

INTERNATIONAL

Official Journal of the
AMERICAN FEDERATION
OF MUSICIANS
of the United States & Canada

MUSICIAN

OCTOBER 1980

AFM Pickets Producers on Both Coasts

As representatives of the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) hammered out some of the thornier points of their negotiations with the Association of Motion Picture and Television Producers (AMPTP), striking musicians, who have not met with producers since talks broke off July 31, took to the picket lines on both coasts.

In New York, Local 802 musicians braved the sweltering 90-plus degree heat of late August to picket the Gulf and Western building, along with members of SAG, AFTRA, the American Guild of Musical Artists (AGMA), the American Guild of Variety Artists (AGVA), and a half dozen other industry unions.

The Lou Schuster Band played such appropriate songs as "There's No Business Like Show Business" and "That's Entertainment," as the demonstrators boisterously sang and clapped along. The spirit of the picketers was festive, but determined.

New York Local 802 Vice President Al Knopf put the af-

ternoon in perspective. "The musician who plays on TV films does not get paid for reuse of that film. That's the main story here. We feel it's long overdue . . . long overdue."

After almost two hours of picketing Gulf and Western, which has among its subsidiaries several TV and motion picture production companies, the demonstrators began a massive march down Broadway to Times Square. There the chanting strikers drew crowds of curious spectators. Many smiled and clapped along, some perhaps caught up in the purposeful and optimistic mood of the demonstrators, others delighted at the unexpected sight of their favorite television and movie stars.

Several weeks later, on September 18, hundreds of studio musicians from Los Angeles Local 47 gathered in front of Universal Studios, while a band of star sidemen played for the demonstrators. The AFM members were joined by many actors from both SAG and AFTRA, in a show of absolute solidarity for the strike action

of all three entertainment unions.

The demonstration in Los Angeles came close on the heels of a breakthrough in the talks between actors and producers. Only hours before, terms were reached on a percentage-payment formula for work done on pay-TV programs. Also agreed upon were percentage payments to actors for the sale of videocassettes and videodisks. These two issues were considered to be the most difficult to resolve, but it was the question of basic wage increases that snagged the talks once again. This, too, was settled when the actors and producers returned to the bargaining table on September 24. After fifteen hours of

hard negotiating, a tentative agreement was reached, in which the actors received a compounded wage increase of 32.25 percent over three years.

Possibly contributing to the producers' new mood of reconciliation were the massive layoffs necessitated by production shut-downs. The staff cutbacks included not only those directly involved with production work, but also those in behind-the-scenes office positions. The optimism created by the tentative agreement with the actors' union could halt further austerity programs at the studios.

However, there is evidence that the tentative accord may have

some trouble being ratified. Several well-known actors have already declared publicly that they will vote against ratification. One is Ed Asner, star of TV's "Lou Grant" series. Asner expressed dissatisfaction with the terms of the proposed contract, especially those involving pay-television. He also suggested that the musicians expand their picketing to cover every studio in Hollywood. Asner's latter comment was no doubt in response to the "no-strike" clause management has deftly inserted into the new pact. That clause forbids SAG and AFTRA from officially sanctioning a continuation of the walkout by ac-

(Continued on page fourteen)

NEA Allocates Chamber Music Grants

Seventy-three Chamber Music grants totalling \$478,700 and seventy-one New Music Performance grants totalling \$454,800 for fiscal 1980 were announced by Livingston Biddle, Chairman of the National Endowment for the Arts.

The announcement of the two Music Program categories was made in conjunction with the opening session of a national conference of Chamber Music America (July 26 and 27) in Santa Fe, New Mexico.

Biddle noted that the Chamber Music Program categories was pilot category within the Endowment's Music Program, achieved permanent status this year, and that the New Music Performance category is two years old.

"We are delighted to announce these first grants under the new Chamber Music category as well as those which offer assistance for the performance of twentieth century music. These are important new categories of the Music Program and through the matching grant process they will encourage greater support from local and private sources for these important fields of music performance and presentation," Biddle said.

He noted that private sector funding has already been forthcoming in the instance of Chamber Music. The Ford Foundation provided \$150,000 as a direct gift to the Endowment which was added to the federal money to substantially increase its grant total in this, its first year as a formal category. This gift made possible an additional twenty-seven grants.

Development of a Chamber Music category was a prime objective of Ezra Laderman when he became Director of the Endowment's Music Program in February of 1979.

Laderman said, "Both Chamber Music and New Music Performance are categories of support that were badly needed if we are to reach new audiences with qualified per-

formances and to insure that new works earn the widespread appreciation they deserve but have difficulty in achieving."

The 1980 Chamber Music grants, many of which are for "emerging ensembles" of excellent quality, will go to organizations in twenty-two states and the District of Columbia. Twenty-eight of the seventy-one grants awarded for New Music Performance are for organizations

which had not previously been funded. Altogether the grants in this category went to organizations in twenty-two states, the District of Columbia and Puerto Rico.

For information and/or guidelines for the Chamber Music and New Music Performance categories, write to: Nancy Clarke, Music Program, National Endowment for the Arts, 2401 E Street N. W., Washington, D. C. 20506.

NLRB Upholds Prior Ruling in Favor of Las Vegas Local 369

The National Labor Relations Board has upheld a previous ruling by the NLRB, which decided in favor of AFM Local 369 in its long-standing dispute with the Nevada Resort Association (NRA) over union representation of lounge musicians.

The NRA and its member hotels and casinos had appealed the NLRB ruling of last December 5, at which time Administrative Law Judge David G. Heilbrun ordered the NRA to "cease and desist from refusing to bargain with the Musicians Union of Las Vegas, Local 369, American Federation of Musicians, AFL-CIO," in regard to the lounge musicians' "rates of pay, wages, hours of employment or other conditions of employment."

The dispute between the hotel owners' organization and the union began in 1976, when the NRA alleged that lounge musicians should be excluded from contract negotiations with Local 369, claiming that these performers were "independent contractors." Responding to this claim, Judge Heilbrun said, "I believe the industry mounted an ill-conceived effort to trim back Local 369's influence by seeking to carve away lounge musicians as a component of the group being represented. This was fully resisted by the union, and I am convinced

that the historical unit should continue. Such tampering cannot be lightly regarded."

Although the NRA now has the right to bring its case to the U.S. Ninth Circuit Court of Appeals, according to Local 369 President and International Executive Board Member Mark Tully Massagli, the NRA has indicated that it will not do so.

