

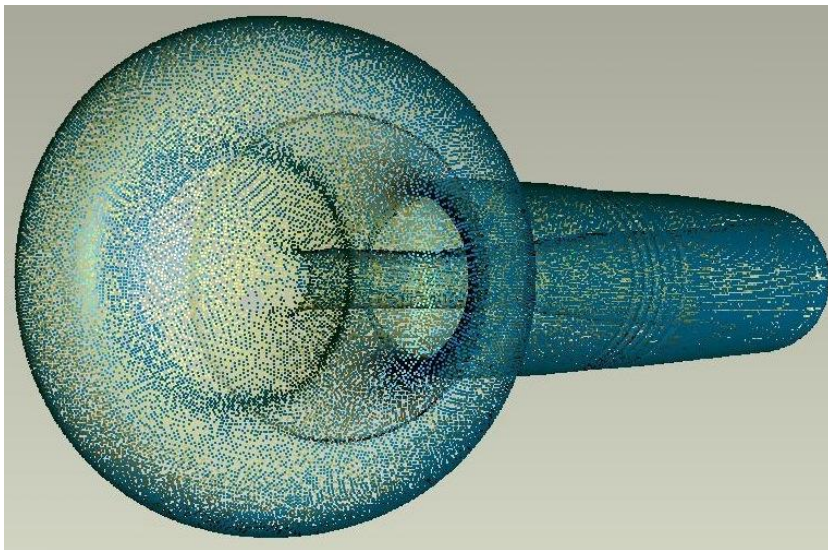
Al Cass Mid Century Modern Brass Instrument Mouthpiece Design

It's true, the average person, who has never attempted to, or been formally trained on how to play a brasswind instrument, has no realization and does not understand, at least at first, that it is the mouthpiece and not the instrument which is most paramount to the final out-come. Of course both are required in order to achieve the desired end result. However if there are problems, it is likely that it is the mouthpiece which is at fault, not the instrument.

Mouthpieces are serious business for those that need them, especially those who perform live, at the very top level, on a daily basis, the proper mouthpiece is a vital key to success. Thus, most professional brasswind musicians will admit with a smile, the instrument is secondary to the mouthpiece. Musicians may exchange instruments with each other easily enough with the possibility of a similar result, but not the case with swapping a mouthpiece because the mouthpiece is very personal to the musician using it. Exchanging a mouthpiece without experience with that mouthpiece, will likely have detrimental results, for the mouthpiece is the

link between flesh and metal, triggered by the airflow generated from within the body and soul of the musician, producing what is often thought of or said to be for some thousands of years, the sound of the Gods.

Leonardo Da Vinci once said, “simplicity is the ultimate in sophistication”, if this is true then that explains everything we are about to look at.



This book wishes to expose and make known the existence of the “language” of mouthpieces, without scientific explanation, analysis or opinion, rather a direct testimony in pictures, scans and written notes of the maker, who in this case, is considered by many of the top professionals in the field of brass, as one of the very best

“artisans” within the industry of mouthpiece consultation, customization, and manufacturing, to be quite possibly, arguably so, the ultimate brass instrument mouthpiece designer. Perhaps this is because Al Cass was a scientific minded performing brass musician.

Most average folks, like myself, will have no clue how to decipher the pages from Al Cass’ notebook, but the once “cold war era” top secret notes are interesting to look at and take wonder at the level of sophistication involved in what most folks have until now, previously assumed, that all mouthpieces to be basically the same. The information here should indicate otherwise.

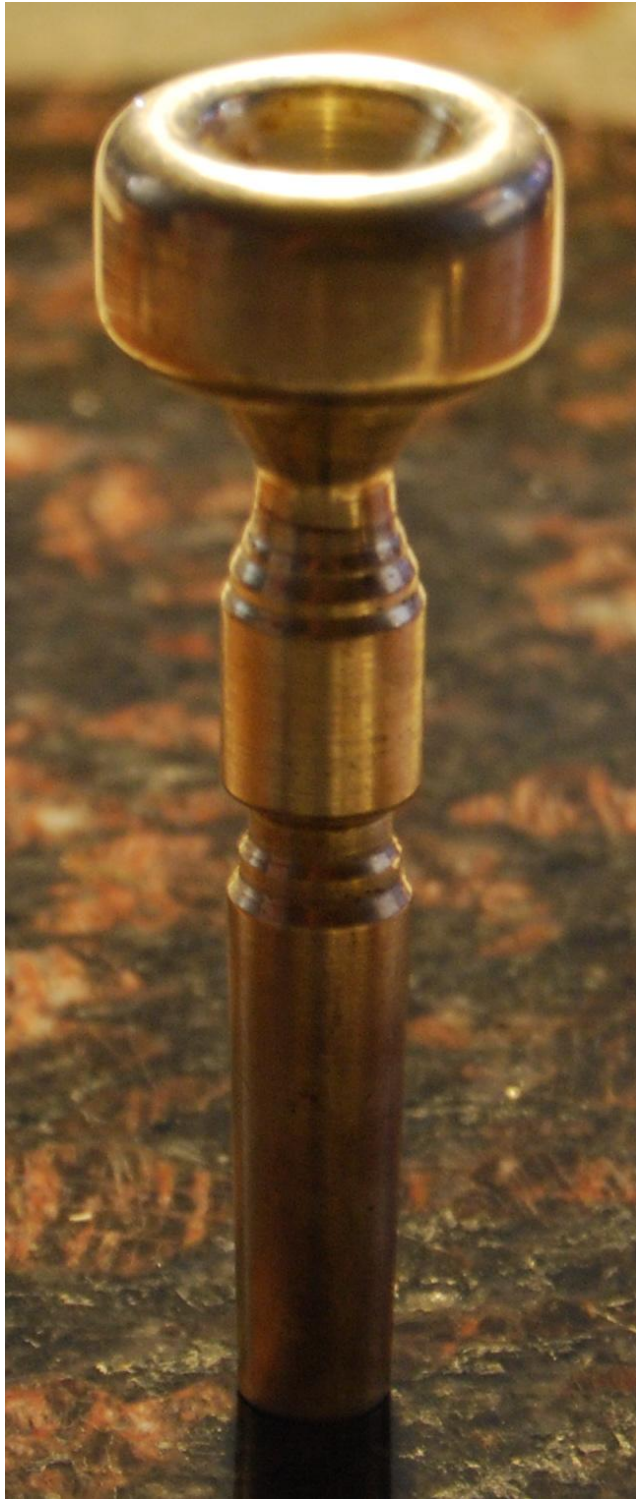
The author hopes this book may also serve as a visual aid in determining the authenticity of an Al Cass mouthpiece, for prices can vary greatly as they are among the most valuable pieces of brass made during mid century modern times, and like most anything else of high value, often faked. As they say, “Caveat Emptor!”

Food for thought. Modifications made to an original Al Cass mouthpiece, altered by most anyone other than Al Cass himself, will have, in most cases, rendered the altered example to paperweight status at which point the mouthpiece in question will likely have little if any value to the musician, at which time may serve only as an object d’art suitable only for display and conversation.

It should be noted that Al Cass focused on and catered to professional musicians and accounts for the extreme rarity and value of most models and sizes, especially those original examples which are highly prized and sought after. Most of the musicians who have and use Al Cass mouthpieces in their livelihood, consider these tools of the trade to be priceless.



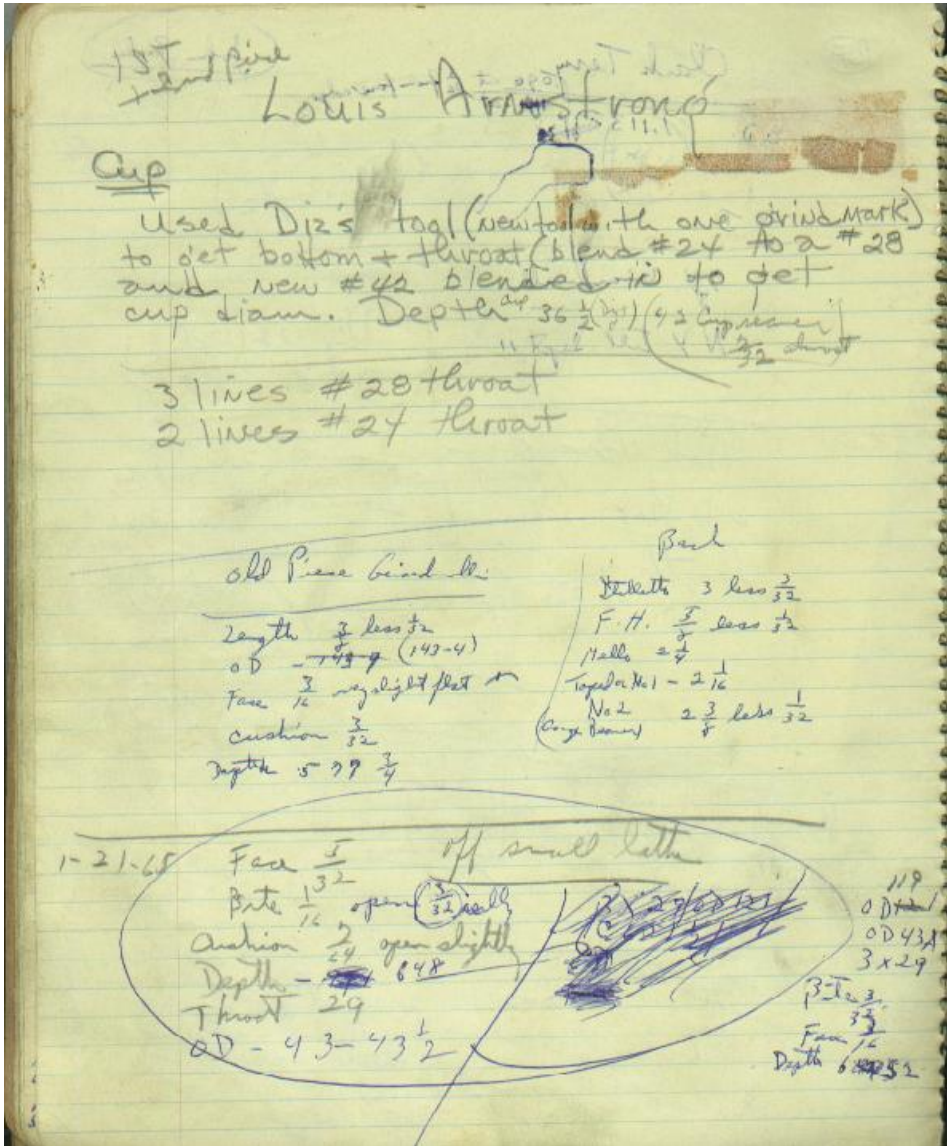
The acxm-1-28x5





Above: For John Coffey Trombonist Boston Symphony

Al Cass didn't write everything down on paper, but he did take some notes. Here they are! *Starting with Louis Armstrong!*



ROY CHARLES - DUKE ELLINGTON
"ROY" BURROWES (COLEMAN HAWKINS)
JAMES MOODY
MAY 20 2004



Roy Burrows
Jamaican Trumpet Star
Best w/tes. on the best
piece played

Roy Burrows - Duke Ellington

(48F)

Roy Burrows - Duke Ellington

8/30/62
10-13-63

714 Back St
Bronx 55 NY

~~279 E 153 St apt 11~~
Bronx N.Y. N.Y.

1-28-12

Roy Charles
7565-5th ave

1-28-19 1/2 N.T.O.

