTANT BOOKS GUARANTEED TO MAKE YOU HEAR CHORDS, CHORD PROGRESSIONS AND TO PLAY BETTER LINES!

IMPROVE YOUR EAR AND TECHNIQUE IMMEDIATELY THROUGH THE POLYTONE RHYTHM SERIES.

THE BYZANTINE SCALE
Oriental and East Indian Sounds for Modern Jazz. For all instruments. \$2.00 ea.

THE LYDIAN MODE
Unusual modal sounds of the sub-dominant. For all instruments. \$2.00 ea.

THE IONIAN MODE
The Polytonal approach to the sounds of the major scale. For all instruments. \$2.00 ea.

THE TRITONE CYCLE
A substitution of the Ist vith iind vth progression. For all instruments. \$2.00 ea.

THE DORIAN MODE
Modern, Modal sounds of today. For all instruments. \$2.00 ea.

THE DIMINISHED SCALE
The altered sounds of Jazz. For all instruments. \$2.00 ea.

THE CYCLE OF FIFTHS
Discover the natural gravitation of music. For ALL instruments. \$1.50 ea.

THE iind Vth PROGRESSION
The most important progression in music. For all instruments. \$2.50 ea.

THE BLUES SCALE
The Root of JAZZ. For all instruments. \$2.00 ea.

THE POLYTONE GUITAR
New concept of TONAL CENTERS/chord changes and guitar frames. \$1.50 ea.

Send check or money order to:

EDC PUBLICATION/Dept. R
1611 Kennedy Blvd.
North Bergen, New Jersey 07047
Send for free brochure

A NEW APPROACH TO JAZZ IMPROVISATION

by JAMEY AEBERSOLD
Guidebook and LP record.
—For ALL instruments—
A MUST FOR ANYONE

INTERESTED IN LEARNING
OR TEACHING IMPROVISATION
Price: \$6.95—Send check or M.O. to:

JAMEY AEBERSOLD
1211 Aebersold Dr.
New Albany, Ind. 47150
Canada add \$1.00

FREE! to Violinists-Cellists-Violists

"12 SECRETS OF THE BOW"—the role of the bow in achieving a richer tone, free spiccato, flowing staccato. Brochure by world-famous authority points out common fallacies—errors even advanced players make. Invaluable for students, teachers, concert artists.

Write for free copy today.
MOSA HAVIVI
140 W. 57th St., New York, N.Y. 10019

How to Put a Melody On Paper

The complete, do-it-yourself explanation of the standard system of musical notation, and how to correctly apply it in making musical sound visually communicable. NOT how to compose. Fills the gap in much musical instruction. \$5.00 post paid — money-back guarantee.

MUSICRAFT MATERIAL
2011 Argyle Ave., Apt. 12
Hollywood, California 90028

BASSOON REEDS

Direct from maker. All grades hand made, tuned & tested. Artist reed \$3.75. Prof. \$3. Select \$2.25. Student \$1.75. Economy \$1.50. Semi-finished \$1.35. Less in lots. Check OK. C. Dybel, 3729 N. Oketo, Chicago, Ill. 60634. (312) 625-4960. Ship same day.

JOIN TEMPO

CLASSIFIED ADVERTISING (NON-COMMERCIAL ONLY)

CLOSING DATE IS THE FIRST OF THE MONTH PRIOR TO PUBLICATION . . .

FOR SALE, EXCHANGE, WANTED TO BUY, LOST OR STOLEN: payable in advance, 30 words, including address, \$3.00. AT LIBERTY: 30 words, no charge for first two insertions within a year. Additional insertions, \$2.00 each. HELP WANTED: no charge. TYPE OR PRINT YOUR AD and send with check or money order by the 1st of the month preceding publication. Monthly basis only. GIVE THE NUMBER OF YOUR LOCAL. Please notify the INTERNATIONAL MUSICIAN, 220 Mt. Pleasant Ave., Newark, N. J. 07104, of any advertiser using these columns for commercial purposes. PRINT OR TYPE advertising copy on separate sheet of paper.

IMPORTANT—The International Musician acknowledges no responsibility for merchandise purchased through the classified For Sale or Exchange and Wanted columns.

WANTED

MOZART CADENZAS, I am preparing a thematic catalogue of cadenzas for the Mozart concertos, and would be grateful for information concerning such cadenzas, no matter how obscure their composers. Robert Freeman, Department of Humanities, 14N-230 MIT, Cambridge, Mass. 02139.

EVERYTHING BUT
I PRINT A MONEY!!
LEON MITCHELL
PRINTING SERVICE
P. O. Box 15070-IM, Phila., Pa. 19121
I'm an A. F. of M. member who specializes in RAISED-LETTER Business Cards and Stationery for musicians. Write for information and/or free samples. Union-Label available.
Business Cards From \$8.50 Per 1000

AT LIBERTY

ACCORDIONIST, and TRUMPET PLAY-ER, all styles, read and fake. Together, rehearsed, entertaining arrangements, or will play alone with group. Call Larry, or write, Musician, 25 Sonora Ave., Iselin, N. J. 08830.

ARRANGER, any size group, any style. Also singers, dancers, floor show acts. Jeff Baker, 2816 C. Welsh Rd., Philadelphia, Pa. 19152. Phone: OR 7-4745.

ARRANGER - COPYIST, commercial, jazz or rock music. Combos to big bands. Ben Petrucci, Jr., 23 Winship St., Brighton, Mass. 02135. Phone: 617-782-8198.

BASSIST (upright) amplified, available for jobbing dates in Chicago area. Sober, read, dependable. Ted Polek, 4424 W. 55th St., Chicago, Illinois 60632.

BOB JONES COMBO, drums, piano, saxophone, guitar and singer. A very good commercial group working weekends only within 45 mile area of Vineland, N. J. Phone: 691-6887.