Massagli added that this last decision by the highest level of the National Labor Relations Board will have no effect on the contract which was negotiated in March of this year. That agreement already included lounge players in the bargaining unit. What this latest ruling and the NRA's decision not to appeal does do is bring to a close the four-year dispute that has been both costly and time-consuming for the Local. This, coupled with the reinforcement of lounge musicians' right to union representation, made the recent victory especially rewarding to Las Vegas Local officials.



In Los Angeles: Composer Henry Mancini, picket in hand, tells newsmen the reasons he and fellow musicians are striking TV and movie producers. With him are (center) Local 47 President and I.E.B. Member Max Herman and composer Michel Legrand.



In New York: Strikers gather in front of Paramount Pictures' Manhattan offices to participate in a well-organized demonstration against producers. The 1,000 plus picketers then embarked on a march down Broadway to Times Square.

AFM-EPW FUND
CANADIAN REPORT
PAGE 20

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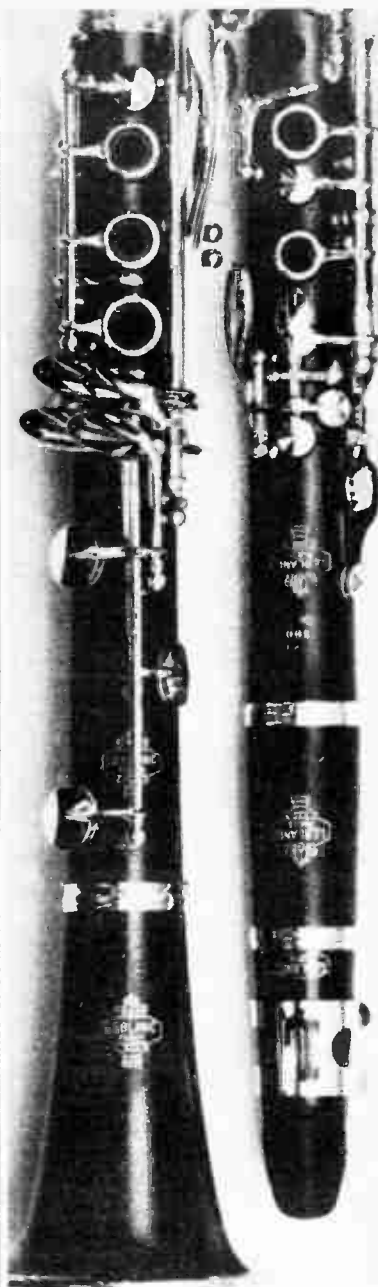
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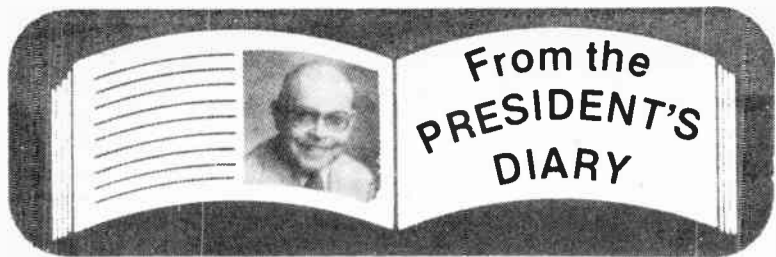
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I wish to take this opportunity to thank the many Local officials and members who sent me expressions of sympathy on the passing of my father on September 7th. I know that many of you met my father when he attended several Penn-Del-Mar-D.C. Conferences and Federation Conventions in the late '60s and early '70s. Although he was never a professional musician himself, he was always deeply interested in my career as a musician and union official. In addition, during many of his eighty-eight years, he was an active member of the Machinists' Union. All these many expressions of sympathy were of great consolation to me.

As of this writing, our strike against the motion picture and television film industry is far from over. No meetings have taken place with management since July 31st. Settlement of the actors' strike seems imminent and I anticipate the resumption of meetings between Federation representatives and the industry immediately thereafter. In the meantime, support from our sister unions throughout the world continues stronger than ever and the producers are finding it difficult, if not impossible, to have work scored overseas. This strong demonstration of the spirit of fraternalism is deeply appreciated by all of the

striking musicians and their officers and has demonstrated our solidarity to the entire world.

The International Executive Board completed four days of meetings in New York City on September 19th, rendering decisions in many outstanding claim cases, discussing the proposed new Ringling Brothers and Barnum & Bailey Circus contract, approving new rates and conditions for foreign engagements and procedures to be utilized for the collection of Federation work dues, among many other items of importance.

The Board also unanimously endorsed the re-election of President Jimmy Carter, following the example set by the AFL-CIO at its recent meeting in Washington, D.C. As your Federation officers, we have the responsibility of urging you to support those candidates whom we feel are sympathetic to our problems and will help us resolve them. As I advised the delegates at our recent Convention, many of the goals that we are seeking can only be achieved through the passage of legislation by the Congress and a President that has the interests of the worker at heart. An examination of the records of the Republican candidate and the Independent candidate quickly reveals that neither are to be considered friends of the workers. Dur-

ing the past three and a half years, President Carter has proven his qualifications to continue serving in this most responsible position. While many of his decisions have been controversial, no one has ever doubted his honesty, sincerity or concern. He has shown through his record an unquestionable support for the issues that are of greatest importance to the workers, including our membership. Labor has a big stake in the outcome of the elections on November 4th, and I urge you to exercise the right that we so dearly cherish by casting your vote.

As you know, I attended one day's meeting of the ICSOM Conference in Portland, Oregon, during the last week in August and fielded many questions concerning the new Federation work dues, which becomes effective on January 1, 1981. As I had done at the Convention, I reviewed the history of the Federation's finances from 1963 to date, explaining in detail why the work dues was the only practical solution to the Federation's financial problems. I was pleased by the reaction to my remarks and the interest expressed by the delegates in the welfare of our great union. Fred Zenone, representing the National Symphony, was elected Chairman, and will be meeting with me sometime in October to review the actions taken by the delegates and other matters of interest to the ICSOM members.

Details of the proposed new contract with Ringling Brothers and Barnum & Bailey Circus will be mailed within a few days to all of the Locals on the circus itinerary, and will be printed in a future issue.

Victor W. Fuentealba

AFM TEMPO-PCC Crediting Procedures

Following are the procedures for crediting AFM TEMPO-PCC collections.