11-4-63

714 Back St
Bronx, N.Y.

OLD PIECE WAS A
3X3 - REAL OLD

10-16-64 - 3 X 3 - 640 1/2

DUPLICATE

31 OCT 64

1 3X3 - 640 1/2

1 3X4 - 648

3 DOZ VALUE OIL PLASTIC

10-13-65 → 1-28 - 611 2/3
1-28 - 611 2/3

~~1-3-66~~

1-28 - 611 1/3

714 Back St
Bronx NY

5-18-66

1-28 - 611
3x2 - 635-

"Doc" CHATHAM

(CAB CALLAWAY · MACHITO · PREZ PRADO)



(28F)

Oct 10-60

Doc Chatham

Cup - $12 \frac{1}{3} - \frac{1}{4}$

Stock Piece

50 w ~~106~~ ¹⁰⁶ with apt 7A
NY 25 - NY

Oct 15-60 X 1 - 56 1/3

Stock - 13 1/3 with

Oct 27 Dig (cup) + back 24 throat
(21 1/2) (stock) 8 groms

O.K. Stock face + hole
E.D. Back 10 3/4

Oct 29 Dig ^{cup} 9 + 9 groms (28 throat)
Stock O.D. E.D. Back 10 7/8

Dec 10 Dig cup 22 - 2 groms (unplated)
28 throat
Stock 22 face + hole Turn with cut (Stock 28)
12 +
plated

Dec 28 No 40 Tool - 34 cups Not plated
Stock Rim + Back Turn with 43
9 groms Face 22 hole 24

1-3-62 Stock 1 - 28
O.D.

"BUCK" CLAYTON (COUNT BASIE; ETC; ETC;)



*To Al Cas
A swingin' guy
who makes a swingin'
mouthpiece
Buck Clayton*

Posie
NY

BUCK CLAYTON

(27F)

Buddy Clayton

145-31 Glassboro Ave

Tanica 35 N.Y. - 11435

Sept 60 | X-1-658 $\frac{1}{2}$
X-2-656 $\frac{3}{4}$
X-3-654

Dec 13 Blank 50 Turret cut
Cup 658 $\frac{3}{4}$ X-1

Feb 52 Blank 57 Turret cut
cup 658 $\frac{3}{4}$ - throat opening egg M. aded
OD - 102 - Stock Face with
bite to very wide opening F.H. Reamer

9 July 61 Cup 658 $\frac{3}{4}$
O.D. 87 (Throat with F.H. Reamer)
Stock face (wide bite)

Aug 7/61 O.D. 90 Throat with model F.H. Reamer
Depth 58 $\frac{3}{4}$ End Clutch

OD 91
Depth 59 Buddy 11

9-22-61 →	OD-83
OD-31	Cup 90
Cup-655	Blank-36
To-3x5	To 3x5
Blank-35	

Jan 3-52
3x5-656+0007+

5/1/63 ~~OD~~ 3x66 - OD 83 Depth 66
To. and from 3x5

(11F)

Kenny Dorman

By model Bookline

Cup .625 Last Power

Thread 28

Face $\frac{5}{32}$ around from bite
very slight flat

Bite $\frac{1}{16}$

Outer Cushion $\frac{3}{32}$ full

Series

- 1-29 - B finish Power. $2 \frac{2}{8} + \frac{1}{16}$ point or $\frac{1}{16}$ from step
- #2 { C - NTO #1 series from small bite tool - then blended to ID
- L - 3.400
- S - 34% bite
- C - 22%

- (B) F.K. $\frac{1}{16}$ from step or $\frac{1}{16}$ to tip
- Width $\frac{1}{16}$ to step or $3 \frac{1}{8}$ to tip
- Hole $\frac{2}{32}$ to step or $2'' - \frac{1}{16}$ to tip
- A $\frac{1}{32}$ to step or $1 \frac{1}{16}$ to tip
- Bite - $\frac{1}{16}$ very slight or

No A-

- #1 B - finish $\frac{1}{16}$ from step or $2 \frac{0.5}{32}$ from Tip + A full
- S - 34%
- Bite $\frac{1}{16}$ or $\frac{1}{16}$ - Cushion $\frac{1}{16}$ - Face $\frac{1}{16}$ full
- C - #1 series cut to 22 finish at 21
- T - 28 per standard 1-28
- L - 400
- SD - 1.04

Next piece use no A

OD length $\frac{1}{2}$ to bottom curve



Roy Trumpet
Aldridge

O.D. - 1.097 (ours) 1.095 (his)

I.D. - $\frac{9}{16}$

Length - 3.355 (New piece 3.235)

Cup Depth - .701 (ours) .695 (his)

Throat # 28

Back Bore

#1 Reamer - $2\frac{1}{16}$ "

#2 Reamer - $2\frac{1}{16} + \frac{1}{32}$

French Horn - 3"

Mello phone - $2\frac{9}{32}$

Stiletto - $3\frac{1}{4} + \frac{1}{16}$

Fluegel Horn

Length - 2.930 ($2\frac{3}{4} - \frac{1}{16}$)

Throat - # 24

Depth - .652

Face - $\frac{2}{32}$ toward cushion (Length New piece 3.235)

Cushion - $\frac{5}{32}$ pushed slightly

Bite - $\frac{1}{16}$ sharp - $\frac{2}{32}$ little space

Back bore - Mello $1\frac{1}{2} + \frac{1}{16}$

go in to 908 - Ry tool cup (25 T)

then Dig to eye - 908

lean throat opening - ridge of cup tool
with F.H. Reamer

$3\frac{1}{2}$ least, 3.352 length

(20F)

Ray Eldridge

New piece also

20 piece

length $3 \frac{2}{32}$
 OD 1.095 - flat
 cap 69
 throat 28 (New Piece 29)
 Bite $\frac{1}{2}$
 cushion $\frac{1}{32}$

St. Bl. th $2 \frac{3}{4} - \frac{1}{32}$
 #1 - $1 \frac{5}{8}$
 #2 - $2 \frac{5}{16}$
 F.H. - $2 \frac{5}{16}$
 Mells - $1 \frac{5}{8} + \frac{1}{32}$
 Backhoe Taper 1" 395
 Rhyllan Taper

for ball nose inside

New Piece

Face $\frac{2}{32}$ off toward cushion
 cushion $\frac{1}{32}$ parted slightly because of OD part
 Bite $\frac{1}{16}$ sharp - $\frac{3}{64}$ may little space
 Backhoe - Mells $1 \frac{5}{8} + \frac{1}{32}$
 cap go into 208 - Ray tool (29T)
 then Dig to 699 finish
 clean throat opening - using cap tool with F.H. Reamer
 length $3 \frac{1}{4}$ less $\frac{1}{32}$ on rough caliper rule - 3, 235

July 30 - 696 $\frac{1}{3}$ Depth - Dig tool - Frigomental piece

July 31 - 6 lines grooves
 after N.Y. try
 length $3.235 - 3 \frac{1}{8}$ less $\frac{1}{32}$

#1 - $1 \frac{5}{8} + \frac{1}{16}$ Backhoe

Depth Dig tool $298 \frac{3}{4}$

208 length $3 \frac{1}{8} + \frac{3}{32}$
 296 $\frac{1}{2}$ length
 #1 piece - $1 \frac{3}{4} - \frac{1}{32}$
 F.H. $2 \frac{5}{16}$
 Mells - $1 \frac{5}{8} + \frac{1}{32} + \frac{1}{32}$
 St. Bl. th $2 \frac{3}{4} - \frac{1}{32}$

(8F)

Don E. Elliott

Memo - A.H.

and 10

Cap 455 - 450 - (455 on last one)
2 rods

Backbone $2\frac{1}{2}$ Hallogline Resin

~~2 1/2~~ rough resin $\frac{1}{2} + \frac{1}{2}$

4/26/61

Trim Stick

(611)

2-thrust

22950 Pin - $\frac{3}{4}$ I.D.

Fare $\frac{1}{2}$

outer edge $\frac{1}{8}$

hole $\frac{3}{4}$

Backbone Resin = $\frac{3}{2}$

Tip $3\frac{1}{2}$ length

thread 26 or 146

Trim $3\frac{1}{2}$ long

Backbone $2\frac{3}{4}$

.885 cap length

Art Farmer

Fluegelhorn shank .411 at edge of horn

29E 20 24
N.Y. 3, N.Y.

Spring 71233

Trumpet piece - 1-28-13 Stock with Bench Tool

Fluegelhorn - cup 603 (F.H. overall 93)

32 Jan 62

Trumpet Stock —
1-28.

Hand a little
better than $\frac{3}{4}$
(7 tenths)

~~Back~~

Back at 305 height length

Cup 661 on Bench

$\frac{1.5}{.11}$ height blocks - 393

Fluegelhorn

6/25/62

1-27-
870D

about same ($\frac{12}{3}$)

Ray 9/25/62
about 10

686 W 246 St
Riverdale, NY

Maynard

B. Bone

Stiletto - Just about (little loose)

F.H. - - - $\frac{1}{8}$

Mello - loose approx $\frac{1}{32}$

Big - loose $\frac{1}{16}$

O.D. 68

Throat # 26

Cup .566

Taper $\frac{1}{32}$ to $\frac{1}{16}$ for face
about 50% for cushion

Cushion $\frac{3}{32}$ - slight point

Bite - open $\frac{2}{64}$

$\frac{11}{32}$ Face Full $\frac{3}{16}$ for I.D.

(Cup .561 $\frac{1}{2}$)

1/16/62

O.D. - 68 $\frac{1}{2}$

Throat 26

Cup .56

Face - $\frac{3}{16}$

Bite $\frac{2}{64}$ open

Cushion $\frac{3}{32}$ full

Back - stock

(2)





Diz 43



Diz 47

Dig

4-11-67

- # 22A - C31C - 26F 24
- # 23 1/2 C27 1/2 - 24T
- # 24 1/2 C26 1/2 C - 24T

using post 21-74

Flugelson - # 1-3B-16T - (Hole 1 3/4" to top) General USA 1 3/4" to top

Called Jan 4-72

Phone # 201-569-4875

- using # 24 24T
- # 25 A - (C 26 1/2) OD - P5 to about 30 1/2 on Min
- # 22 A - about 32 Min (OD 84) (C631) (24T)

using Ais. P. Feb 74

Called Feb 2-74

Feb 5, 1974

- # 26 - Ste In Back - C631 - OD 87 (T-24)
- # 27 - " " - C630 - OD 85 (T-24)
- # 28 - " " - C630 1/2 - OD 85 (T-24)
- # 29 A Back - C633 1/2 OD 85 (T 24)
- # 30 A Back - C 630 1/2 OD 88 (T 24)
- # 31 A Back - C 632 OD 85 (T 24)

Just Nov 74? Did not receive

Dec 22-74

- # 32 - 2-24A C631 - OD 87
- # 33 - 2-24A C630 1/2 - OD 85
- # 34 - 2-24A C631 - + OD 88 +
- # 35 - 2-24A C630 1/2 - OD 87 1/2
- # 36 - 2-24A C630 1/2 - OD 86 1/2
- # 37 - 2-24A C630 1/2 - OD 87

Just Dec 23-74

Dec 22-74 - not sent

sent Aug 75

Nov 29-75

- # 38 - 2-24A C300 1/2 OD 87
- # 39 - 2-24A C300 1/2 OD 87
- # 40 - 2-24A C300 1/2 OD 87
- # 41 - 2-24A C300 - OD 87
- # 42 - 2-24A C300 1/2 OD 87
- # 43 - 2-24A C300 1/2 OD 87

Nov 6-76

- # 45 - 2-24A C36 - OD 87
- # 46 - 2-24A C32 - OD 88 +
- # 47 - 2-24A C36 1/2 OD 87
- # 48 - 2-24A C36 1/2 OD 87
- # 49 - 2-24A C36 1/2 OD 88
- # 50 - 2-24A C36 1/2 OD 88 1/2