DRUMMER, vocals, M. C. entertainer. Play as a sideman or can furnish own trio and quartet. Play Greek, Latin, and all nationalities. Phone: 828-8668 after 5:00 p.m.

DRUMMER, double vibes, wants steady work. Well experienced in commercial and jazz, read and cut shows. Prefer Middle East. Barry Roth, 900 Mickley Rd., Apt. QT-2, Whitehall, Pa. Phone: 215-437-9549.

DRUMMER, all around, play all styles of modern music, Latin, cut shows. Will travel, but prefer New York area, have car. Age 49. Sal. Alcurey, 145 Devoe St., Brooklyn, N. Y. Phone: ST 2-8028.

DRUMMER, six years experience, just returned from one month tour with Chuck Berry. Looking for band similar to Brian Auger and the Trinity, or any underground group. Draft free and willing to travel. Dale Gischer, 516 Jerome Lane, Cahokia, Ill. Phone: 618-332-0890.

DRUMMER, 19, desires working group for summer. Willing to travel and work hard. Have good equipment and card. Road and recording experience. Play all styles. Michael Rogers, 6724 Allott Ave., Van Nuys, Calif. 91401.

DRUMMER, 23, experienced, commercial and jazz, want to travel. Very serious minded musician, can read and fake, draft exempt, single. Steve Lewis, 215-676-1060, Philadelphia, Pa.

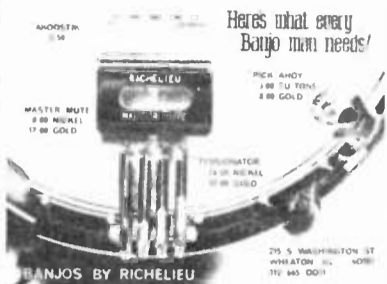
DRUMMER, 26, experienced in all styles, read, fake, etc., dependable. Active teacher who would like to relieve drummer for one week in resort area. Bob Williams, Pottsville, Pa. 717-622-0261.

ELECTRIC BASS-DRUMS, back from three years road work in c/w, r/r and r/b. Would like similar work. Eleven years bass, and three years drums. No hangups, 24, has own equipment and transportation. Desires good steady work. Allan McKenney, 261 Walnut St., Winona, Minn. 55987. Phone: 507-8-4918.

FEMALE VOCALIST, 21, plays organ, piano, guitar, some trumpet; sings Joplin, Slick, Franklin, Hendrix, Fudge. Travel if good. Have own transportation and equipment. Six years experience. Dyna, 536-6092, Macomb, Ill.

PIANO TUNING
LEARN AT HOME. COMPLETE COURSE IN TUNING AND REPAIRING, written by DR. WILLIAM BRAID WHITE, World's Leading Piano Technician.

For Details Write: Karl Bartenbach
1001 E. Wells, Lafayette, Ind. 47905



HAMMOND ORGANIST, 19, Hammond B-3, 122 Leslie, sings, looking for good rock, psych or soul group. Prefer central New York state area. Experienced; know the ropes. Joe Rao, 104 Myron Rd., Syracuse, N. Y. 13219. Phone: 315-438-1043.

HAMMOND ORGAN and ACCORDION, have own instruments, read, free to travel. No bad habits. Kermit Klooz, Long Lakes, S. D. 57457. Phone: 577-6680.

JAZZ GUITARIST, available weekends in New York and Long Island area, trio or quartet. Al Tramont, RA 6-9064, New York, N. Y.

LEAD GUITARIST, wants spot with weekend rock band. Have four years experience in Canada. Plays Hendrix, Cream, and screaming blues. Ken, 7700 South West 54th Ave., South Miami, Fla.

MUSICIAN, Experienced piano, sax, drums, seeking weekend work. All types in city. Phone: ME 5-5840, New York, N. Y.

OBOE and ENGLISH HORN REPAIRS. During July and August only, I will repair free of charge all surface and pinable cracks in any wooden oboe or English horn. Other repairs (pads, corks, springs, adjustments, etc.) may be had at cost if desired. Send instruments in cases to: Bernard Raphael, 175 Roberts Ave., Glenside, Pa. 19038.

ORGANIST-VOCALIST, 22, wants to join or form full time group. Prefer hard-rock blues, 10 years experience, own transportation. Will travel or relocate. Vic Rose, 409 Walker Rd., West Orange, N. J. Phone: 201-731-3989.

PIANIST, cut shows, and read; no rock. Reggie Roman, 154 William St., Perth Amboy, N. J. 08861.

For Leaders—Groups—Singles
COMEDY by PINKY
Entertaining musicians make more money. Use fast comedy bits between songs and you'll be popular and get the best work.

• Funny Mike Intros • Duo Comedy
• Band Show Routines • Parodies
• Crazy Music Bits • Monologues
• Hundreds of new fast fill-in gags.
A big package. Satisfaction guaranteed.
"MUSICIAN'S COMEDY" ONLY \$4
PINKY DUFORT Box 182
N.Y., N.Y. 10022
Writer for Top Entertainers

PIANIST - ACCORDIONIST - CORDO-VOXIST, competent, experienced, sings, reads, fake anything, show, etc. Knows thousands of songs, and have traveled. A lively age 40, desires location with swimming and substantial salary. Desire band or solo. Phone: 301-299-4805.

PIANO MAN, 30, available for single or group. Classical background, good rhythm and ear. Musician, 7605 De Mar Rd., Cincinnati 43, Ohio. Phone: 561-5225.

PIANIST-ORGANIST, solo, play diversified, Irish, classical, show tunes, commercial, old and new popular, reads, plays by memory. Excellent health, over 30 years experience, family man, no bad habits. Harry Strat, 2911 Brighton 5th Street, Brooklyn, N. Y. 11235, Apt. 4. Phone: 212-646-2562.