1. All collections made by a Local for the one-year period, from January 1, 1980, through December 31, 1980, will be credited to that Local.
2. Any Local which successfully collects an amount equal to 25 percent of the total of that Local's members, as of the last quarter's per capita report, will receive an award of participation.
3. The AFM TEMPO-PCC Honor Roll, of all Locals which reach the established 25 percent membership goal, will be published in the May issue of the *International Musician* and the Locals included on this Honor Roll will receive their awards at the 1981 AFM Convention in June.
4. Each year constitutes a new period of effort and each year's activity will be the only basis for the award.
5. Remember, AFM TEMPO-PCC is your concern. You should be concerned enough to help attain Honor Roll listing for your Local.

United Farm Workers Target Maggio Carrots for Boycott

The United Farm Workers of America has targeted the nation's number one carrot producer for an international boycott, UFW President Cesar Chavez declared.

Joe Maggio, Inc., which markets carrots under its "Maggio" label, now joins "Red Coach" label iceberg lettuce, produced by Bruce Church, Inc., as the focus for the farm workers' world-wide boycott.

Maggio was chosen for the boycott because the Holtville, California, based firm has refused to negotiate in good faith with its farm workers. Earlier this year an administrative judge for the state Agricultural Labor Relations Board found Maggio guilty of bad faith bargaining.

Maggio grows carrots in the Imperial Valley, where it is headquartered, and in the Salinas Valley. UFW members have been on strike against the large vegetable company since January, 1979.

The boycott of "Red Coach" label lettuce has become so successful, Chavez reported, that the farm workers can now take on a second boycott target.

ALRB administrative law officer Jennie Rhine ruled last March that Maggio and other growers had violated California's farm labor law that requires both sides to "bargain

in good faith" for a new contract. Rhine found Maggio and his fellow producers had engaged in "surface bargaining without a serious desire to reach an agreement if possible."

The judge found that Maggio insisted that President Carter's 7 percent wage and price guidelines should decide economic issues in the contract, a stand "maintained to the point of deadlock without factual or legal merit or even good faith belief to support it," she stated in her decision.

She found that Maggio and his colleagues submitted a "patently unacceptable final offer" to the UFW and declared an impasse when much bargaining latitude remained and several major issues had not been discussed.

Rhine also declared the company had joined in conducting an expensive public relations campaign through a series of full page newspaper advertisements "which denigrated and undermined the union and attempted to bypass it" as the workers' representative.

The ALRB law officer ruled that the take-it-or-leave-it attitude by Maggio and other growers together with the companies' much publicized insistence that they could not offer any more to the workers was an outright illegal refusal to bargain in good faith with the union.

AFM Adopts a Hard-line Policy On Overseas Strike Breakers

The American Federation of Musicians has discovered "pockets of resistance" to the strike against TV and movie producers, and the union is taking a hard line to prevent any further scab activities.

"We are now finding out about people who are taking part in scoring music overseas during our strike against the studios," says Mike Melvoin, jazz pianist and a spokesman for the AFM's strike task force.

The first individual to be charged with music scoring for a television movie during the strike is a Los Angeles orchestra contractor who was alleged to be working in

Amsterdam with non-union Dutch musicians.

Melvoin states that a copy of the charges against that orchestra contractor have been sent to him and he now faces a possible \$5,000 fine and expulsion. He will be brought before a tribunal of Local and national union officials and the AFM's legal counsel for a hearing at an unspecified future date.

Melvoin adds that any others found participating in music scoring overseas in violation of the work stoppage "will be in hot water when they come home," and will face the same stiff penalties.

NAJE Names Elected Officers

Matt Betton, Executive Director of the National Association of Jazz Educators (NAJE), has sent word that the ballot count for that organization's 1980 national election has been completed.

Officers who assumed their official positions on July 1 are Dr. Warrick L. Carter of Governors State University, Park Forest South, Illinois, President-Elect; Dr. Herb Wong of Kensington, California, Vice President; Ken Kistner of Oak Lawn High School in Oak Lawn, Illinois, Secretary; and Robert Curnow of Cal State

University in Los Angeles, California, Treasurer.

Dr. Jack Wheaton of the College of the Redwoods, Eureka, California, took the top position as President of the non-profit voluntary association.

Election of NAJE officers takes place every two years.

HOLIDAY CLOSINGS

The offices of the American Federation of Musicians will be closed November 4 for Election Day and November 11 for Veterans' Day.



Top photo: AFM President Victor Fuentealba faces Los Angeles press to clarify union stance on strike issues. With Fuentealba at the podium are (left) composer/conductor John Cacavas, (second from right) Local 47 President and I.E.B. Member Max Herman and (right) composer/conductor John Green.

Above left: Lou Schuster leads the band of Local 802 musicians at the massive demonstration held in New York City this past August.

Above right: Composer Michel Legrand steps off the picket line long enough to field Los Angeles television reporter's questions.

At right: Saxophonist Tommy Newsome of the "Tonight Show" heads up the group of star sidemen who entertained fellow strikers at the demonstration in front of Paramount Studios in Los Angeles.



Legislative Roundup

A Washington report on matters of particular concern to performing artists

This summary of pending legislation is furnished by the AFL-CIO Department for Professional Employees, to which AFM President Victor W. Fuentealba was recently reelected General Vice President and Secretary-Treasurer J. Martin Emerson serves as a member of its Board of Directors.

DEREGULATION OF RADIO BROADCASTING

The Federal Communications Commission (FCC) has initiated a proceeding to deregulate radio broadcasting. Specifically, the FCC is proposing:

- to eliminate all FCC policies limiting commercial advertising by radio broadcast stations;
- to excuse radio broadcast stations from carrying non-entertainment programming, including news and public affairs;
- to abolish requirements relating to how radio broadcast licensees ascertain the problems, needs and interests they are licensed to serve.

The Department for Professional Employees filed comments with the FCC opposing the proposed deregulation of radio broadcasting. In its comments, the DPE observed that commercial radio broadcasting is one of the most profitable enterprises in the American economy, and one of the nation's most important sources of information, ideas and entertainment. "Used effectively, radio broadcasting can be a source of incalculable good. . . . But given the imperative of business corporations to maximize profits," the Commission's proposal would mean that commercial interests alone would prevail at the expense of the public interest.

Over 20,000 other written comments were filed with the FCC in this proceeding, an indication of the importance the American people attach to radio broadcasting. Probably because of the large volume of written comments, the FCC held oral hearings on radio deregulation at its headquarters in Washington on September 16 and 17.