Dec 16-76

Nov 24-78

May 15-79

June 15-80

Aug 24-76

- # 44 - 2-36 1/2 AT 24 - OD 87

over to Previous Page

(7F)

Diz

out of
(Raymond)

May 29-22

51 - 2-24 A C 40 - 0088 - May 29-22

52 - 2-24 A C 41 - 0098

53 - 2-24 A C 41 - 0088

54 - 2-24 A C 40 1/2 - 0088 - 2nd March 13-22

55 - 2-24 A C 41 - 0088

56 - 1-25 A C 35 - 0088

57 - 2-24 A C 35 1/2 - 0088 - April 14-22 called

Dry

changed to 24T

4-10-67 - # 22 - 631 Cup - 25T
23 - 6273 Cup - 24T
24 - 626 Cup - 24T

4-4-69	# 23 A	# 24 A	# 25 A
	Back - A - abt $\frac{1}{2}$	B - A abt $\frac{1}{2}$ ---	B - A abt $\frac{1}{2}$
	Shank - 34	S - 34 $\frac{1}{2}$	S - 33 $\frac{1}{2}$
	Cup - 26 $\frac{2}{3}$	C - 26 $\frac{2}{3}$	C - 27
	OD - 54	T - 24	OD - 53 $\frac{1}{2}$
	T - 24	L - 3.390	T - 24
	L - 3 $\frac{1}{2}$		L - 3.375

(6) last piece

Dig - length - 95 against 85
five lines

Cup - 22

Shells - $1\frac{1}{2}$

F.H. out $\frac{1}{6}$

Face
archin $\frac{9}{67}$

New $\frac{2.10}{2.3}$

Back - $1\frac{3}{4}$ on fish screen

A.H. Cup - .92 top head archin
.158 flat head archin

Throat - $\frac{1}{4}$

H₅ Dig (7) 5 lines + 12

M₃ 6 Dig (8) 6 lines + 9 ^{length 95}

Harry E. Lison

Backbone antitide type 35-15 lines

(9F)

477 North Woodland
Englewood N.J. 07631

34-68 / 106 ~~HT~~

Corona 68 N.Y.

Armando

5891413

Diz -

Phon

T.W. 28943

+ 3/32	Mellophone Reamer	- 2 1/8 from tip
- 1/32	French Horn Reamer	2 3/32 from tip
Same	Shaped Reamer	2 3/32 from tip
Same	Rough Reamer	1 29/32 from tip
+ 3/64	Stiletto	3 3/8 from tip
+ 3/32	Broken Reamer	1 7/8 + 1/64
3/2 - 1/32	O/A length	1/4 over 3 3/8
	O.D.	1.087

Louis

3/17/61
- 27 cups of pins
Had used
Back
after Markie
cut
02-22-4
24 pins

Face - $\frac{3}{16}$
Cushion - $\frac{1}{2}$ with space
bite - $\frac{1}{16}$ with space

O.D. 1.143 - 44
Length - $\frac{1}{32}$ bottom 32
($\frac{3}{8}$ to 11) 11 " "

Dig Dec 22-60

4 pins - 21 1/2
Stitch Back - 247

Fstr 11 - Back - No had seen
after Markie
cut

Cup - 20 1/2 (23 1/2)
(only throat) (cup)
start

Throat 22 1/2 after plate

Indigo
3rd pin

3.40
Length - 398 - $3 \frac{3}{8} + \frac{1}{32}$

Back - $2 \frac{11}{16}$ with 1st full wave

1/2 least - 335 back outside
O.D. - 142

Face - $\frac{1}{16}$
Bite - $\frac{1}{8}$ with space
Cushion - $\frac{1}{32}$ - $\frac{1}{64}$ with space
throat 29

4 lines or dark

Shoulder - Dig
Cup - (51 + 3)

(41F)

Freddie Hubbard

919 Park Place

Brooklyn N.Y.

apt 3-L

PR 20633

~~PR 20633~~

5/24/62 Stock 1-28.-8700 - $11\frac{2}{3}$
 1-28.-8500 - $11\frac{2}{3}$
 2-24.-5700 - ~~23~~ 23-chin
 1 day (oil)

~~7/1/62~~ 1-26 - OD $85\frac{1}{2}$
 cup $11\frac{1}{2}$

(5FA)

Harry Jones

OD - 1, 113 length 1, 110

ID - 641

(Depth .613)

Face $\frac{1}{4}$

Bite $\frac{1}{16}$

Cushion $\frac{1}{8}$

Depth $2\frac{1}{2}$
on wear face

(Vernier ~~to~~ Gaertner)

Tap (Harry)

Digby Reese

Length 338
Depth 603

Dig Bank
Normal Face - cushion

2 dig Normal 392 length
22 cup

3 lbs + 8 lbs

Tap $\frac{3}{16}$ face very little flat

(D) 09
00-58

(21F)

Harry James

a.D. - 1.113

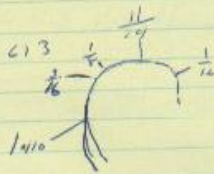
I.O. - .641

~~cap 60~~ ang 613

Face - $\frac{11}{24}$

Bite - $\frac{1}{16}$

Cushion - $\frac{1}{8}$



(GFA)

J. J. Johnson

throat $\frac{15}{64}$

Back - $\frac{7}{8} + \frac{1}{32}$

Cushion - $\frac{7}{64}$

Face - $\frac{13}{64}$ flat

Bite - $\frac{3}{32}$

Length - $3\frac{1}{4}$

Depth - .252

O.D. - .527

throat Min. - $14\frac{1}{2}$

J.J. Johnson

23 May 60

Length - 3.221

Venturi entrance - $1\frac{1}{32}$ from end .475

Back Bone - $\frac{1}{32}$ shy of finish tool stop mark

O.D. - .527

Cup Depth - .351

July 25 - cup 3.25 - full back wear - $3\frac{1}{4}$ length - $\frac{15}{64}$

J. J.

Sept 6-60

384 depth

2 1/2 length 3 1/4 - 1/2

50 total cng

3 ~~grows~~ only

8 tall Bark + 1/32 less than 2" across

Oct 4 M-21 Bark with ~~stake~~ ~~stake~~ ~~stake~~
+ 4 dots into M-21

Depth 0.35

(24F)

J.J.

4 lines + 2 lines on
shank

June 3

$\phi D - 530$
 $\text{Length} - \frac{15}{64}$
 $(227 - M-21)$
 Depth - 400
 Bite $\frac{3}{32}$ - sharp
 Cushion $\frac{1}{8}$
 Face $\frac{2}{32}$ flat
 Back bore - $\frac{1}{32}$ less than 2"

July 25 - $3\frac{1}{4}$ L - 3-238
 $3\frac{1}{4} + 24$ Lines - 3 deep
 $\frac{15}{64}$ T 3 light shank

Regrind taper back

Depth - 389

Bite - $\frac{3}{32}$

Face $\frac{2}{32}$ - slight part

Cushion $\frac{1}{8}$

July 31

Depth 390 1/2 shank

Length $3\frac{1}{4} + 128$

Taper on shank 471
over

6 grooves + 2 lines on shank

Aug 20 1933 shank 481 1/2 at 2 1/2" down
 $\phi D - 26 \frac{1}{2}$
 no taper
 Depth 96 1/2 / 31.500



(12F)

Boaker Little

Hotel Bristol 48th St NY

Mine - 34T

Mine - 28T (2 lies)
Cup 622

4/25/61 Stud. 128. (12)

(23F)

Howard McChase

OD 105 or 103
Big Bark
Standard Face
24 throat
Cup 18 - New Tool 521
Length 392

Stock 225-226

7/15/61 OD - 87 227
Cup 22
521 Tool
2 1/2 fine

8/2/63 2-26 - 86 - 23 2/3 + very little

8/19/63 2-26 - 87 22 1/2
2-27 - 88 2/2 - 22 1/2

By 67 - 2-27

(33F)
Jan 12-61 Blue M. T. Hill
Stock 128 - 12 $\frac{1}{3}$ cgs

5/13/63 Green Mitchell 234648
% Comt Basic arch
President Hotel
5-1 Stock 384



(A) Dizzy Reese

1069 Calgate Ave
Bronx 12 NY

9-8-65

151 Norfolk St
apt 5C

NY 2 NY

Dec 4-60 Stock - 28 - 12

Stock - 25 - 12

4/25/61 Stock 1-25. 12-

Stock (1-25) - 1-25.

9/14/63

Stock 1-27. - 12

1-26. - 12

45 w. 139 279e

NY 37 NY

A 430876

9-8-65

Stock 3 X 1 - 628 depth

3 X 2 - 636 "

35F

Red Rodney
2043 N. 62nd St
Phil. PA

Home address
1395 Alhambra Ave
S.F. Cal # 208

	1-28-12	} Penny Wanda Sham (Bird) Kaye HBC CBS } Staff	Business 1255 Post St S.F. Cal. Suite 1004
3/16-64	2-28-23		
7-27-64	2-28-22 ^{1/2}		
	3x3-92		

(10F)

Clark Terry .096 at 1/2 from face edge

John Barber

Throat

3 1/2	2	3	2 1/2	2 1/2	3 1/2
11/40					
#	F.	Mello	#	Length	



like (Dj mpc)

Diell

Sept 11

Dig 28 (2 lines)
Dig 24 (3 lines)
Lonia (2 lines) 24
Lonia (3 lines) 28

depth 3 1/2

3rd piece Clark
Depth 5.86
lines - 2 lines
27 Throat
27 Back

Clark 559
Depth 6.03 1/2
Throat 27
Back 599 1/2

Fluegelhorn

Depth - 2.716 with #7 Throat
Back 2 3/8 + 1/32 N.2 Gauge Brass French Horn -
Mello -
Depth .582

Armand

~~452~~ - D-Eb Trypt

Sym - same all the way

Cup - 567

Throat - 24

C Trypt - base back out 4 #75
Bb too much edge

3 ⁵/₁₆ long

ID-C25-680

Cup 557

24 Throat

56 D

Cup 4X - 575
4S - 556
D-Eb - 566

4X - 575
4S - 556
D-Eb - 566

Fls - TYPRI

#144 - 233 - 235

22 - 298 - 295

ABark - 1 ²/₈

100 Hickman Rd
Teaneck N.J.

Lawrence Bro

Sept 20
② Quarter in $\frac{5}{32}$
Medi cup tool
Cup 369 with butter

④ Feb 11 - 32nd piece

8/13/62 OD-492
Thrust $\frac{1}{4}$
Backbone Stock
L-1 custom
Made from 4/5 Blank 51
Cushion for
Force $\frac{1}{4}$ full on top open on cushion
Rate $\frac{1}{4}$
Cup 419

6 lines
Length $3\frac{1}{16}$ - good Colipus cooked - $3\frac{1}{2}$ in head Colipus

Ray Nance
2101 W 118 St
N.Y.C.

1.115 $\frac{1}{2}$
 $\frac{1}{16}$
 $\frac{15}{64}$
 $\frac{1}{16}$

Britt Woodman
620 W 158 St
Apt 1A
N.Y.C.

279 W 10 apt 8
N.Y.C.

Eddy Mullers
286 Exterior
N.Y.C.
Apt 6E

Mullers

Lawrence Bro

①
Length $3\frac{3}{16}$
Thrust $\frac{1}{4}$
5-piece
Depth 3.05
Back
Rate $\frac{1}{4}$ slightly sharp

6 Rows $2\frac{1}{16}$
New Band
& dots $2\frac{3}{8}$
1st
 $1\frac{9}{16}$

Lawrence - L-1 Blank 585
12/11/62 Blank 083
OD 93
12/27/62 L-1-5 83 OD
W
Dish - 3.04
Shank - $2\frac{1}{3}$



Above: Sharp dressers, Slide Hampton & Cass

Below: Trummy Young does it again!