REPAIRMAN, experienced tuner and mechanic from Europe, seeking steady job anywhere in U. S. A. Accordions, electronic instruments, guitars, organs, amplifiers. C. F. Music, 116 Dulles Dr., Dumont, N. J. 07628.

RHYTHM GUITARIST, seven years playing experience and some recording work. Sing back-up, compose music-lyrics and do some arranging. Want work with an artist (soul or modern country). Musician, 66 Concord Rd., Sharon, Pa. 412-347-2826.

TENOR SAXOPHONIST, wants job playing country and western music, double on fiddle also. Will not take less than \$125.00 per week. Have car and don't drink. Have a very large repertoire of country and western songs. Villard Bida, 1427 W. Florida, Springfield, Mo. 65803.

TENOR SAXOPHONIST, good lead, who also plays alto and baritone and doubles as a singer and piano player. Desires regular engagement in New Orleans, with good rock, soul, and variety band. Donald Broussard, Terre Haute House Hotel, Room 804, 700 Wabash Ave., Terre Haute, Indiana.

TROMBONIST, 28, plays all styles, will travel, draft free. Also double electric bass and arrange. Florie De Matteis, 109 E. Irvin Ave., State College, Pa. 16801.

TRUMPET, a young 39, read, fake, experienced big band to small combo, jazz, rock, and legit. Available for singles or steady. Reliable and sober. Ft. Lauderdale area only. Phone: 525-2640.

VIOLINIST, read, fake, work as single or with small combo. Prefer lounges, hotels, resorts, etc. Don Gerard, 7612 15th Ave., Brooklyn, N. Y. 11214. Phone: TE 7-3032.

WOODWIND TEACHER, college and public school experience; B.S. and M.A. degrees. Former flutist with major symphony orchestras. Also bassoonist with good facility and training. Studied in best schools with top teachers. Resume, etc. upon request. Musician, 547 "G" St., Saleta, Col. 81201.

I've Flipped!

... AND YOU SAVE \$6

I just put together 1 POUND of new original manuscripts for entertaining musicians. Terrific comedy for use at the mike in between tunes. Get THOUSANDS of laughs! Wild intros, quickies, bands, duo & music bits, monologues, 20 parodies, M.C. routines, nutty announcements, etc. You'll go over big with every audience! You get 5 big folios PLUS a crazy 44-page EXTRA BONUS FREE! Worth \$16 . . . Get the whole new package for only \$10. Money-back offer. Ask for 1 lb. of comedy.

Just for Laughs, Write
Vin Healy, Box 66, N.Y., N.Y. 10022

FOR SALE

FOR SALE: My entire collection of famous Italian Master violins. Three Stradivari quartets; three Guarnerius quartets; two Amati quartets, and others. John C. Conlin, Connorseller and Dealer. RARE OLD VIOLIN SHOP 834 N. State St. Chicago Ill.; 60610.

ACCORGAN, classic, cover and dolly, \$675.00, now playing combo organ. Sano steep amplifier, \$275.00. Both are in excellent condition. Musician, 3472 Bailey Ave., Bronx, N. Y. Phone: 201-64-7099.

ACCORGAN, with amp, \$675.00. Accordion, Soprani, 4/5 reeds, 4 custom mikes, 7/3 switches, \$325.00. Both like new. Phone 212-TA 7-7264.

AMPEG ELECTRIC FRETTED BASS, AEB-1 with bag. Sold new for \$360.00, looks almost like new, \$175.00. Musician, 324 Sumac Rd., Highland Park, Ill. 60035. Phone: 312-831-4966.

BABY GRAND PIANO, Kranich and Bach, under 5 feet, excellent tone, good condition. Must be tried to be appreciated. Asking \$500.00. Phone evenings 914-667-2087.

BANJO, Vega custom one of a kind, double necked plectrum, engraved gold plated, fitted case, \$1,000.00 or trade for quality banjos. Photos \$2.00 refundable. Turner, RR 1, Box 311B, East Moline, Ill.

BARITONE, Buescher and new stand, fine condition. Reduced from \$350.00 and \$290.00. In fine playing condition. Johnny Silver, 106 South Grant St., Uniontown, Pa. 15401. Phone 437-3562.

BASS, five string Kay, case, bow, and stand, carved back, like new condition, big sound, exceptional finish, \$600.00. Edward Beatty, 21 Bradford St., Battle Creek, Mich. Phone: 616-962-2305.

BASSES, several very fine instruments, wonderful quality and condition. French and Italian makes. Also fine French bows. David Perlman, 15409 Euclid, No. 513, East Cleveland, Ohio 44112. Phone: 216-541-7546.


BASSES, several old German 3/4, 7/8, 4/4. Also one Italian flat back, violin corners. All in excellent condition, \$350.00 and up. John Wade, 126 Southwood Dr., Kenmore, N. Y. 14223. Phone: 716-874-2004.

BASSOON, Heckel No. 10802, model 41-I, excellent condition, used by Louis Salomons, solo bassoonist with National Symphony of Mexico, \$1,600.00. Bernard Rosenthal, Apartado, M 2140, Mexico 1, D.F., Mexico.

BASSOON, Sonora model by Adler Co., of Germany, wooden with 25 key Heckel system, two years old, excellent quality, \$350.00. Tom Reiss, 10 Marsdale Dr., St. Catharines, Ontario, Canada.

BASS CLARINET, Buffet, owned formerly by George Weber, \$350.00; B flat and A matched Leblanc clarinets, articulated keys, \$475.00; wooden Goldbeck piccolo, \$275.00. Musician, 7902 25th Ave., Kenosha, Wis. 53140. Phone: 414-652-6070.