INDEPENDENT CONTRACTORS-EMPLOYEES UNDER FEDERAL TAX LAWS

The House Subcommittee on Select Revenue Measures has reported the Independent Contractor Tax Act of 1979 (H.R. 5460) to its parent Ways and Means Committee by a vote 5 to 4. As reported, the bill established a "safe

harbor" test to determine whether an individual is an independent contractor for Federal tax purposes. Legislation was enacted late last year (P.L. 96-167) prohibiting the Internal Revenue Service (IRS) from changing its rules regarding the status of independent contractors until after December 31, 1980.

However, there is a growing belief that the Ways and Means Committee will not take up H.R. 5460. This is attributed to the 10 percent tax withholding provision in the bill on payments to independent contractors which is also given as the reason for the close 5 to 4 vote on reporting the legislation from the Subcommittee.

If H.R. 5460 or similar legislation is not acted on soon, it is expected that legislation similar to P.L. 96-167 will again be enacted preventing the IRS from changing its rules regarding the status of independent contractors.

TAFT-HARTLEY ACT AMENDMENTS

Two bills (H.R. 7401, H.R. 7402) of paramount importance to musicians have been introduced in the present Congress by Congressman Frank Thompson (D-N.J.).

H.R. 7401 would amend Section 8(e) of the Taft-Hartley Act to extend to the entertainment industry the protections now accorded to the apparel and clothing industry with regard to secondary boycotts. It would validate agreements entered into between AFM Locals and employers requiring that all music furnished by those employers be by members of the AFM.

H.R. 7402 would permit pre-hire agreements in the entertainment industry which could, for example, require that a musician become a member of the union after the seventh day following the beginning of his employment. This would replace the thirty-day requirement that is now applicable. In addition, H.R. 7402 would make any purchaser of music the employer of the musicians supplying it regardless of their status. The bill would also exclude individuals performing musical services from consideration as independent contractors.

Further action on these bills is not expected during the present Congress.

PERFORMANCE RIGHTS LEGISLATION

This legislation would amend the copyright law (Title 17 of the United

States Code) to establish a new right to perform a sound recording. This right would vest in performers making the recording and the record company. Royalties from a compulsory license to perform sound recordings for a profit would be payable equally to all performers on the recording and to the record company.

In the House of Representatives, Congressman George Danielson (D-Calif.) has introduced the legislation (H.R. 997) along with forty-nine cosponsors, Senator Harrison Williams, Jr. (D-N.J.) has introduced the legislation in the Senate (S. 1552), together with Senators Howard Baker, Jr. (R-Tenn.), William Bradley (D-N.J.), Alan Cranston (D-Calif.), Jacob Javits (R-N.Y.), Howard Metzenbaum (D-Ohio) and Paul Sarbanes (D-Md.).

Hearings on H.R. 997 were held on November 27, 1979. AFM President Victor W. Fuentealba testified together with Sanford I. Wolff, Executive Director of AFTRA, and Jack Golodner, Director of the Department for Professional Employees (DPE). The hearings were before Congressman Robert Kastenmeier's House Subcommittee on the Courts, Civil Liberties and the Administration of Justice.

The Subcommittee began line-by-line consideration of H.R. 997 and covered almost half of the bill without adopting any amendments.

However, because of the limited time remaining in the present Congress, Congressman George Danielson (D-Calif.), the principal sponsor of H.R. 997, and Congressman Robert Kastenmeier (D-Wis.), the Chairman of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, have decided to suspend further consideration of the legislation. They have stated that they intend to seek further action on legislation creating a performance right in sound recordings in the 97th Congress which begins in January, 1981.

LEA ACT (Section 506, Communications Act of 1934; 47 U.S.C. 506)

The Lea Act, named for its principal sponsor in the Congress, was enacted in 1946 as Section 506 of the Communications Act of 1934. The legislation was enacted in retribution against James C. Petrillo, then President of the American Federation of Musicians, for alleged attempts at featherbedding and coercion with regard to radio broadcasters.

The legislation is anti-labor and inhibits effective collective bargaining in the broadcasting industry. It should never have been made a part of the Communications Act, and at best is bad labor and criminal law. So-called featherbedding, the principal focus of the Lea Act, was covered in 1947 by enactment of Section 8(b)(6) of the National Labor Relations Act.

Over the years, continuing efforts have been made by the AFM, and more recently by the Department for Professional Employees, AFL-CIO, to repeal the Lea Act.

Ned Guthrie, President of Local 136, Charleston, West Virginia, chairs the National Committee for the Repeal of the Lea Act. Through his efforts, S. 761 introduced by Senator Jennings Randolph (D-W.V.), H.R. 7587 sponsored by John Murphy (D-N.Y.) and H.R. 7774 introduced by Ronald Mottl (D-Ohio)—bills which would repeal the Lea Act—are pending in the present Congress. Ned Guthrie also succeeded in having provisions repealing the Lea Act included in the Senate's omnibus communications bill (S. 2827). That bill has been shelved because of controversy over certain of its



Congresswoman Olympia J. Snowe of the 2nd Congressional District in Maine is presented a \$250.00 TEMPO-PCC check by Jerry Der Boghosian (left), Secretary-Treasurer of Lewiston Local 409 and the AFM State Legislative Director in Maine; and Larry Peterson (right), President of Local 409.

broadcast and common carrier provisions.

However, as this edition of the *International Musician* goes to press the House Commerce Committee, largely because of the efforts and perseverance of Ned Guthrie and the members of the National Committee to Repeal the Lea Act, is preparing to report out H.R. 6228, a bill relating to crossownership of broadcasting stations and newspapers, with an amendment repealing the Lea Act which was offered by Congressman Ronald Mottl (D-Ohio). Mottl is sponsor of one of the bills repealing the Lea Act.

H.R. 6228 had originally been considered on August 26 when the Mottl amendment repealing the Lea Act was adopted. The next day, with several other highly controversial amendments adopted or pending, the bill was recommitted to the House Communications Sub-

committee where it had originally been considered. Most insiders considered the bill dead at this point.

But in large measure because of the efforts of Ned Guthrie and the members of his committee, the House Commerce Committee reconsidered the legislation on September 9 and 10. After much parliamentary maneuvering the bill with Congressman Mottl's Lea Act repeal provision was reported out by the Commerce Committee on September 16 by a vote of 17 to 4, with one member voting present.