(25F)

Aug 1 - Slide Hampton

Length ~~2~~ $3\frac{1}{4}$

Back Taper 423 into horn
6 grooves - 4 lines on shell

as shell facing $\frac{5}{64}$ bits
 $\frac{1}{8}$ cushion
 $\frac{13}{64}$ face
Depth 390

11-29-63

12-8-64

1515 Neuman Ave
Queen 135
Honolulu Hawaii 96817

Tremmy Young - Louis Armstrong
2947 - Somerset Drive L.A. 16 Calif
11-9-64 J-1-5 1/2 - 4 throat
for steel J-1
J-1 Stock (6-22-64, 5-1-64) throat for steel J-1

J-1 Stock

John

Length - $5 \frac{1}{32}$ Depth 289

OD - 539

ID - 1-57-155

Face - $\frac{11}{64}$ flat

Bore - $\frac{1}{16}$

Cushion - $\frac{1}{64}$ - open

Cassius

OD 498

Face - $\frac{11}{64}$ flat slight

Bore $\frac{1}{16}$

Cushion $\frac{1}{64}$ open

Length - $5 \frac{1}{32} + \frac{1}{64}$

ID - 1" + 22

Depth 403

Stick Trombone

(5)

Cap 385
Length $3\frac{1}{4} - \frac{1}{32}$
OD - 5.25
Bite - $\frac{5}{64}$
Caden - $\frac{1}{8}$

X

4/4/02
Cap 385
OD - 4.55
Bite - $\frac{3}{32}$
Caden - $\frac{1}{8}$
Face -

2 dts - Stick Piece $1\frac{1}{16}$
4 dts 2 Piece $2 - \frac{3}{32}$
Stick Piece

B

Bass Trombone

2.75 length

New tool 2004 design

4/23/02

↑
Depth 2.50 S-1 Tool

#3

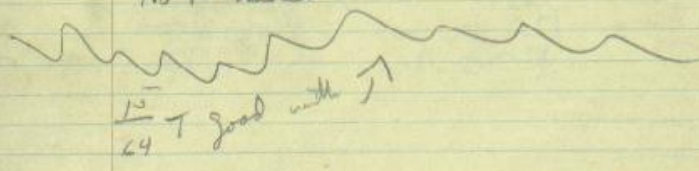
Bite - $\frac{3}{32}$
Face $\frac{1}{64}$

(3FA)

T ram horn

alt horn reamer - 20° ^{Cup}

Reamer $\frac{1}{32}$ less than 2 1/2 Mellyhorn Reamer
 $2 \frac{3}{8} + \frac{1}{32}$ Tap reamer
No 1 Throat



Fluedel horn

O/a length — 2.895"
Cup — .495"
Shank — .400" at 1"
Throat — #27
'O.D. — 1.507"
Cup width $31/32$

(1F)

French Horn

(42) Block # 592-2-4

(42) { .612 - finish depth }
{ .605 - 2 black }

592-34

collet held O.D. 3906

3507 - 3 Collet (Good)

Thread 16 finish
18 black }

Length 2 1/2 (Good)

(43)

.627-30 finish depth
.620-22 black

2" 1 up (.325)



overall length - 3' 156-10

Block length - .912-13

Finish - .911

9-2-60 Tupt Riv Fluzgelhorn

- length - 2 1/2"
- O.D. - Tupt
- Block - 396-8 at 1 1/2 from Riv
- Reel line - A-1 1/2
- Thread - 20
- Cup - #1 & #4 - (233-235)
- Cup - #2 (292-295)

(2F)

Tube

Length - $3\frac{2}{8}$
OD - 535

at $1\frac{1}{8}$ 580 on stake
521 on Me

Depth 540 finish Blank 537

Bore $\frac{1}{16}$

(Ream throat $\frac{13}{32}$)

Face $\frac{3}{16}$ with flat

Face $\frac{1}{64}$ - slight flat

outer rim $\frac{2}{64}$ (bite)

Flange 157 cut

Depth ~~450~~ 451

OD - 450

Length - $5\frac{1}{8}$

Face $\frac{1}{64}$ - slight flat

Bore $\frac{1}{16}$

Chamfer $\frac{1}{8}$

Slide Stock piece

Aug 1-00 custom $\frac{3}{16}$ - $\frac{1}{8}$

length 3-235 - $3\frac{1}{2}$ - $\frac{1}{64}$

OD - 525

Bore - $\frac{1}{64}$

Face - $\frac{13}{64}$ slight flat

Depth - 390

Top - 490 outside

Trombadori F.H.

(35)

12-28-65

Haig S. Eskow
1930 Ophir Drive
Las Vegas, Nevada 89106

has 27T

sent 21T - 492 (493a & blank
24T - 494 " "

1-10-66

25T - 495
26T - 493 + *

(3F)

fish 10/21/63

Mellophone

$\frac{43}{69}$

Depth of cup

~~42~~
540 finish
535 rough

~~42~~
67
525 finish
530 rough
(10)

Remove Center
adapt
on

Gauge for 285 finish
280 rough

(gross of 90 lb)
water fill

270 finish
265 rough
(5+)

Throat 13 finish
14 rough

length - $2 \frac{13}{32}$ +
string $\frac{13}{32}$

Collect o.d. 4062

201 p. 5062

$\frac{13}{32}$ in Part Taper

385 11
 $\frac{9}{16}$ - $\frac{14}{16}$

$\frac{3}{8}$
 $\frac{1}{4}$
 $\frac{2}{16}$
 $\frac{12}{16}$

(4F)

alts Horn

(42)

Length - $2\frac{3}{4}$

Depth - .435 finish
.430 rough

~~Collar - .500~~ Collar - .452 ^{10/5/12}

Throat - No 2 finish
11.4 black

Backline 29 ¹² ~~ways~~ to Top - In case
Throat Target
with different length

43

Depth - .450 finish
.445 black

43

EB alts Target

(was a hole
in 51)

2/5/12

Shch - $\frac{11}{16}$ for $2\frac{3}{4}$ length - 440-55

Depth - 427 with Pattern
Backline - Throat Target Arrow all the way
Face + Curves - $\frac{1}{8}$
OD 27

(6F)

Trombone To Trumpet (1)

Length $3 \frac{1}{2}$ "
 Face $\frac{1}{64}$ "
 outer rim $\frac{5}{64}$ "
 Bite - $\frac{1}{16}$ "
 O.D. - 1.500

Cup diameter - 1"
 Depth - $4 \frac{2}{3}$ "

Nov 27-60 Trombone Flue get Horn

$\frac{3}{32}$ bottom 3 length
 Depth Cup - 494
 Throat 27
 Shank - 395 (118) on tool alone
 No 29 Reamer $2 \frac{1}{4} + \frac{1}{32}$
 No 1 bit - $1 \frac{1}{16} + \frac{1}{64}$
 Final Tap - $2 \frac{1}{2} - \frac{1}{16}$
 Still the - $2 \frac{3}{4} - \frac{1}{32}$ To Tip
 Mallets - $1 \frac{1}{2} + \frac{1}{64}$
 F.H. $2 \frac{1}{2} + \frac{1}{64}$

Trombone to Trumpet (2)

Length $5 \frac{2}{16} + \frac{1}{32}$
 Face - $\frac{1}{64}$ slight part
 outer Rim - $\frac{2}{64}$ - width $\frac{1}{8}$
 Bite - $\frac{1}{16}$
 O.D. - 1.500
 cup diameter $\frac{5}{16}$ in diameter $\frac{21}{32}$
 cup depth - 490

Model
 20 M a piece

12/19/71

Trombone Rim to Trumpet

Cup - .495

O.D. - 1.550

O.Lg. 3.393

face $\frac{11}{64}$ R

Bite $\frac{5}{64}$

Cushion $\frac{1}{8}$ R

Throat - #27 finish

Cohet hold .453

Back bore

Use symphony Trp. reamer

Also put french drn reamer in cup
 $1\frac{1}{8}$ from tip

Taper - .435 O.D. AT $2\frac{7}{16}$

5F

Normal depth - $\frac{1}{4}$ " drill, 9/10 blank

42 T - G throat
round shoulder
.865

43

G throat - round shoulder
.880

42-1 back bore reamer
upto line - G throat
round of throat
opening, .871

42-2 back bore reamer
held back $\frac{1}{16}$ from
mark - G throat
round of throat
opening, .871

42-3 back bore reamer
held back $\frac{1}{8}$ from
mark - $\frac{1}{4}$ throat
round of throat opening
.892 - later change
on back bore went
deeper $\frac{1}{32}$ - blows
much better,

Al Cass

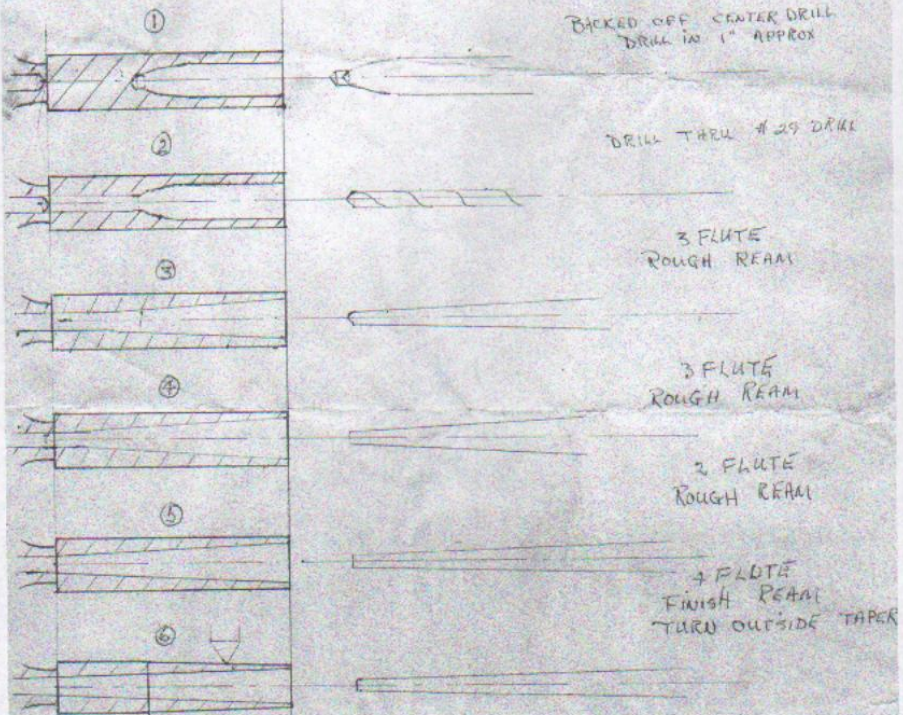
12 SHORT STREET
MILFORD, MASS.
HOME TEL. 678-2143
SHOP TEL. 678-2192