BASS CLARINET, Leblanc, low E flat, practically new. Played by symphony orchestra musician. Has rich, beautiful sound, \$450.00 or best offer. David Politzer, 8033 Lowell, Skokie, Ill. 60076. Phone: 312-674-2497.



8x10 Photos

1000 NON-GLOSSY, \$19.90;
500 GLOSSY, \$26.90. Includes caption and postage. Send 8x10 b&w gloss (snapshot, \$4 extra) & check. 'Effects' samples available: R.W. TIMMERS, 2221 Esther, Appleton, Wis.

CLARINET, B flat Buffet, brand new, series 102,000, \$275.00. No case. Priced to sell. No tryouts. H. Handman, 5433, V. St., Sacramento, Calif. 95817. Phone: 916-453-9486.

CLARINET, C. Leblanc, B flat, wood Grenadella symphony model No. 8383, German silver keys, completely overhauled, no cracks, beautiful intonation, \$125.00 with leather case. Cost \$400.00. Al Haftel, 8318 Pickering St., Philadelphia, Pa. 19150.

CLARINET, Leblanc B flat No. 17980 Symphonie IV professional model, kept in perfect condition. Cost new over \$400.00, asking, \$225.00. Terry Steele, 1636 N. Fairmount, Wichita, Kansas 67208. Phone: 316-682-1291.

CORDOVOX LESLIE TONE CHAMBER, excellent condition, hardly used for playing. Now using Duovox. Sell half price for \$90.00. V. Martano, 2255 Royce St., Brooklyn, N. Y. 11234. Phone: 212-241-3322.

FLUTE, 1966 all sterling silver hand-made Haynes with C foot. Over hauled; just like new, \$910.00. Joan Carter, Goodale Hill Rd., Glastonbury, Conn. Phone: 203-633-2931.

FLUTES, excellent tone, nickel finished, purchased in Italy, \$125.00 each. Peter Balistreri, 1412 S. Park Ave., Buffalo, N. Y. 14220.

GUITAR, Fender electric 12-string, solid body, like new condition, no chips or scratches, red, includes case and coil cord, \$175.00. Dan C. Curry, 3833 E. Everglade, Odessa, Tex.

GUITARS, 15 year old Gibson Les Paul, Grover head, like new condition, two pickups; 54 Fender Stratocaster, good condition and 52 Fender Telecaster. Best offer. John Peura, 233 Orange St., Waconia, Minn. 55387. Phone: 612-442-2689.

GUITARS, with cases (firm cash): Vox combo organ guitar, \$600.00, lists for \$1,110.00; Stadel model 910 S, studio musician's trend, \$600.00; Gretsch Eldorado acoustic with White Falcon, pickups, \$600.00; a collector's Epiphone Emperor, \$1,200.00. Also consider swaps for acreage real estate in Rhode Island, Maine, Vermont, New Hampshire. Subject mutual approval price values. Phil De Bucci, 18 Claremont Ave., Providence, R. I. 02908.

INSTRUMENTS, Selmer-Bundy alto saxophone; Conn B flat clarinet; student flute; Buescher tenor saxophone; Fox bassoon, new American bore. Make an offer. Musician, 547 "G" St., Saleta, Col. 81201.

INSTRUMENTS, flutes: Louis Lot, B foot, \$395.00, Gemeinhart, \$149.00; bassoon, Kohler, \$475.00; oboes: Loree, \$450.00, Marigaux, \$395.00, Malerne, \$395.00, Cabart, \$350.00; English Horns, Loree, \$495.00, Marigaux, \$695.00, Raphael, 175 Roberts Ave., Glenside, Pa. 19038.

INSTRUMENTS, Bavarian lute guitar: Vega tenor lute; 3/4, 1/2 and 3/4 bass violin; Gibson and Italian harp guitars; antique rosewood piano; vega banjos; 34 sharp gong; Bacon Banjo Cello, Emil Dobos, 1569 Elizabeth Pl., Cincinnati, Ohio 45237.

INSTRUMENTS, Olds alto clarinet with case. Needs work (new pads included), \$45.00; Buescher tenor saxophone with case, \$100.00; Slingerland 14 by 14 white pearl floor tom-tom, \$25.00. Dick Hurlburt, 27 West St., Greenfield, Mass. 01301.

INSTRUMENTS, used contra bassoon, contra bass Leblanc clarinet, bass flute, Loree oboe, Laubin oboe, Louis Lot flute, sterling silver G flute. Selling from my private collection. C. Ponte, 142 West 46th St., New York, N. Y. 10036. Phone: CI 5-5442.

INSTRUMENTS, like new Boosey-Hawks B flat No. 926, silver plated keys, two barrels, durable English case, hand picked in England, \$175.00; Selmer tenor (1954), factory rebuilt, high F sharp, new case, \$350.00. R. Pierson, 484 Berkshire, Ridgewood, N. J. Phone: 201-427-2484.

MOUTHPIECES, for all instruments in good like new condition. Also do expert mouthpiece refacing. Jack Garelick, P. O. Box 484, Montpelier, Vt. 05602.

MOUTHPIECE EXTRACTOR, for cornet and trumpet. Miniature, new, positive, rugged and portable; for teachers, schools or repair shops. Extractor, P. O. Box 405, Salem, Mass. 01970.

OBOES (two) altered rubber tone holes, almost new inserted, \$375.00 and \$400.00. Compare to name brands. J. Caputo, 1522-24 First Ave., New York, N. Y. 10021.

PANCORDION, 1954 model, good condition, six shifts, 125 bass. Cost \$1,100.00, sell for \$400.00. This model used by Welk's Band. Mary Taylor, 1434 S. Frisco, Tulsa, Oklahoma. Phone: LU 4-3793.

PIANO SHEET MUSIC, hundreds of old, new, shows, standards, pop, novelty tunes. Buy the lot or individual sheets. Send for free list. Al Postal, 701 E. 78th St., Brooklyn, N. Y. 11236.