H.R. 6228 was considered by the House of Representatives on Tuesday, September 23, under an expedited procedure called "suspension of the rules" which requires an affirmative vote of two-thirds of the members of the House who are present. The bill failed to be passed by the necessary two-thirds margin (Continued on page fourteen)

MEANY CENTER OFFERS LABOR STUDIES PROGRAM

The George Meany Center for Labor Studies, Inc., is again offering a variety of instructional programs of special interest to union leaders. The Meany Center's 1980-81 schedule, which commenced in July and spans a twelve-month period, includes some forty courses on a broad range of topics. Classes are conducted primarily on the campus in Silver Spring, Maryland, but five of the courses are also available at state universities in California, Illinois and Oregon.

AFL-CIO President Lane Kirkland, who chairs the Meany Center's Board of Trustees, strongly endorses the idea of labor leaders seeking formal instruction in areas pertinent to the management of unions.

"Today," observes Kirkland, "a successful union leader needs

knowledge of many subjects as diverse as engineering, philosophy, economics, communications, accountancy, psychology, law and organizing. Classes at the George Meany Center can open the door to many of them."

Because each class is limited to twenty-five or thirty students, early registration is encouraged. All union officials and staff employees are eligible for participation, but this requirement may be waived in special cases. There is no tuition charge. Room and board cost \$50.00 per day for single occupancy; \$38.00 per day for double occupancy.

For further information or to obtain the Meany Center's catalogue write the George Meany Center for Labor Studies, Inc., 10000 New Hampshire Avenue, Silver Spring, Maryland 20903.

Meier's Wine Boycott Is Sanctioned by the AFL-CIO

A national boycott against the products of the Meier's Wine Cellar, Inc., has been approved by the AFL-CIO's National Executive Committee in response to a labor dispute between that company and the Distillery, Wine and Allied Workers International Union (AFL-CIO).

The initial request for the boycott came from Wine Workers Local 211 in Cincinnati, Ohio. The small group of fourteen had won the right to collectively bargain for the company's employees in July of 1979. Following seven months of ongoing labor-management dispute, William Sheehan, Executive Secretary of the Cincinnati AFL-CIO Labor Council, suggested that the Local ask for a boycott.

What originated as a citywide boycott soon expanded to include the states of Kentucky and Indiana. When the differences remained unresolved, Sheehan advised the Wine Workers Union that in order to instigate a national boycott sanctioned by the national office of the AFL-CIO, the Local would have to ask the international office of the union to make the appeal.

In April of this year, George Onita, President of the Distillery, Wine and Allied Workers International Union, complied with Local 211's request, and officially called for a national boycott of Meier's products, which remains in effect, with AFL-CIO sanction, to this date.

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FEEDBACK

Feedback is designed to provide an open forum for music industry professionals. These letters do not necessarily reflect the beliefs or policies of the American Federation of Musicians or the International Musician, and may be followed by a brief response to clarify union stance. The International Musician reserves the right to edit all letters accepted for this column.

Kind Words and Kudos

Enclosed is a money order for \$7.00 for a subscription to your excellent paper, the *International Musician*.

While visiting at a friend's house the other day, I happened to glance at your paper and was delighted with it.

Please continue your good work. There are too few good publications for people interested in serious music and/or music "news."

Sister Loretta MacKinnon
Saint John, New Brunswick,
Canada

Are Rank-and-File Members' Voices Really Heard?

First, my background: forty-seven years as a union musician; thirty-four years as a union carpenter; three years as a union machinist when I worked for a naval torpedo station. I am the author of a book, entitled "Primer for a Peaceful Revolution," written in 1970. To gain publicity for the book

and the problems it covers, I ran for Congress in 1976, 1978 and 1980 using my own funds to finance my campaign, I asked for no donations from anyone. I was denied access to the media and was even denied access to C.O.P.E., C.L.I.C. and TEMPO to permit me to place on my flyers an endorsement by the AFL-CIO.

In all three campaigns, I was the only candidate 100 percent against the National Right-to-Work Committee and for repeal of the Taft-Hartley Act.

I wrote to Ned Guthrie about the lack of response from TEMPO and, lo and behold, Mr. Guthrie did not answer my letter.

In 1978, Maryland C.O.P.E. did not even invite me to its endorsement meeting. All those good union members had already settled on endorsing Mike Barnes and danced, applauded and enjoyed the music of an eighteen-piece non-union orchestra at the opening of his campaign.

I know all the aspects of why certain union men receive the good

jobs and the majority of the rank and file suffer while scrambling for these same jobs.

I know all the tricks, nepotism, kickbacks, corruption, etc., not only amongst musicians and other entertainment-related performers, but also the same evil conditions associated with all high paying union jobs, especially in construction, energy, transportation and other fields. The National Right-to-Work Committee exploits knowledge of these conditions to break the unions.

Just as the average voter in these United States has the freedom to vote, but actually has no freedom of choice because the candidates are usually handpicked and receive the money and backing of the insiders, so the rank-and-file union members have no voice in the elections of the National Officers or in the policy-making decisions that affect their jobs.

It is only in the last several months that "Feedback" was incorporated into the *International Musician* to allow rank-and-file members access to the AFM's publication. Before then, four and a half pages every month were devoted to publication of the International Defaulters List. I wrote to the editor and Mr. Guthrie about having this corrected years ago.

The problems created by the Lea Act are just a tiny part of the whole issue of communications, which is dominated by the F.C.C., which in turn is dominated by Congress, which in turn is dominated by the special interest groups, which contribute most heavily to

Congressmen's campaign coffers. When rank-and-file union members have more access to their union papers, when freedom of the press refers not only to the owner and denies censorship by the editors, when access to radio and TV channels is no longer denied to all by the F.C.C. except for those who have the money to buy such access, when a person's creative accomplishments are no longer used against him to deprive him of a living, only then will abuses by the organizations responsible be corrected to benefit the working class.

George W. Benns,
Local 802, New York City,
Local 161-710, Washington, D.C.

EDITOR'S NOTE: Mr. Benn's letter touches on several provocative points. In the United States we are privileged to live in a democracy — a government by the people. It is, by design, most effective when its citizens participate.

Similarly, the AFM needs its members to participate in order for it to best serve the interests of the majority. Mr. Benn states the union member has no real voice in the election of the AFM National Officers or in the decision-making process dictating national policy, but this is an inaccurate assessment. Each member of the Federation has the opportunity to attend his or her Local's union meetings, where the issues most affecting day-to-day working conditions are discussed and where elections of Local Officers are held. And while the rank-and-file members cannot vote on the Convention floor, they can elect the delegates

who represent them there and communicate how they wish those delegates to vote in their behalf.