MOUTHPIECE CONSULTANTS

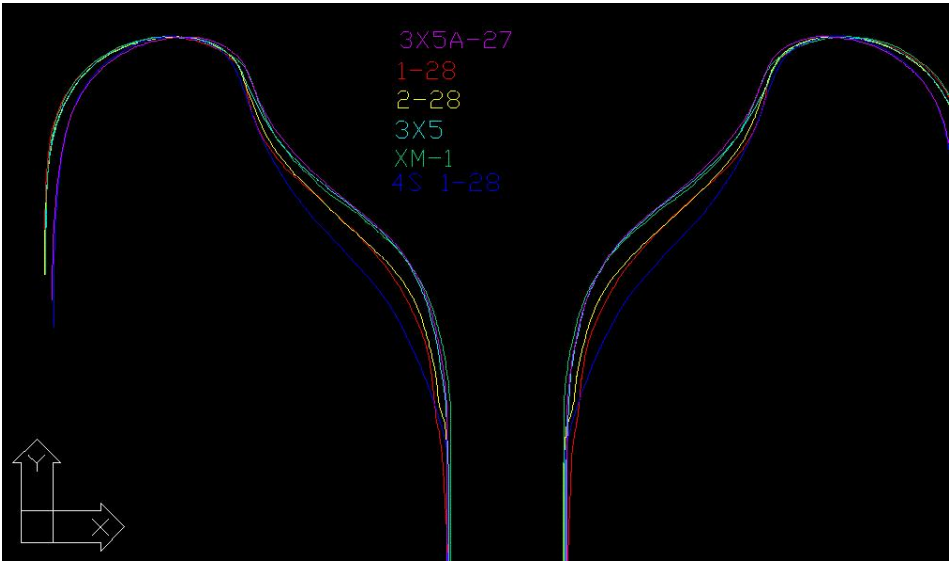
DOUBLING AND STANDARD MOUTHPIECES
FOR BRASS INSTRUMENTS

MUSICAL INSTRUMENTS AND OILS

8 JUNE 63



SEQUENCE NOW BEING USED TO
FINISH SHANK END OF MOUTHPIECE
ON SECONDARY OPERATION



~~READ THIS CAREFULLY BEFORE YOU TRY THIS MOUTHPIECE"~~

TRUMPET RIM — (TROMBONE - BARITONE - BASS TRUMPET - or SIMILAR HORNS)
Patent #2917964

TO START:

- (1) WITHOUT CHANGING THE PRESENT LAY OF THE MOUTHPIECE AGAINST YOUR LIPS:
Blow "through" this mouthpiece (on your doubling instrument) as though you were blowing a good FORTE from low C to low F# on your trumpet. "AFTER YOUR BREATH", keep your tongue well forward; way out (exaggerated) in the beginning; your tongue should say a low full TAW; this will drop your tongue from the roof of your mouth, thus allowing a larger or wider stream of air. Feel the air, "on the intake", in your throat, not on the roof of your mouth, with teeth far apart, as possible, and lips loose and open as possible, and corners fairly firm, without changing the natural lay of the mouthpiece on your lips. Then blow.
- (2) DO MUCH SOFT-TONGUEING so the lips will vibrate easier. From here your tongue will find its correct position for you as you begin to produce the sound you want. Keep an open relaxed throat, as you do when you produce a "fat" sound on your trumpet. Keep your tongue well forward when you blow.
- (3) USE A VERY HEAVY STREAM OF AIR:
Blow "THROUGH" this mouthpiece with "AUTHORITY", using as little pressure against the mouthpiece as possible.
- (4) Play only in the register that is comfortable for you. Don't try to extend register (either way) until you have developed a comfortable "PEEL" for it. The upper register is automatic. You will play higher than average. Work from comfortable low tones and gradually develop from there.
- (5) For at least 2 weeks alternate from one horn to the other, allowing more time on your trumpet than you do on your doubling instrument, until you can control both horns equally well.

THIS TAKES A VERY SHORT TIME TO DO, but DON'T try to do it in a few days.

This mouthpiece will help you to achieve the above outline "unconsciously", as you work to produce a full doubling instrument sound. The technique is merely an extension of your present blowing in the low register on your trumpet, without changing your embouchure. Keep that type of feeling in mind while blowing "THROUGHOUT" your doubling instrument.

Use as large a bore instrument as possible.

ALL THIS WILL ALSO GIVE YOU MUCH MORE CONTROL AND ENDURANCE IN YOUR TRUMPET PLAYING.

THANK YOU.

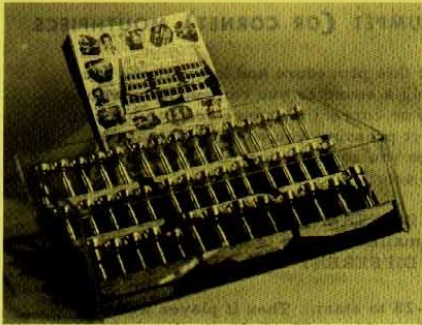
AL CASS

Al Cass & Co.



- | | |
|--|---|
| SYLVESTER "Hooley" AHOLA (Trumpet)
(Symphony—Recording Artist)
Doubles all Brass Instruments | JULIAN PRIESTER (Trombone) Ray Charles |
| BRITT WOODMAN (Trombone) Duke Ellington | DAVE FERGUSON (Trumpet) Billy May |
| JUAN TIZOL (Trombone) Duke Ellington —
Harry James | LEO OLIVIERI (Trombone) Charlie Barnet |
| MIKE CONN (Trumpet) Harry James | FREDRICK HILL (Trumpet) Louie Bellson —
Gerald Wilson |
| GLENN KAIZER (Trumpet) Teddy Powell — Jack Marshard | LARRY WARD (Trombone, Trumpet, Bass Trumpet)
Best Supper Clubs In U.S.A. |

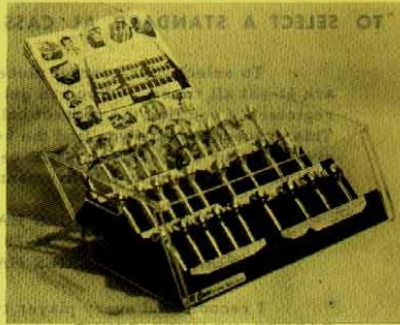
"Al Cass is a superior workman whose knowledge of mouthpieces has been an invaluable aid to trumpet players." —Amanda S. Chitalla, Trumpet Soloist, Boston Symphony.



#43 Case (43 pieces)

- 16 STANDARD TRUMPET PIECES, 1 ea:
1-28, 1-27, 1-26, 1-25, 1-24, 2-28, 2-27, 2-26, 2-25, 2-24,
3X1, 3X2, 3X3, 3X4, 3X5, 4X1.
- 15 STANDARD CORNET PIECES, 1 ea:
1-20, 1-27, 1-26, 1-25, 1-24, 2-28, 2-27, 2-26, 2-25, 2-24,
3X1, 3X2, 3X3, 3X4, 3X5.
- 3 STANDARD TROMBONE PIECES, 1 ea:
S-1 (large), L-1 (medium), J-1 (small).
- 5 TRUMPET RIM DOUBLING PIECES, 1 ea:
Trumpet to trombone/Baritone/Bass trumpet.
Trumpet to French Horn. Trumpet to Mellophone.
Trumpet to Alto Horn. Trumpet to Fluegel horn.
- 4 TROMBONE RIM DOUBLING PIECES, 1 ea:
Trombone to Trumpet. Trombone to Cornet/Fluegelhorn.
Trombone to Bass Trombone. Trombone to Tuba/Sousa-
phone.

List Price \$447.50



#29 Case (29 pieces)

- 16 STANDARD TRUMPET PIECES, 1 ea:
1-28, 1-27, 1-26, 1-25, 1-24, 2-28, 2-27, 2-26, 2-25, 2-24,
3X1, 3X2, 3X3, 3X4, 3X5, 4X1.
- 1 STANDARD CORNET PIECE, 1-24.
- 3 STANDARD TROMBONE PIECES, 1 ea:
S-1 (large), L-1 (medium), J-1 (small).
- 5 TRUMPET RIM DOUBLING PIECES, 1 ea:
Trumpet to Trombone/Baritone/Bass Trumpet.
Trumpet to French Horn. Trumpet to Mellophone.
Trumpet to Alto Horn. Trumpet to Fluegelhorn.
- 4 TROMBONE RIM DOUBLING PIECES, 1 ea:
Trombone to Trumpet. Trombone to Cornet/Fluegelhorn.
Trombone to Bass Trombone. Trombone to Tuba/Sousa-
phone.

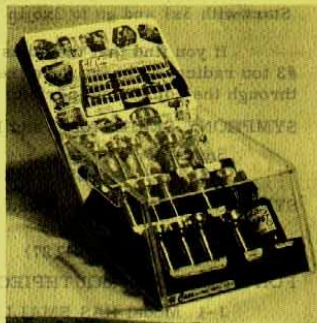
List Price \$307.50



#20 Case (20 pieces)

- 16 STANDARD TRUMPET PIECES, 1 ea.
1-28, 1-27, 1-26, 1-25, 1-24, 2-28, 2-27, 2-26, 2-25, 2-24,
3X1, 3X2, 3X3, 3X4, 3X5, 4X1.
- 1 STANDARD CORNET PIECE, 1-24.
- 3 STANDARD TROMBONE PIECES, 1 ea:
S-1 (large), L-1 (medium), J-1 (small).

List Price \$207.50



#14 Case (14 pieces)

- 10 STANDARD TRUMPET PIECES, 1 ea:
1-28, 1-26, 1-24, 2-28, 2-26, 2-24, 3X3, 3X4, 3X5, 4X1.
- 1 STANDARD CORNET PIECE, 1-24.
- 3 STANDARD TROMBONE PIECES, 1 ea:
S-1 (large), L-1 (medium), J-1 (small).

List Price \$147.50

TO SELECT A STANDARD AL CASS TRUMPET (OR CORNET) MOUTHPIECE

To select your correct piece use this procedure and know where you are at--at all times. You can get as big a sound as you can support, with register, if you find the correct balance or correct pressure you can blow at. This procedure helps you find the correct pressure you wish to blow at, to give you your correct BALANCE between you and your instrument, regardless of which company's instrument you use.

#1 SERIES & #2 SERIES HAVE DIFFERENT THROAT SIZES (small center hole). (1-28 is smallest & 1-24 is largest)
#1 SERIES & #2 SERIES HAVE DIFFERENT CUP FLOWS

I recommend every player try 1-28 to start. Then if player wants a DARKER-HEAVIER SOUND: go to 1-27, 1-26, 1-25, 1-24 (in that order) depending on how much register he can support.

If player still has usual problems after series #1, use same procedure with series #2 and go from 2-28, 2-27, 2-26, 2-25, 2-24 (in that order) depending on resistance-sound and register he wants to feel and hear-- as to EDGE-DARKNESS and HEAVINESS of SOUND plus REGISTER.

#3 SERIES HAS DIFFERENT CUP DEPTHS (ALL WITH #28 THROATS) ("for the present")
(3x1 is deepest -- 3x5 is shallowest)
(cup flow is also different than #1 & #2)

THIS IS A "SCREAMER" TYPE PIECE for professionals, and, in "Parallel", works for Beginners also.

This piece depends only on the amount of lip player puts into piece. Start with 3x1 and go to 3x5 in that order.

If you find that the adjustment from your mouthpiece to SERIES #1, #2, #3 too radical a change, use the #4x1 symphony-type model to carry you through the adjustment period.

SYMPHONY SERIES for C and B^b TRUMPET

Smallest				Largest
(4S-28)	(4S-27)	(4S-26)	(4S-25)	(4S-24)

SYMPHONY SERIES for D and E^b TRUMPET

Smallest				Largest
(D-E ^b 28)	(D-E ^b 27)	(D-E ^b 26)	(D-E ^b 25)	(D-E ^b 24)

FOR TROMBONE MOUTHPIECES:

J-1	Model	HAS SMALLEST	INSIDE DIAMETER) (Each has a)	
L-1	"	"	MEDIUM	"	" (-)different cup	(
S-1	"	"	WIDEST	"	") (flow (Small point)

I suggest starting with J-1 Model -- then L-1 -- then S-1.

AL CASS Milford, Mass. Call GREENleaf 3-0992 or GREENleaf 3-6083



Senior Band Trumpeters



"Hot Shots"



Trombone & Baritone



French Horns use
Trumpet Rim
Doubling Mouthpieces

ST. AGNES CATHEDRAL BAND - Rockville, N. Y.
(THE PATRIOTS)

Dear Al:

This is a report of what the band did for the past two years.