PICCOLO (wood) C French Cabart, just overhauled, \$100.00. Robert Walters, 800 Midlake Rd., Elkhart, Ind. 46514. Phone: 219-264-3627.

PORTABLE ORGAN, Farfisa double keyboard, \$550.00. Leslie 147 cabinet with combo pre-amp, \$385.00. Hammond JR 2-cabinet, \$300.00. Bob Martin, Box 56, Roslyn, Pa. 19001 or phone Turner 6-7213.

INTERNATIONAL MUSICIAN

FOR SALE

RECORDS, 78's and 45's: Goodman, James, Basie, Nichols, Miller, Garland, Jolson, Kaye, Fitzgerald, Crosby, Hawkins, Anthony, Cavallaro, Fields, Lee, Stafford, Washington, Etting, Sullivan and many more. Write for free list. Al Postal, 701 E. 78th St., Brooklyn, N. Y. 11236.

SAXOPHONE, Buescher soprano, B flat, completely overhauled, silver miniature saxophone shape, \$290.00, very good condition. Anthony G. Petrony, 36 E. Princeton Ave., Youngstown, Ohio 44507. Phone: 782-3486.

SAXOPHONES, Conn tenor and baritone. Also Guy Humphrey B flat clarinet. All with stands. Package or separately. Reasonable. Cy Cooke, 7177 Tuxedo, Detroit, Mich. 48204.

TENOR SAXOPHONE, Conn 10M, with new \$85.00 Selmer combination case, \$175.00. Robert Walters, 800 Midland Rd., Elkhart, Indiana 46514. Phone: 219-264-3627.

TENOR SAXOPHONE, Conn, big bell model with rolled tone holes, case, \$150.00. Needs overhaul. Danner M. Shoemaker, 444 St. James Pl., Chicago, Ill. 60614. Phone 348-1100.

TRADE, Vega professional plectrum banjo, carved heel, excellent condition and Gibson pre-war A-1 mandolin No. 26771, for Bacon Silver Bell plectrum banjo in good condition. W. A. Birtles, 47 Balmoral St., Andover, Mass. 01810.

VIBES, Deagan model 510 with variable speed control motor, three octaves, excellent condition. Musician, 237 Highland St., Cresskill, N. J. 07626. Phone: 201-568-4243.

VIOLIN, Italian by Tommaso Carcassi Firenze 1764 in excellent condition, \$300.00. W. L. Reist, 890 Laurelwood Rd., "Chatham", Apt. No. 5, Pottstown, Pa. 19464. Phone: 215-326-7333.

VIOLIN, Petrus Guarnerius, the 1st of Mantus, 1720, with papers. Salvatore Picardini, R.F.D. 1, Ripley, N. Y. 14775. Phone: 716-736-2981.

VIOLINS, Bergonzi, Guadagnini, Gobetti, ex "Partello", C. G. Testore, Pressenda, Vuillaume, Ste Cecile, Ornati. Bows of Tourne and Voirin in gold T. shell. Ted Marchetti, 1187 Oakland Ave., Columbus, Ohio 43212.

WANTED TO BUY

BASS SAXOPHONE, or CONTRABASS SAXOPHONE, and stands for same. Also want curved soprano saxophone. John Caldwell, 900 N.W. 19th St., Oklahoma City, Okla. 73102. Phone: 405-525-2720.

DRUMS, new or used Gretsch 20" bass and 12" tom in Anniversary Sparkle circa 1958-62, any condition. All letters answered. Bob Johnston, 300 Owen Rd., Madison, Wis. 53716.

INSTRUMENTS, Olds valve trombone; F-F vibas; curved soprano saxophone; A flat piccolo clarinet; bass or contra bass saxophone; Conn F saxophone (curved or straight). Dick Hurlburt, 27 West St., Greenfield, Mass. 01301.

INSTRUMENTS AND MUSIC, three saxophones: E flat soprano, Selmer baritone (no low A), Buescher straight alto. Old clarinet and saxophone music of all kinds. Wiedoeft saxophone recordings. Musician, 3911 North Hyrdaulic, Wichita, Kans.

MANDOLIN MUSIC, no longer published. Prefer semi or classical. Send list and prices to: Victor Cefaratti, 3330 6th Ave., San Diego, Calif. 92103.

TENOR SAXOPHONE, Selmer; prefer balanced action. State price, condition, and serial number. Musician, 328 Fifteenth St., Buffalo, N. Y. 14213.

SPARKY'S COMEDY

GET 40 PROFESSIONAL BITS

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

HELP WANTED

ACCORDION-CORDOVAX, electric piano, organ, who can double and entertain. Also need trumpet, saxophone, who can double or entertain. For more information call, 828-8668 after 5 p.m.

ACCORDIONIST-PIANIST, for society and Jewish dates weekends in Conn. area. Must fake, and know tunes. Ideal for man who wants to keep busy weekends. All inquiries answered. Robbins Orchestra Agency, 41 West Beacon St., West Hartford, Conn. 06119.

ASSOCIATE AGENTS, progressive agency needs associates agents. Must be willing to travel. Send resume, etc., to: Joseph Drift Agency, Suite 32 B, Coopertown Bldg., 1306 Cooper St., Edgewater, N. J. We are opening a branch office in the Florida area.

BASSIST (female) electric Fender or other in 20s. Must sing, read, fake, and be available up to six nights a week in Flushing New York. Phone: 914-YO 8-1906 any hour

HELP WANTED

Pittsburgh Symphony Orchestra

WILLIAM STEINBERG, Music Director

VACANCIES STARTING 1969-70 SEASON

One Assistant Concertmaster on second stand
One Viola and one Cello

47 weeks—\$225.00 minimum and numerous benefits.
Auditions in early September 1969.