In reference to the mentioning of TEMPO and Ned Guthrie, who is the Chairman of the Lea Act Repeal Committee and President of Charleston Local 136, it should be pointed out that Mr. Guthrie is not responsible for the administration of TEMPO funds or for decisions made in TEMPO matters. As the Chairman of the AFM Convention's "International Musician" Committee, however, Mr. Benn's letter to Mr. Guthrie and to the IM's Editor, Secretary-Treasurer J. Martin Emerson, regarding dissatisfaction with the printing of the *International Defaulters List*, did strike a responsive chord. As a result of discussions between Mr. Emerson and the IM Committee, alternatives to the year 'round publication of this list in the journal are being investigated.

Mr. Benn's desire to correct inequities is laudible. Criticism can be a useful catalyst for change, but participation is a more positive (and effective) way of expressing concern. When rank-and-file union members utilize the available avenues of access to their union, they reduce the possibility of "elitist" rule, reinforcing the union's strength from within.

A Musical History Quiz

I just finished reading "Taps: The Song of the Universal Soldier" in the May issue of the *International Musician*. The article mentioned that a certain Colonel Daniel But-
(Continued on page fourteen)

Congress of Strings Students Say Thanks

Following is a representative sampling of the many letters received from grateful Congress of Strings students by Secretary-Treasurer J. Martin Emerson, COS Project Director, in appreciation of this past summer's program.

I would like to thank the American Federation of Musicians for sending me to the 1980 Congress of Strings.

This summer's eight-week session was a most profitable experience for my music education. Michel Samson, my professor for viola, was an excellent teacher and ensemble coach.

I hope that the Congress of Strings summer sessions will always be supported to give many students like myself such a rewarding experience.

Kathleen Walsh
Ottawa, Ontario, Canada

I am writing to say what a wonderful time I had at the Congress of Strings this past summer. Having first participated in the program two years ago, I learned a lot studying once again with Raymond Davis in Seattle. He is a truly great teacher. It always amazes me how he can be flexible enough to form a working relationship with fifteen different students. Years later, we still talk about him.

A big boost this past summer was starting off with guest conductor Rafael Druian. The students adjusted very quickly and began seriously practicing the repertoire very early in the first week. I thought I had learned so much from Druian the first time I attended the Congress, but I found that I could learn a great deal more. I played the Elgar Concerto in this class and this was a great experience.

The recitals and lectures were great. I particularly thought the mock auditions were valuable to the students.

There is not another special summer program quite like the Congress where string players can study and play the vast string literature. I thought it was a great program two years ago, and was very eager to return. I was one of the lucky few who had the chance (sponsored by Toronto Local 149 in

1978 and by the New England Conference in 1980), for which I am truly grateful.

Thank you and I hope that this inspiring program will continue to grow.

Ronald F. Chambers, Jr.
Weston, Ontario, Canada

I would like to thank you for the scholarship provided me to the Congress of Strings at the University of Washington this past summer. I had a marvelous time, enjoying both the music program and the extra-curricular activities connected with the Congress.

I learned many important points about orchestral playing with the fine choice of conductors. The chamber music opportunity was excellent, along with the private lessons. Also had were many great friends who pursue the common goal of music.

Again, I would like to thank you for a wonderful summer and many good memories.

Philip Hansen
Tujunga, California

The 1980 Seattle Congress of Strings was a wonderful experience.

Musically, I found it very rewarding. The quality of faculty was consistently high and the students' attitude was more serious than one would expect from this age group. The time and space available for practice were quite adequate and I personally felt I accomplished a lot. I also enjoyed being a member of the same string quintet as the two other representatives from Chicago, Charles Jacot and Mark Matker.

I fell in love with the Pacific Northwest within the first week. The summer activities were highlighted with a hike on Mt. Rainier and ferry rides to the beautiful towns of Port Townsend and Victoria, British Columbia.

The overall attitude of the Congress was positive. The counselors really were involved, caring people. Ray Bannon in particular deserves special mention for his work and his ability to relate well with the students. The bonds we all formed from living and working so closely together were strong and memorable.

Thank you for giving me the best summer of my life. I hope this program continues to benefit students in future years.

Christina Holland
Chicago, Illinois

I would like to thank you for enabling me to attend the Congress of Strings in Cincinnati this past summer. It was a valuable learning experience for me and will continue to help many students in the future.

I was especially fortunate to study with Michel Samson for the summer. He is an excellent teacher and he helped make this summer a very high quality learning opportunity for me, as well as for the others who attended the COS.

Thank you again!

Linda Miltenberger,
Morgantown, West Virginia

I wish to thank you for the opportunity I was given to attend the Congress of Strings this past summer. It was an experience I will always remember.

To experience conditions similar to that of a professional orchestra player was very helpful in choosing to make music a career. I learned so much and improved my technical skills. The teachers were fantastic and always ready to help with any problems I had. The Congress also introduced me to a great deal of stringed orchestra literature.

As a whole, the program's organization was excellent. I made many close friends during the daily scheduled activities. With all the

lectures, recitals, master classes and chamber music, there was never a dull moment. I enjoyed the opportunity to see where I stood musically in comparison to all the other students.

Now that it is over, the COS seems like a good dream that I can easily recall with pleasure. I can never thank you enough for a summer that gave me such a feeling of accomplishment and happiness.

James De La Cruz
Houston, Texas

This letter is to extend my warmest appreciation and thanks for sending me to the 1980 Congress of Strings.

My COS cello teacher, Hans Jorgen Jensen, is one of the finest with whom I have studied. I learned a great deal about cello technique and how to practice properly. I also learned about taking professional auditions, such as which music excerpts to concentrate on.

The string orchestra repertoire, which we prepared and performed, was of the highest standard and afforded valuable experience. It gave me a feeling of the way it is to be a professional musician.

The conductors we worked under were very fine indeed, especially

Clarification

In the article, "Violinist Eudice Shapiro to Conduct COS Master Class," appearing in the July, 1980, issue of the *International Musician*, it should have stated that after attending the Eastman School of Music on a special violin scholarship, Ms. Shapiro was a student of Efrem Zimbalist at the Curtis Institute of Music, from which she graduated in 1935.

Rafael Druian, who conducted our last concert.

I met many marvelous students and made some very close friends. As you can see, it was a very memorable summer for me.

Again, I thank you very much for allowing me to take part in this wonderful experience, which has really prepared me for the graduate studies I am about to undertake in England. I hope that future string students who are sponsored by AFM Locals will enjoy the Congress of Strings as much as I did.