- 1968 - Nassau Suffolk Order of Hibernians St. Patrick's Day Parade 1st Place
- 1968 - Nassau Suffolk American Legion Loyalty Day Parade 1st Place
- 1968 - Southern N. Y. State Fireman's Championship 1st Place
- 1968 - 50th Anniversary American Legion Parade: (Band swept all three titles)
 - Best Appearing Unit 1st Place
 - Best Musical Unit 1st Place
 - Best School Band 1st Place
- 1967 - Band featured at seven N. Y. Yankee Baseball Games (Only Elementary School Band to ever do so)
- 1964 - Band featured at World's Fair four consecutive weeks (Only Elementary School Band to do so)

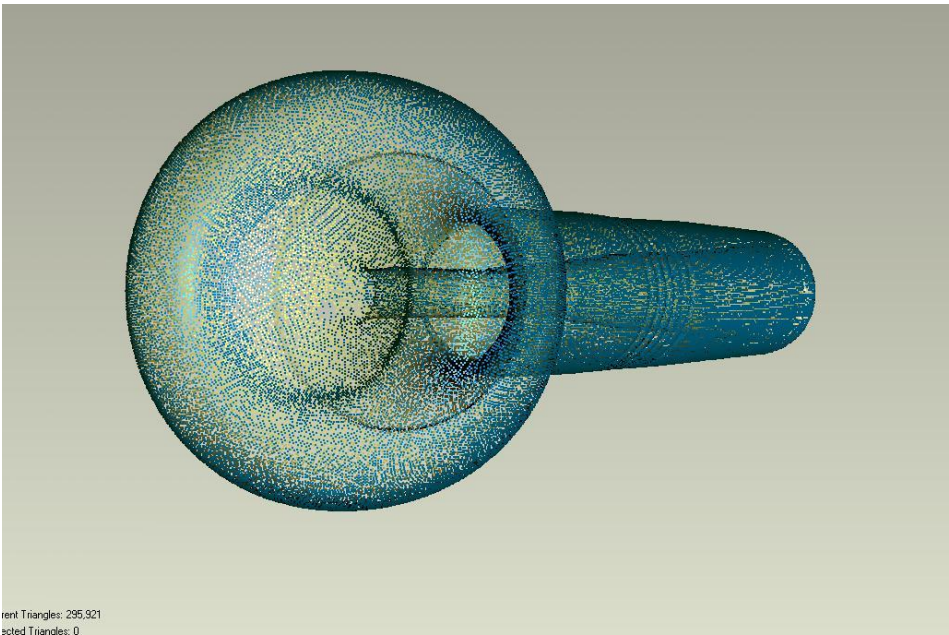
The pictures marked "Hotshots" are the Jr. students (St. Agnes Bugle Corps); playing less than one year, they captured Nassau Suffolk Conference Drum and Bugle Corps Championship Jr. Division. Needless to say, the entire brass section (Trumpets, Baritones, Trombones, French Horns, Bass Trombone, and Bugle Section playing Trumpets,) all play Al Cass mouthpieces.

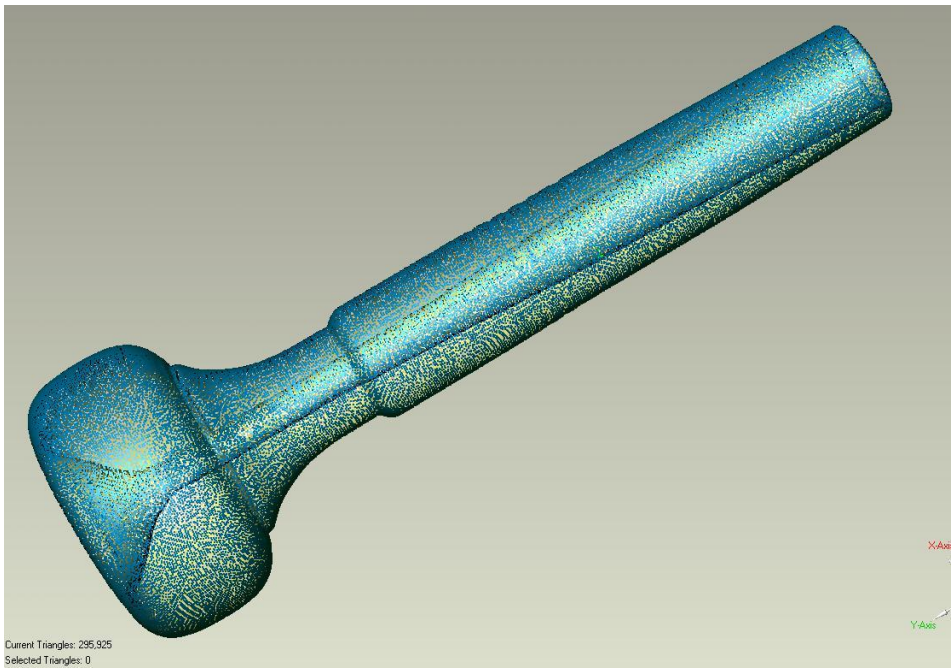
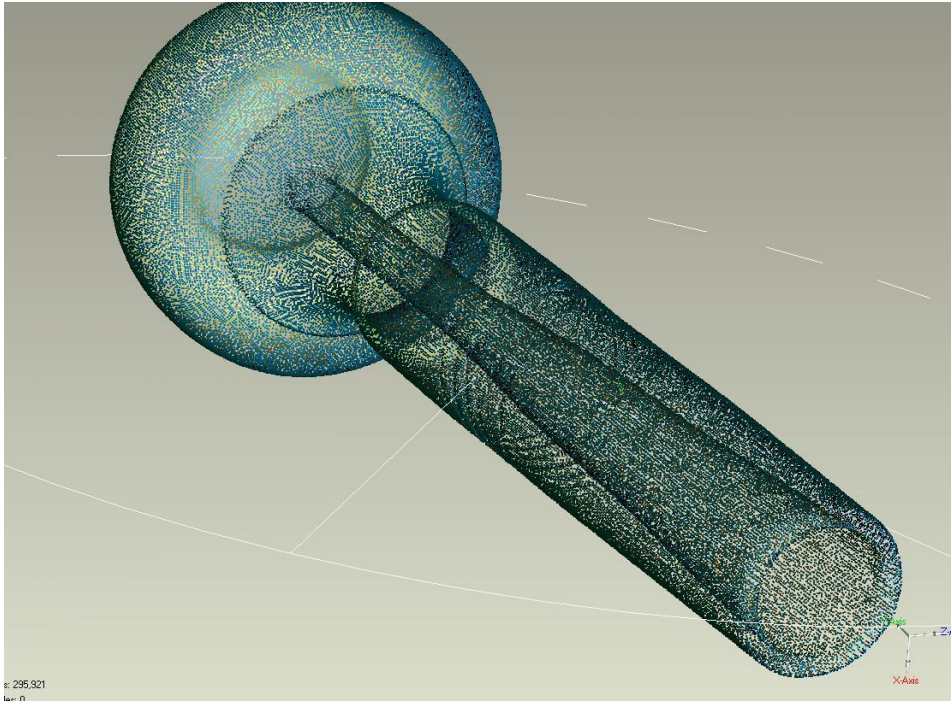
The lower brass (Trombones, Baritones, Bass Trombone and Tuba) are taught by Tony Salvatori; and the Trumpets and Bugle Section are taught by Jerry Puleo. The entire band is conducted by Joe Haneman.

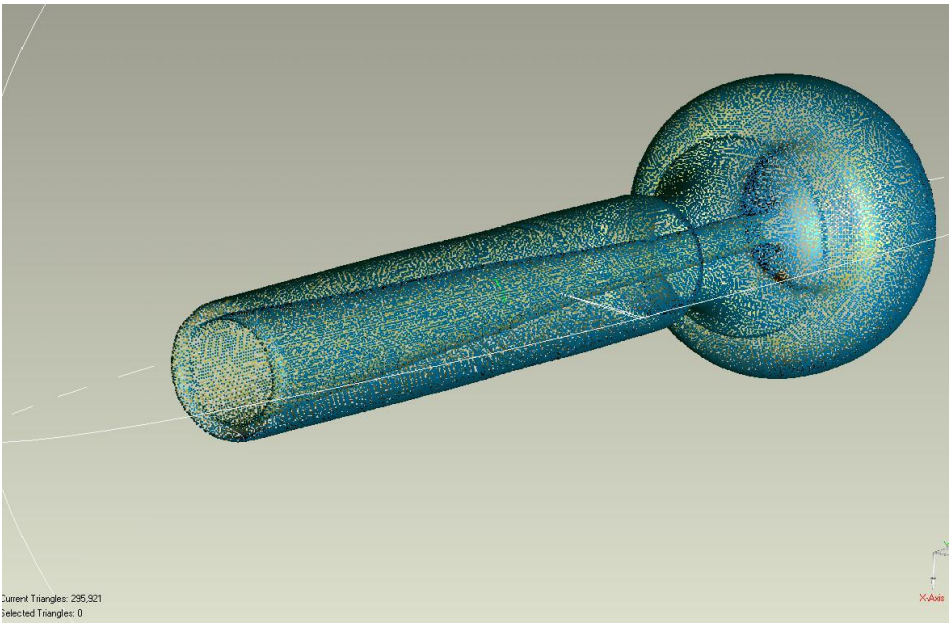
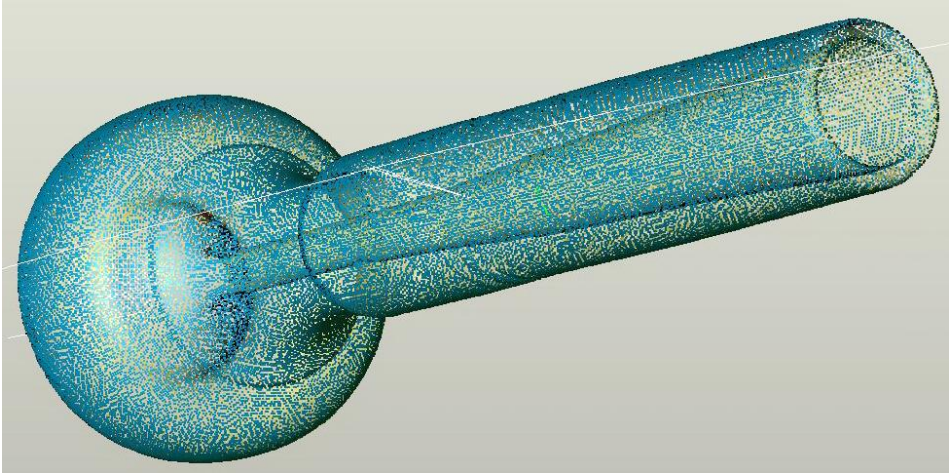
Thank you,

Jerry Puleo

Above: Kids in competition that used Al Cass won awards and medals.











In the garage workshop 10 feet away from the grapes & tomatoes.