Qualified applicants please write immediately stating experience and background:

Sidney Cohen, Personnel Manager
Pittsburgh Symphony Orchestra
207 North American Rockwell Building
Pittsburgh, Pa. 15222

ROCKFORD SYMPHONY ORCHESTRA

Box 655, Rockford, Ill.

Opening for
Music Director, 1970

To succeed retiring
Founder, Music Director
Arthur Zack, 27th Year

BASS MAN-ENTERTAINER, second banana for Vegas show group. Travel and location. Eleven year old group. Start immediately. Send complete information in first letter to: Celebrity Talent Agency, 1516 Sunset Dr., Lake Charles, La. 70601.

BASS PLAYER, to join trio, some travel, steady work, background, vocals helpful. Peter Anthony, C/O 23 Felicia St., Springfield, Mass. Phone: 413-737-6975.

B and R REPAIRMAN, for well equipped shop, good wages, profit sharing. Reply in strict confidence to: P. O. Box 2712, Hollywood, Calif. 90028.

BASS and ORGANIST (female) to join already established female group. Must be willing to travel; play hard rock and underground. If interested, please call Buffy at: 1-215-729-1749, Philadelphia, Pa.

CORDOVAX MAN, must know standards and play all styles. Steady work, good money, top rooms, commercial entertaining group. State age, background, salary, doubles or vocals, date available. Celebrity Talent Agency, 1516 Sunset Dr., Lake Charles, La. 70601.

DUOS-TRIOS (including country and western) and singles for openings in the midwest. Send names, ages, photos, local numbers, recent engagements and date available to: Ed Spayer Entertainment Agency, 1908 St. Vincent's Ave., La Salle, Ill. 61301.

DRUMMER, with complete outfit, free to travel throughout midwest as duo with established male organist. Prefer man 25-35 years of age, no marital problems, draft exempt. Booked into 1970. Don't want temporary man, must be permanent. Transportation furnished. Richard Lutz Agency, 225 North Cotner Blvd., Lincoln, Nebraska 68505. Phone: 402-434-8381.

DRUMMER, to back rock revue, some travel, steady work. Peter Anthony, C/O 23 Felicia St., Springfield, Mass. 413-737-6975.

ELECTRIC BASSMAN (experienced) to back well established comedy group. Must read. Send photos and credits to: Jimmie Jann, RD 1, Milford, Ia. 51351.

ENTERTAINING SINGLES, DUOS and TRIOS, send resume, photos, etc. to: Joseph Drift Agency, 32 B, 1306 Cooper St., Edgewater Park, N. J. 08010. Must be willing to travel.

FEMALE MUSICIANS/VOCALISTS, top lounge openings for singles, duos, trios, and revues. Send photos, resumes, past references and local numbers to: CBC Enterprises, Inc., 4106 Commercial Ave., Omaha, Nebraska 68110.

FEMALE SINGER and FEMALE ORGANIST, for established traveling heavy rock group. Send photo, experience, etc. Gayla Weiss, 1003 Ellendale, Las Cruces, N. M. Phone: 505-526-8722.

MUSICIANS, youthful entertaining duos and trios who play and sing. For chic cocktail lounges in New England area. Send recent photos and resume to: Robbins Orchestra Agency, 41 West Beacon St., West Hartford, Conn. 06119.

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

SAN DIEGO SYMPHONY ORCHESTRA OPENINGS

FOR 1969-70 SEASON

Flute, Piccolo, Bass, Tuba and Principal Cello. Auditions set for September 17 and 18. Applications received until Sept. 10.

Contact: William J. Phillips, Mgr., San Diego Symphony Orchestra, Box 3175, San Diego, Calif. 92103. Phone: 714-232-3078.

GUITAR MAN, for commercial show group now in Nevada. No cold weather work. Start at once. Must play all styles. Write or wire giving age, experience, equipment, salary and details to: Celebrity Talent Agency, 1516 Sunset Dr., Lake Charles, La. 70601.

GUITAR PLAYER, some travel. Peter Anthony, c/o 23 Felicia St., Springfield, Mass. Phone: 413-737-6975.

HAMMOND ORGANIST, who would like to re-locate in the South. I am a guitarist/vocalist formerly with Ray McKinley and Glenn Miller Orchestra, 37 years old and working steady at home. The money isn't fantastic, but it is regular. Plenty of work in this area for a serious keyboard player between 30-50, who fakes and reads (no rock) and wants to find a home and still stay in music with a class trio. Ron Craig, 203, Ruby Ave., Pensacola, Fla. 32505.

Tulsa Philharmonic Orchestra Opening for PRINCIPAL VIOLA

For 1969-70 season, starting October 18, 1969, and ending April 27, 1970, with no services scheduled between December 6th and January 4th. Contact: RUBIN COHEN, Personnel Manager 2210 South Main Tulsa Oklahoma 74114

LEAD GUITARIST and DRUMMER, 18-23 for top hard rock combo. Audition is necessary. All interested (male or female) must be clean, neat, no bad habits and be able to travel. Must have own equipment. Must be a top player and available any night. Must be able to sing lead and harmony. Dyna Albee, 826 Memorial Dr., Macomb, Ill. Phone: 309-836-6092.

LYRICIST, I will furnish and arrange music to contemporary and unique lyrics. Recognition and compensation on a 50% basis. Don Favari, P. O. Box 1094, Hollywood, Calif. 90028.

MUSICIANS, show R & R, Commercial, quartets, trios, duos, piano lounge singles. Immediate openings desirable west coast bookings. Rush full resume, names, ages, Local numbers, instrumentation, vocals, engagements past two years, duration, salary earned, 1st available date. 11-state westcoast circuit. TV and recording affiliations. New Unit Dept., Aron Hastings, Allied Artists of America, Mark-Spencer Bldg., Box 111, Portland, Ore. 97207. Phone: 503-774-3221.