Susan E. Miller
Ottawa, Ontario, Canada



Well done: String students who attended the 1980 Congress of Strings at the University of Washington in Seattle won praise from the COS Project Director, Secretary-Treasurer J. Martin Emerson, who enjoyed the group's final concert on August 13. The COS program brings students together with professional musicians for an eight-week course of study and performance.

BETWEEN You & MARTY EMERSON



All of my life I've heard the word *chutzpah*, a Yiddish word that is used to express, in varying and humorous forms, someone who exhibits unusual candor or nerve — like the young man who killed his parents and threw himself on the mercy of the court pleading he was an orphan. Or the dude who tried to pay his income tax with food stamps.

Comedian Joey Adams' definition of *chutzpah* (recently appearing in *The New York Post* newspaper) tells of the minister who put up a sign in front of his church which read: "IF YOU'RE TIRED OF SIN — COME IN." Some passerby with a warped wit later added: "IF YOU'RE NOT — CALL WELLINGTON 6-4328."

On the humorous side of the term, I must relate — as an object lesson if for nothing else — an incident concerning one of our U.S. Locals (not to be identified) which recently

submitted its Per Capita Dues in Canadian funds!

Now, anyone who reads a newspaper knows there has been, on average, a 15 percent difference in the exchange rate between the U.S. and Canadian dollars. And where the Local Officer was quite right in stating there is no specific coverage in the By-Laws on this point, it was necessary for me to observe in part as follows: "It has been the continuing and unbroken practice since the day the first Canadian Local affiliated with the American Federation of Musicians that Canadian Locals pay their financial obligation in Canadian funds, while the Locals in the United States pay in the coin of the realm."

With the fiscal condition of the Federation being what it is (sad shape) and, on the heels of the drastic action the 1980 Convention deemed it necessary to take in establishing a Federation Work

Dues, it doesn't take much imagination to figure what would happen if all Locals decided to pay their "Per Cap" in the currency of their choice. NUF SED!

Speaking of By-Laws, the updated 1980 edition was mailed last month and should be available at your home Locals by now. Gold in color, which is appropriate when the cost of this publication is considered, the new booklet has been amended to include all Recommendations and Resolutions passed by the June Convention.

Thanks to our good friend Bob Reid, President of Local 145, Vancouver, British Columbia, Canada, who several years ago called our attention to the old By-Laws — and its ridiculousness — covering distribution of By-Laws (Article 1, Section 3-a), a later change has permitted a drastic reduction in the number printed each year, the current run being 27,000.

Even with the lesser number being allocated to Locals, we still get reports from International Representatives of "boxes and boxes of By-Laws" sitting unused in Secretaries' offices around the Federation. Too bad. Interested members should be advised of the

availability of our By-Laws, for they comprise the glue that holds us together as a Union — especially if they are practiced and observed.

During September I had the good fortune to be assigned to two Conferences — the International Upper Peninsula Conference and the West Virginia Conference, in that order.

Getting to the first Conference involved several changes of planes. But when one finally arrives in Escanaba (Michigan), you realize the experience was well worth it. The people from the Upper Peninsula of Michigan are a hearty and independent lot, with many citizens, I have read, seeking to become the fifty-first state.

The U.P. Conference is sort of a microcosm of that same kind of spirit, an *esprit de corps* which enables affiliates to call it "The Biggest Little Conference in the A. F. of M."

The plane ride to Escanaba was "shortened" as a result of pleasant conversation with MPTF Trustee Marty Paulson who happened to have the same destination as M.E.

It was interesting to learn that the Trustee is seriously considering curtailing MPTF attendance at Conferences in favor of conducting regional meetings of groups of Locals at which more in-depth discussions of MPTF matters can be held.

I told my "namesake" that I agreed with the tentative plan, since I remember how much I learned at similar regional or area meetings when they were held years ago.

Then, too, I jokingly confessed that it seemed to me that Federation Officers attending Conferences would not have to "compete" with MPTF disciples who seemingly are always in the happy posture of "giving away money." While that may be an unfair observation, it still recalls to memory the many occasions at those Conferences which have workshops where the Secretary's Table, the President's Table, the I.R.'s Table, the Recording Table, the Miscellaneous Table, etc. are all but empty, while the MPTF Table is invariably S.R.O.!

Now, as I told the Trustee, I realize the importance of the Music Performance Trust Funds and all that it means to the Federation, and I would certainly miss jamming with the likes of Lew Skeen, Tony Esposito and Nick Cutrone should the new Paulson Plan come to pass. But I just had to make this comment, one which I made from time to time to each of the previously-mentioned gentlemen. And although it is not of far-reaching import or consequence, I feel all would be better served as a result of it.

My next Conference was at beautiful Tygart Lake Lodge near Grafton, West Virginia, which, incidentally, is the home of the Mother's Day Church where the first service honoring mothers was held May 10, 1908.

I've learned from years of traveling to the Mountaineer State with my West Virginia-born wife,

Reva, that the best way to go is to drive. That we did, much of the mileage spent on the Pennsylvania Turnpike, "the Granddaddy of the Turnpikes," which turned forty years old on October 1st.

If you like trivia, as I do, you'll be interested in knowing that *The New York Times* dubbed the Pennsylvania Turnpike the Eighth Wonder of the World when it opened September 30, 1940. It took 2½ million barrels of cement, 800,000 tons of sand and 1½ million tons of crushed stone.

When it first opened, the Turnpike had no speed limit and 80 to 100 mph was the rule. I suppose that's why the practice of providing 24-hour ambulance service was initiated. There are twenty-one ambulances available around the clock — the only Turnpike to provide this service.

Thankfully, we arrived safely and enjoyed participating in a very lively and constructive Conference. With Charleston, West Virginia, a pillar in the Conference, the indomitable Ned Guthrie made sure that the abolition of the infamous Lea Bill occupied a prominent niche in the program. It was a pleasant surprise to experience a Conference completely dominated by young Delegates — like Lloyd Spring and Guy Ward, both from Grafton. They made a valuable contribution to the discussions, so much so, that Spring was elected President and Ward Secretary of the West Virginia Conference, making them, I believe, the youngest Conference team of officers in the Federation. Lloyd Spring is twenty-seven, while Guy Ward is twenty-four years of age.

Next month, you and your fellow Americans will have the opportunity to go to the polls and vote for the candidates of your choice. It is unfortunate that many members will not be able to exercise their democratic franchise because they have not taken that one important step — registering to vote.