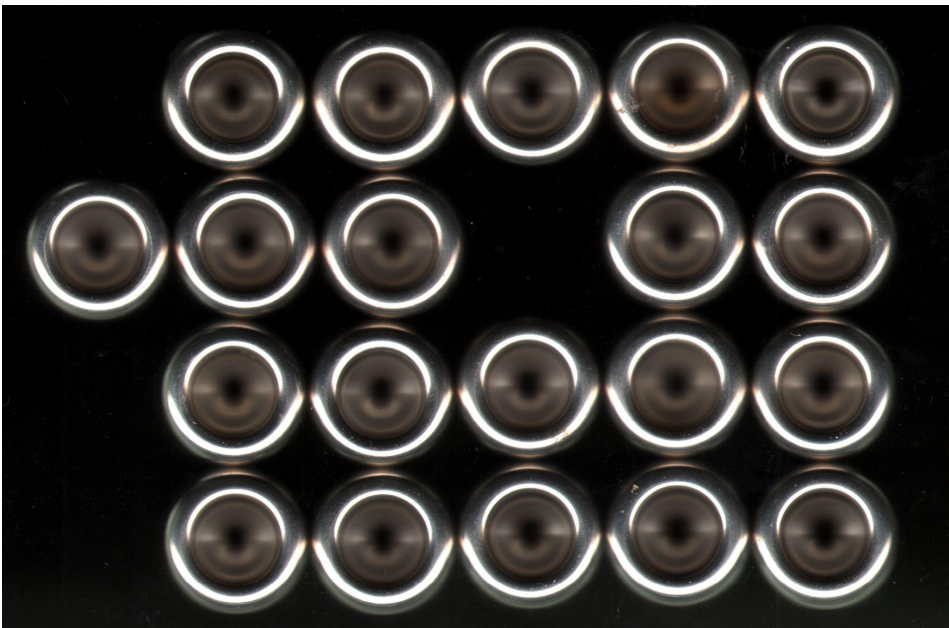


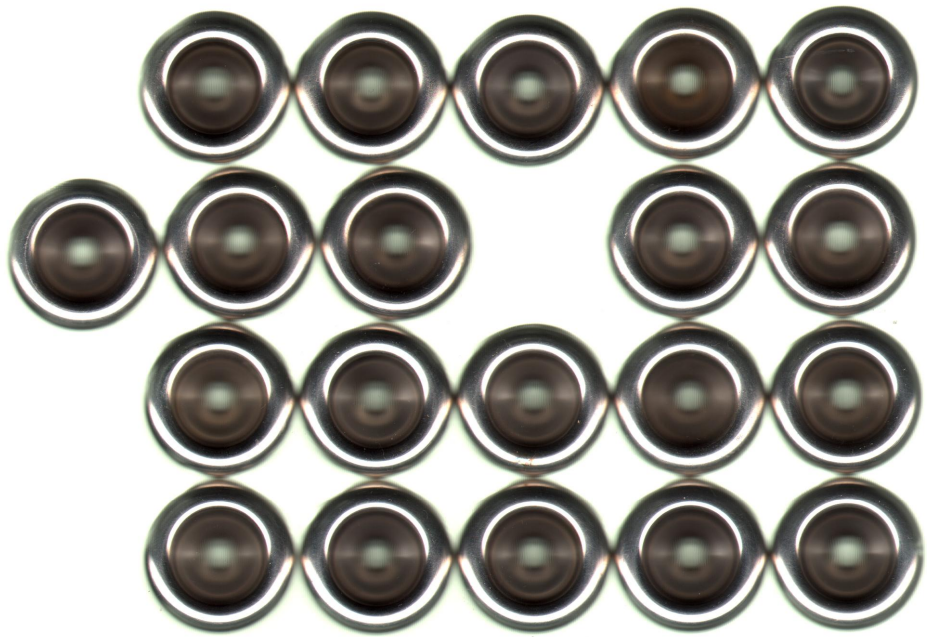
Top row Trumpet 1 series, 2 series, 3 series all 28 throats
 Middle row Cornet 1 series 2 series 3 series all 28 throat
 Bottom row trumpet to trombone, mellophone, flugelhorn, alto horn, french horn, trombones T1, T2 & T3, trombone to trumpet, trombone to cornet/flugel, trombone to bass trombone 5 and trombone to tuba.





Above & below : Set of 4s & 4x prototypes





Dizzy Gillespie Don Elliott Roy Eldridge
 Harry Sweets Buck Clayton Howie McGhee
 "COUNT BASIE" "COUNT BASIE"
 Booker Little Eddie Mullens Blue Mitchell
 "MAX ROACH" "DUKE ELLINGTON"
 "ALICE BRADB" "LIONEL HAMPTON"
 Doc Cheatham Slyvester Ahalla Roy Burrows
 "MAX ROACH" "SYM PHONY"
 "MAX ROACH" "SYM PHONY"
 PLAY IN "EAST COMPANY"
 WITH AN AL CASS TRUMPET MOUTHPIECE (DEALERS INVITED) Art Tancredi
 "STANDARD DISCOUNTS" "TOMMY DORSEY"
 \$10.00 AL CASS
 POSTPAID 12 SHORT ST
 THE FASTEST TRUMPET PLAYERS IN THE WORLD USE AL CASS VALVE OIL MILFORD, MASS.

THE MOUTHPIECES THAT BROKE THE EMBOUCHURE BARRIER
 TRUMPET PLAYERS DOUBLE TROMBONE PLAYERS DOUBLE
 TRUMPET RIM TROMBONE RIM

OTHER DOUBLING PIECES TO FOLLOW \$12.00 POSTPAID
 ALSO-STANDARD PATENT NO. 2,917,964
 MOUTHPIECES (DEALERS INVITED)
 AVAILABLE (STANDARD DISCOUNTS)
 ENDORSED - APPROVED BY THE BEST IN JAZZ AND SYMPHONY - ACCEPTED
 ENTHUSIASTICALLY BY MUSIC EDUCATORS
 AL CASS
 12 SHORT ST
 MILFORD, MASS.

"MASS. MUSIC NEWS"
SOME PROBLEMS OF
BRASS DOUBLING SOLVED

by Walter M. Smith

the Famous Symphony Trumpet S
Walter Smith)

I have tried, and some of my students have tried, over a period of about five weeks, a mouthpiece made by Al Cass. This mouthpiece has a standard trumpet rim, a very deep cup, and the stem and back of a trombone or baritone mouthpiece.

We have found it possible to play either trombone or baritone with a good and full tone in all registers, and to return to playing cornet or trumpet *immediately* with no ill effects whatever. The period during which this change was made averaged about two weeks, during and after which the students found that they could continue their study of the trumpet, and at the same time play baritone or trombone in the band.

A REVELATION FOR MUSIC EDUCATORS AND PROFESSIONAL MUSICIANS

PLAY WITH TRUMPET RIM

PLAY WITH TROMBONE RIM

TRUMPET
CORNET
ONE } (TROMBONE) New
PIECE } (BARITONE) Model
(BASS TRUMPET) No. 801
MELLOPHONE
FRENCH HORN
ALTOHORN (UPRIGHT)
FLUEGELHORN

TENOR TROMBONE
TRUMPET
CORNET and FLUEGELHORN
BASS TROMBONE
TUBA and SOUSAPHONE

ONLY ONE SIZE OF EACH DOUBLING PIECE
EACH PIECE IS A SEPARATE PIECE FITTING ONLY ONE HORN
TRUMPET RIM \$10.00 ea. TROMBONE RIM \$12.50 ea.
PATENT NO. 2,917,964

TOO MANY TRUMPET PLAYERS?
TOO MANY TROMBONE PLAYERS?
CAN'T START TUBA OR SOUSAPHONE PLAYERS
IN GRADE OR JUNIOR HIGH SCHOOL BECAUSE
STUDENTS ARE TOO SMALL?

EVERY band director CAN now have an UNLIMITED choice of instruments
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Students may double without any problems or injury to their first or MAIN
INSTRUMENT EMBOUCHURE. A concert or marching band need never be
without the necessary instruments.

A student now has a greater chance to be a more versatile musician by
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MOUTHPIECES. He will become the next thing to a Custom Mouthpiece
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AL CASS Milford, Mass. Call Call Area Code 617 - 473-0992 - 473-6083



Stan Kenton Mellophone Mouthpiece Doubler above













port.

September 14, 1968
Las Vegas, Nevada

Dear Al:

Jack Dougherty is still using your trumpet piece and is very satisfied. Dating back to 1940 he has played with the following bands: Jan Savitt, Jan Garber, Jimmy Dorsey, Tommy Dorsey, Ziggy Elman, Ray Noble, Horace Heidt, and in Las Vegas with Garwood Van, Jack Cathcart, Nat Brandwyn and Bill Reddie. He is very happy to endorse your piece.

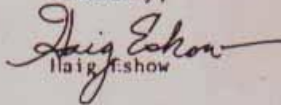
As for myself, up to December, 1967, I have played 1st trombone and horn with Bill Reddie for 8 years at the Dunes Hotel in Las Vegas. Bill Reddie received a 1968 Grammy Award nomination for his arrangement of West Side Story for the Buddy Rich Orchestra. He was extremely pleased to have the horn color added to the band at very little added cost, and used it extensively in his arrangements of the Casino de Paris show and record dates.

As a result of your trombone to horn piece, I was able to increase my income \$2000-\$3000 per year. I formed and play horn with the Nevada Brass Quintet and the Young Audiences Woodwind Quintet, 4th horn with the Las Vegas Symphony, horn on record dates (Tommy Vig Sound of the Seventies, other horns were top Hollywood Studio players), and worked with top horn players such as Vince de Rosa and others in local concerts.

Have also taught French Horn at Nevada Southern University. All of this without any loss or discomfort re "Trombone Chops". I have what could be termed a normal embouchure and no special adjustment was required. The trombone piece is the best I have ever played on, and would recommend it for any type of work. The trombone to trumpet piece also "works" and a range up to trumpet high "C" was achieved very quickly.

You have my permission to quote any of the foregoing.

Sincerely,


Iraig F. Show

3628D Lyon Drive
Las Vegas, Nevada 89103
ph #702-734-6987





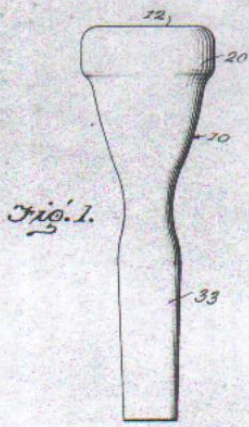


Fig. 1.

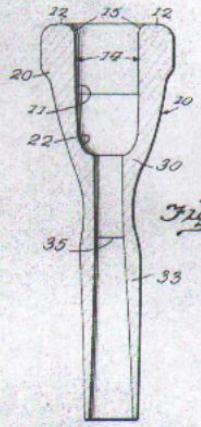


Fig. 2.

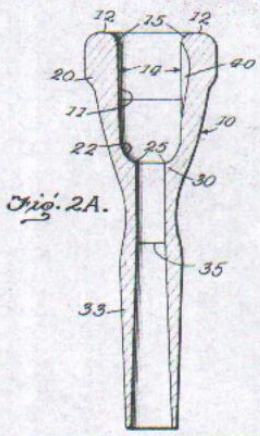


Fig. 2A.

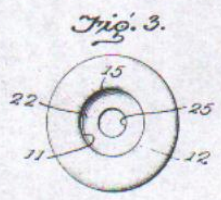


Fig. 3.

INVENTOR
Alfred S. Cassinelli
BY *Alldredge,*
ATTORNEY



Fig. 4.

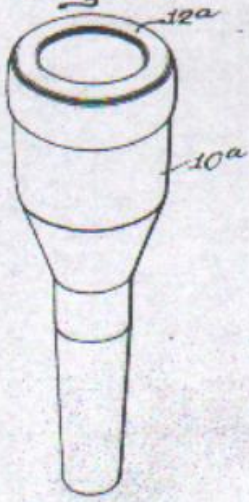


Fig. 5.

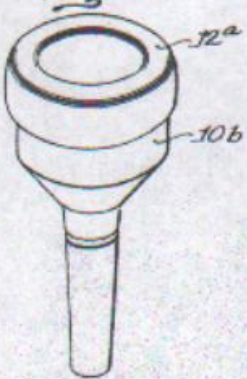


Fig. 6.