MUSICIANS, for Chicago area combo jobbing dates. Need accordion, piano, guitar, drums and saxophone. Ted Polek (bass), 4424 West 55th St., Chicago, Ill. 60632.

MUSICIANS, piano, bass and drums for pop work in Bloomfield, N. J. area. Phone: 201-743-1999, ask for Nick.

THE NEW JERSEY SYMPHONY ORCHESTRA has recently signed a three year trade agreement containing escalating improvements in each year and is interested in auditioning players in all sections. Qualified applicants should contact immediately Joseph Leavitt, General Manager, N.J.S.O., 1020 Broad Street, Newark. Telephone (201) 624-8203.

Montreal Symphony Orchestra

Franz-Paul Decker, Music Director

AUDITIONS SEPTEMBER 25 AND 26, 1969
FOR 1969-70 SEASON

Positions Available Now for
Assistant Solo Viola—First Harp
Associate 1st Oboe—2nd Clarinet With E Flat
Also Tutti Violins and Violas

HIGHLY QUALIFIED PLAYERS ARE INVITED TO
APPLY IN WRITING TO:

ROMEO MASTROCOLA, Personnel Manager
MONTREAL SYMPHONY ORCHESTRA
PLACE DES ARTS
MONTREAL 129, P.Q., CANADA

The National Arts Centre, Ottawa

—three-theatre performing arts complex in Canada's capital, has an opening for a cellist in its new 44-piece resident orchestra (Mario Bernardi, conductor). The orchestra will give subscription concerts, broadcast, and play in the pit for visiting opera and ballet companies sponsored by the Centre. Leading members of the orchestra will be presented in chamber music recitals. Forty-week season begins September 21. For information contact Kenneth Murphy, National Arts Centre, Ottawa 4, Ontario, Canada. Phone (613) 996-5051.

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

MUSICIANS, for Dixie show band. Need trumpet trombone, bass-tuba, and piano. Prefer any doubling. Must be free to travel and not over 45. Send photo and resume. No bad habits. George Pasternak, 4047 N. Major Ave., Chicago, Ill. Phone: 312-685-4919.

MUSICIANS, singles, duos, trios, lounge groups, openings all Midwest area. Send name, photos, resumes, open dates and local numbers to: Richard Lutz Agency, Cotner Terrace Bldg., 225 North Cotner Blvd., Lincoln, Neb. 68505.

ORGANIST, need a good cat for rock-soul revue. Some travel, and prefer one who plays left hand bass. Salary open. Peter Anthony, c/o 23 Felicia St., Springfield, Mass. Phone: 413-737-6975.

ORGANIST (female) girl in 20s who can sing, read, fake and be available up to six nights a week in Flushing, New York. Phone: 914-YO 8-1906 (any hour).

ORGANISTS, those with own equipment and transportation preferred. Must be free to travel. Hotel, motor inn, supper club engagements. \$225.00-250.00 weekly. Photo and resume to: Robert Hough Associates, 11 W. 42nd St., New York, N. Y. 10036. Phone: 212-244-8938.

ORGANIST or BASSIST, with lead voice for contemporary concert type groups. Call AL, 212 MI 7-7453, New York, N. Y.

VANCOUVER SYMPHONY ORCHESTRA STRING VACANCIES

Applications are now being considered to fill vacancies existing in the
Violin I & II, Viola and Bass sections for the 1969/70 season commencing on Sept. 24, 1969.

Please apply to:
Mr. Douglas V. Kent
Personnel Manager
Vancouver Symphony Society
566 Hornby Street
Vancouver, British Columbia, Canada.

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

PIANO and ORGAN (male or female) double to form partnership with front man who sings, plays trumpet and bass, M.C., etc., for lounges and high class rooms. Send photo and resume to: Box 200, International Musician, 220 Mt. Pleasant Ave., Newark, N. J. 07104.

PIANIST and TENOR SAXOPHONIST, for well established society unit. Must read and fake, be sober and reliable. Lloyd Adams, 1116 Graymount Dr., S. W., Atlanta, Ga. 30310.

ROCK GROUPS (3-4 pieces only), free to travel upstate New York for August-September engagements. Photos, etc. to: Robert Hough Associates, 11 W. 42nd St., New York, N. Y. 10036. Phone: 212-244-8938.

ROCK SINGER and GUITAR PLAYER, to work with commercial groups for club dates. Must be from New York or northern New Jersey area and have a car. Would help if you knew some dance steps. Write immediately: Orchestra, 8 Park Rd., Paterson, N. J. 07514.

SHOW DRUMMER, experienced to back a show group through midwest and west coast circuits. Steady work. Send credits and resume. Jimm Jann, RD 1, Milford, Iowa 51351. Phone: 712-332-2109.

TENOR, to sing in opera ensemble. "Marriage of Figaro." "Amahl and the Night Visitors." etc. Jim Delaney, 174 Castro St., San Francisco, Calif. 94114. Phone: 626-1004.



MUSCULAR DYSTROPHY ASSOCIATIONS OF AMERICA

NEWS NUGGETS

(Continued from page fourteen)

After ten years with the Dallas Symphony Orchestra, concertmaster Leonard Posner is leaving this position in order to accept a full professorship at the University of Texas in Austin. In addition to teaching violin, he will be the leader of a string quartet.

Overture to Opera, Michigan's unique cultural enrichment activity, has grown in the last eight years from an educational preview of the Metropolitan Opera's season in Detroit to the mounting of complete operatic productions. General Director Dr. David DiChiera describes Overture to Opera's purposes as threefold: to acquaint metropolitan Detroiters of all ages with opera; to give regional talent an opportunity to perform in a professional company; and to introduce works that would not otherwise be heard in the area.

Overture to Opera is sponsored by The Detroit Grand Opera Association together with Oakland University and the University Center for Adult Education.

Six exceptionally talented young Canadian musicians will receive a boost towards a fully professional career from the newly formed National Concert Bureau. The artists, chosen by a national panel of judges, are Garnet Brooks, tenor; Denis Brott, cellist; Arthur Ozolins, pianist; Roxolana Roslak, soprano; Claude Savard, pianist; and Stephanie Sebastian, pianist.

The National Concert Bureau, which is a new initiative made possible by a Canada Council grant, will act as personal manager for the young artists. It will make bookings for them, provide them with publicity material and generally act as agent on their behalf both in Canada and abroad.

Director of the National Concert Bureau is Mrs. Edith Binie, also head of the bureau operated for students by the University of Toronto in its Faculty of Music. The university is cooperating with the Canada Council in this venture.

Mel Powell, chairman of the Music Composition Faculty at Yale University, has been named dean of the School of Music of California Institute of the Arts. He assumed his new post in July.

Mr. Powell is known both nationally and internationally for his compositions of piano, choral, chamber and orchestral music.

On May 17, 18 and 19, Aldergrove Lake in British Columbia was the scene of Canada's largest outdoor rock festival. This 200-acre resort, some sixty miles from Vancouver, hosted over 30,000 people during the Victoria Day weekend. Continual music was provided by more than twenty-five rock groups from the Pacific Northwest. The "rock-in" was such a huge success that it looks like the word is "go" again for next year.

Ludwig Industries, in cooperation with Northwestern University, Evanston, Illinois, will again be host to some of the world's leading drummers, vibraharpists and other percussionists in the Second Annual International Percussion Symposium to be held August 4 to 15. The sessions will feature ensemble work, classes for both intermediate and advanced students, semi-private lessons and many other activities.

Musicians conducting the two-week sessions include Dick Schory, Joe Morello, Gary Burton and his quartet, Bobby Christian, Mitch Markovich, Al Payson, Frank Arsenault, Jim Sewrey, Duane Thamm, Bob Tilles, Tom Davis and other noted performers/educators.

For further information write to William Chaloner, Ludwig Percussion Symposium, Ludwig Industries, 1728 N. Damen Avenue, Chicago, Illinois 60647.

Cleveland composer Leslie Kondorossy's opera-oratorio for children's voices, *Shizuka's Dance*, was produced by the Sunbeam School at Cleveland on April 22 and 23. The text was written and the perform-

ance conducted by Mrs. Kondorossy. The work was broadcast by radio station WBOE on May 5 and 6 and televised on television station WKYC on June 22.

Tibor Serly has been engaged as guest composer-conductor for the week of October 12 at Florida State University (Tallahassee), where he will conduct his *Concertino 3 Times 3 for Piano and Orchestra*, with Edward Kilenyi as soloist.

The New York Chamber Soloists will tour the South Pacific and Far East between August 25 and September 29 under the Cultural Presentations program of the U. S. Department of State. The five-week tour will include concerts in Fiji, New Zealand, Australia, the Philippines, Hong Kong and

Korea.

Members of the New York Chamber Soloists include Charles Bressler, tenor; Melvin Kaplan, oboe; Joel Krosnick, cello; Ynez Lynch, viola; John Solum, flute; Gerald Tarack, violin; and Harriet Wingreen, piano and harpsichord.

A group of outstanding musicians will present six weeks of orchestral and chamber music concerts at the Grand Teton Music Festival. Teton Village, Wyoming, from July 23 through August 29. Dr. Ling Tung is music director of the festival.

The fifteen free orchestra concerts presented by the Municipal Concerts Orchestra under the musical direction of Julius Grossman during the summer months in Manhattan,

Brooklyn, Bronx and Queens parks were made possible by grants and contributions from foundations, labor unions, banks, business organizations and individuals. The musicians for the performances were provided in part by a grant from the Music Performance Trust Funds, obtained through the cooperation of Local 802, New York City.

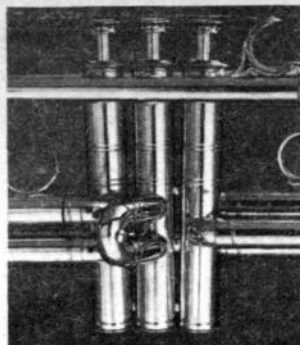
The seventeenth annual Oglebay Institute Opera Workshop will be held on the campus at West Liberty State College in West Virginia, from August 3 to 30.

Boris Goldovsky, founder and artistic director of the Goldovsky Opera Institute, will once again direct the course of study and will be present in person during the last two weeks of the workshop.

New from Selmer - the RADIAL 2° TRUMPET

...to help you establish
a new high in performance!

The Radial 2° trumpet's darker, richer sound and unsurpassed intonation are enough by themselves to add a distinctive quality to your playing. But Radial 2° has even more advantages to boost your success. Look below!



Unlike any other trumpet, Radial 2° valves depart from the parallel (by two degrees). They converge toward the bottom, contributing toward greatly improved fingering technique.

Radial 2° valves are aligned with the natural motion of your fingers, adding greater speed, flexibility, and control to your fingering technique.

Radial 2° Establishes New Standards For Trumpet Design!

With world-famous trumpet virtuoso, Maurice Andre, acting as design consultant, Selmer has imbued the Radial 2° with the fuller, darker sound demanded of today's trumpet players.

The special Andre-designed mouthpiece, the unique valve set, the broad taper of the one-piece, hand-hammered bell — all are ingeniously combined to enrich your sound, enhance your intonation...and to allow you ease of playing you've never known before!

Showcase your true abilities with the new Radial 2°, and you'll be reaching toward a new high in performance! You can start by seeing your Selmer dealer today!

Selmer®

Box 310, Elkhart, Indiana 46514