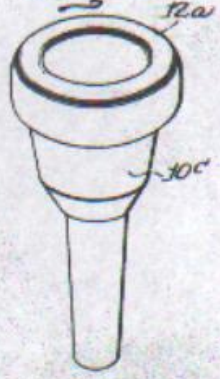


Fig. 7.

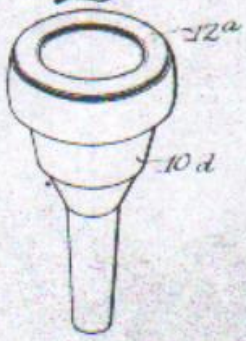


Fig. 8.

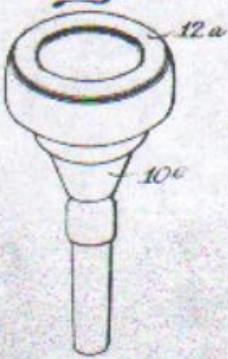


Fig. 9.

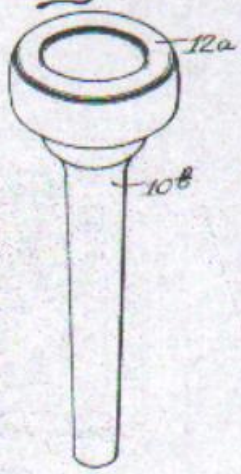


Fig. 10.



INVENTOR

Alfred S. Cassinelli

BY

Alfred S. Cassinelli

ATTORNEY

Fig. 11.

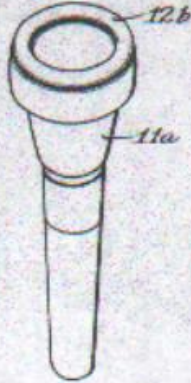


Fig. 12.



Fig. 13.



Fig. 14.

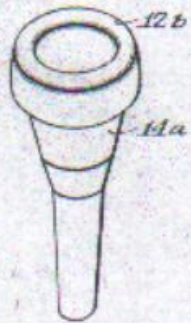


Fig. 15.

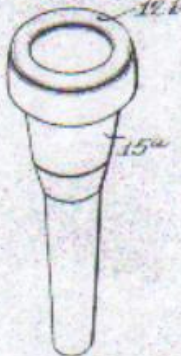


Fig. 16.



INVENTOR

Alfred S. Cassinelli

BY

Abbot Spier

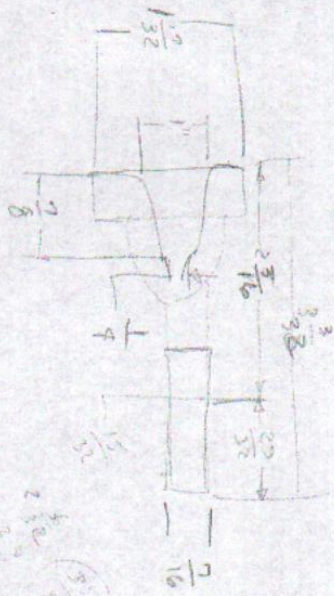
ATTORNEY



Above: Trombone rim to Trumpet doubler, note the shallow cup.



Trombone to Tuba Sousaphone



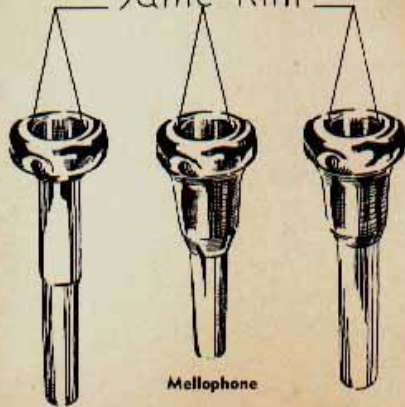
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**TROMBONE
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BASS TRUMPET
MELLOPHONE**

*Using Same-Rim
You Now Use
To Play Trumpet*

Same-Rim



Trumpet
(Your Present
Mouthpiece)

**Also
French Horn**

**Trombone
Baritone
Bass Trumpet**

The inner rim, bite, or cup diameter sizes



cover 90% of the trumpet mouthpieces being used. One of these sizes should correspond with your trumpet mouthpiece size. In ordering one mouthpiece, be sure to state one of these sizes.

**THE MUSIC EDUCATOR SHOULD
HAVE THE THREE SIZES ON HAND TO
TAKE CARE OF ANY TRUMPET PLAYER
WHO WANTS TO DOUBLE.**



(Sent Postpaid or C.O.D.)

Other doubling mouthpieces to follow

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FINALLY!!!

TO ALL TRUMPET PLAYERS

Doubling is possible without embouchure problems
... using an Al Cass trumpet rim — trombone-
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(Pat. Pend.)

**Use the same size rim you now use to play
trumpet, for these other horns.**



DON ELLIOTT—"Al's new invention
now enables me to play my mello-
phone, trumpet, and valve trombone
using the same size rim, without em-
bouchure problems. I have been wait-
ing for this ever since my professional
doubling career began."



DIZZY GILLESPIE—"Al's new same-
rim principle really makes it, **TOO
MUCH!**"



ARMAND VORCE, Trumpet & Con-
ductor, Extra Trumpet Boston Sym-
phony, on Conductor's Symposium—
"I now can play trombone, baritone,
bass trumpet, each having full range
and sound, using Al's mouthpiece."

JOHN COFFEY, Trombonist, Ten Years Boston Symphony, Four
Years Cleveland Symphony, New York Concert Orchestra—"I
endorse this mouthpiece completely for trumpet players who
wish to double."

Inner-Rim	41	42	43	
or Cup				
Diameter Sizes	64	64	64	

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EVERY band director now
can have as many **TROM-
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TRUMPET, or MELLOPHONE
PLAYERS** in his band as he has
trumpet players.

Students may double with-
out any problems or injury to
their trumpet playing. A con-
cert or marching band need
never be without the correct
number of trombones, bari-
tones, bass trumpets, or mello-
phones.

The student now has a
chance to be a more versatile
musician by playing more than
one instrument; **EVER IN-
CREASING HIS MUSICAL
KNOWLEDGE.**



Set of doublers



Al Cass with Maynard Ferguson brass section.(above. Earth Wind & Fire
(below)The 3 series “screamer” below is typical of the mouthpiece they
used.







Above: original old stock 3x5

The 3x7 below was never released in the catalog. Here is an example the author has manufactured and released in 2011. This is the first official release of the 3x7. Original 3x5 users wonder why this Piece was not made available to them.







Above: John Birks "Dizzy" Gillespie, Al Cass and Harry "Sweets" Edison



Above: Chuck Connors Duke Ellington



Above: Trummy Young Louis Armstrong



Above: Tony Salvatory Warren Covington



Above: Cass, Gillespie & Dr. Armond Vorce
*Vorce was a demonstrator & i tester for the Symphonics.
Below Al Cass booth, at the Trumpet Guild.



I'll stand over here to see how it sounds from where you were standing.



Hmmm, very interesting.



Some pics from the brochure and other consultation moments.



I don't know, take off your shades and I can see what's going on.



Above: Jesse Drake Cab Calloway



Below: John Donnelly 1st trumpet Maynard Ferguson



Below: Al's "Cold War Era" Jazz painting "THE RED MENACE!"



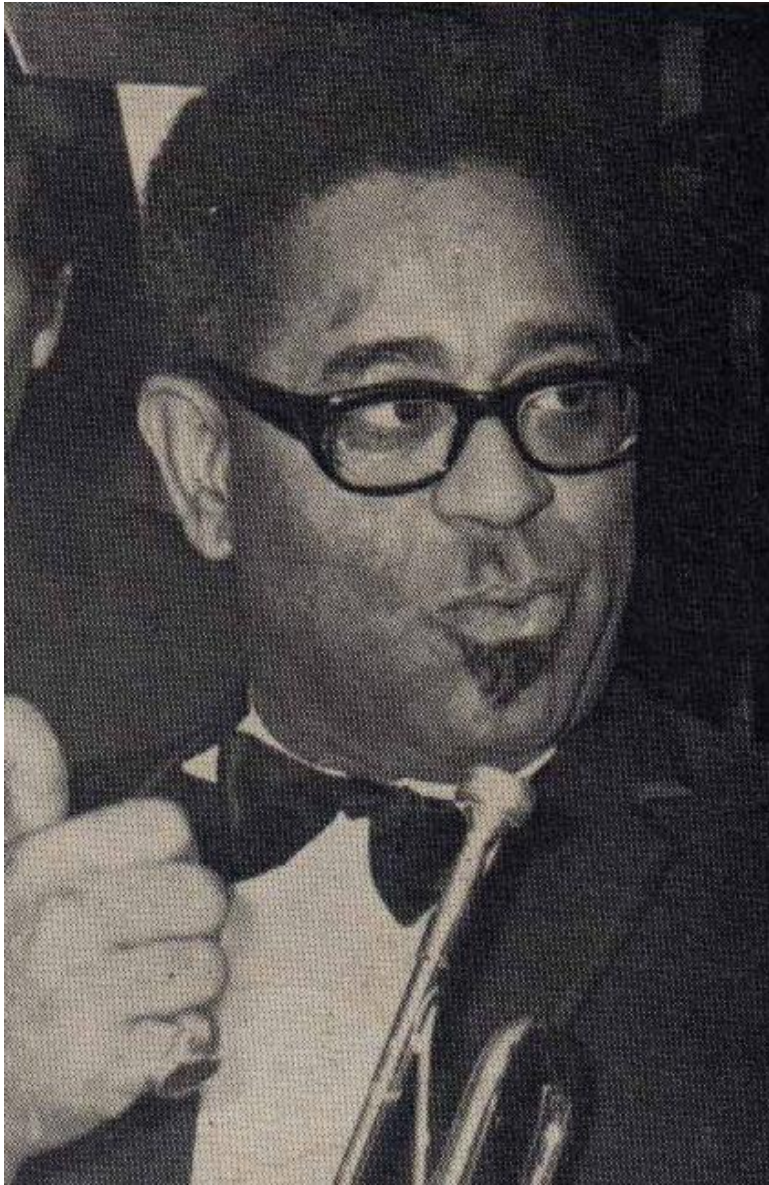
"Jazz At The Ball Park" Inspired Here As "Diz" Shows Up

"Jazz At The Ball Park" sounds like the interesting title of a new long-playing record album.

The inspiration for it came yesterday at the St. Mary's - Holy Name of Worcester baseball game played at Fino Field. Fans were surprised to see famed trumpet player Dizzy Gillespie sitting in the bleachers.

Reason for his presence was indeterminable until someone got up enough courage and merely asked. He was in town to pick up a new mouthpiece for his horn from Al Cass, local manufacturer of the items, and while he was waiting decided to take in a few innings and try out a new 16mm sub-miniature camera.

His only comment, "I wonder if they'd let me pinch-hit."



Dizzy Gillespie and his AI Cass in Down Beat Magazine
Is that AI Cass #43 or #47?



The two pieces shown above the diz notes. #43 and #47.



Alfred S. Cassinelli (Al Cass) 1985



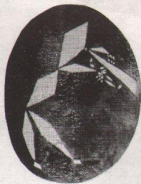
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*Fred has given me full
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mouthpiece business. All
rights and all that goes with
it.*

Mary J. Cassinelli 4/19/89

*Alfred S. Cassinelli 4/19/89
(Al Cass)*



Zoe and Mary, granddaughter and sister of Alfred S. Cassinelli,

As Alfred S. Cassinelli, "Fred", would want you to know, "If not for my sister Mary, Al Cass would not exist. All intellectual properties were transferred to Mary prior to his death. (see transfer above photo)