Voting is a means of letting your voices be heard. Those who have the privilege of representing us as President and in the Congress of the United States have an awesome responsibility. You must not let them forget about this responsibility. But too often we become complacent and neglect the basic duty of a responsible citizenry — TO VOTE!

Henry Clay summed it up when he said, "Government is a trust, and the officers of the Government are trustees; and both the trust and the trustees are created for the benefit of the people."

The International Executive Board has followed the AFL-CIO's endorsement of Jimmy Carter for re-election to the Presidency.

As serious as is the responsibility to vote, one cannot help to reflect upon the helplessness we all feel when the range of choices of candidates running for the various offices next month is contemplated.

Instead of "Happy Days Are Here Again," this year's political theme song could well be "Send in the Clowns." —J.M.E.

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

BE IT RESOLVED, That the Locals of the Federation 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 one-half the regular non-member subscription rate per year, each such subscription or renewal thereof not to exceed three years in any instance.

PRO FILE: WILLIAM S. HART

A professional musician needs talent, determination and a dream. Dr. William Sebastian Hart has long been inspired by a whopper of a dream, one that some might consider impossible — but one he made come true. For more than two decades, this extraordinary percussionist-conductor-teacher has had his own symphony orchestra with eighty professional musicians. There's more. It is highly respected in the Baltimore area for its diverse programs and youth concerts, as well as an open-air series to bring symphonic music to growing audiences. "I would say it is the only professional orchestra in



William Sebastian Hart

the United States where the conductor has his own rehearsal hall, his own parking lot, his own music and a cultural and educational project of this nature," he recently told astonished journalist Margo Turner.

To take it from the top, Hart was born in Baltimore in 1920 and loafed his way through school so he didn't graduate from Baltimore City College until he was fifteen. He then earned a cum laude degree from the Peabody Conservatory of Music at eighteen. While he was studying and polishing his skills at Peabody, he was simultaneously working on a political science degree at Johns Hopkins. He received that at

nineteen, and later took a PhD in psychology at California's Golden State University. Although he came home to join the Peabody faculty and occupy a first chair as solo tympanist with the Baltimore Symphony for years, he has also taught at other institutions, in-

cluding the Baltimore College of Commerce.

He began conducting an open-air concert series for the Baltimore Bureau of Music, and, in 1958, decided to found his own full-sized symphony orchestra. He recruited gifted musicians from almost every part of Baltimore County. Since the new organization's first rehearsals had taken place on Sunday afternoons in nearby Gettysburg, Pennsylvania, it was named the Gettysburg Symphony Orchestra. Today, the orchestra has little connection with the historic Pennsylvania city of Civil War fame, for rehearsals are held in a magnificent old pegged barn in Towson, Maryland.

The barn is on a ten-acre property

owned by a certain William Sebastian Hart, a highly energetic and cultured man who has honorary degrees in music (Allen University), humane letters (Mt. St. Mary's College) and law (University of Texas) and speaks four languages. There's a fifth tongue at which he excels — that of the dedicated conductor. Having refurbished the cathedral-like white barn with baseboard heating, proper lighting and fine oak pews from a dismantled chapel, he's talking that special language to both the musicians and the public and they're listening. The concerts succeed with critics and audiences alike. These performances and his radio and television series have made Hart and his music popular

with a broad audience.

He is committed to expanding the audiences, with obvious benefits to the professional musicians of the area. Hart sees his dream as a continuing challenge, one on which he thrives. In a recent article on orchestral youth concerts, the Maestro pointed out that the effective conductor "must set the flint of his ability to the stone of the conductor's product to produce the spark of excitement without which music becomes lifeless." As thousands of Maryland residents will testify, the music made by the eight players of the Gettysburg Symphony and their multi-talented conductor is lively indeed, and the whole community benefits from the dream that Hart made a reality.

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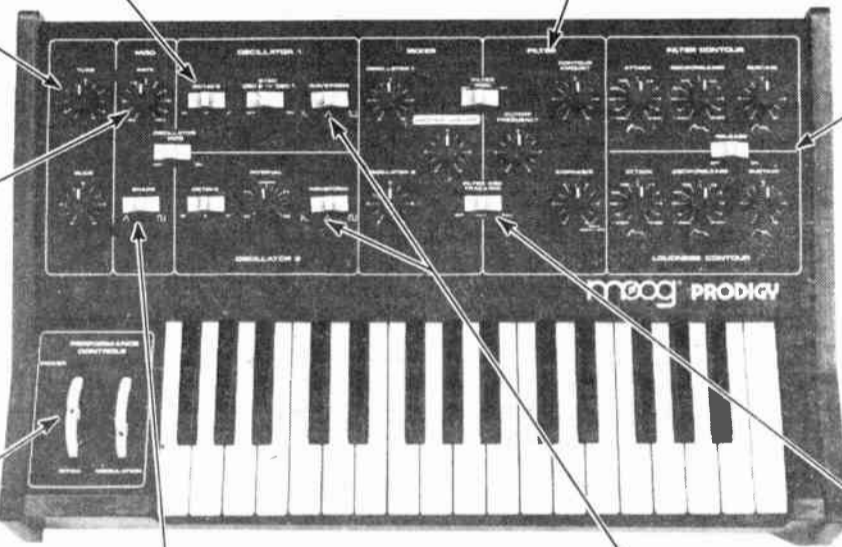
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SPOTLIGHT, Germany, April 1980

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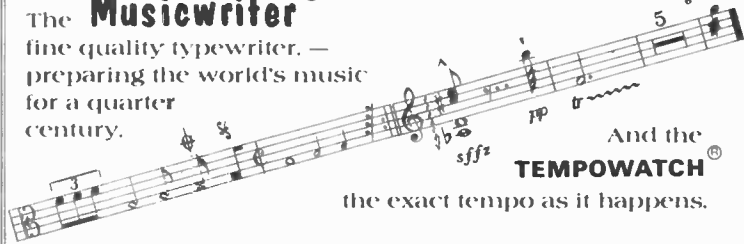
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POP & JAZZ SCENE

JAZZ NOTES

Louis Bellson, whose base has been Los Angeles, plans to move to New York and organize a regular band. The drummer made this announcement from the bandstand

BY BURT KORALL

of the Bottom Line, where he appeared with an ensemble of New York musicians in August. The New York date was highlighted by an admirable series of Bellson performances. He dazzled an enthusiastic audience with his explosive and prodigious technique. The band, incidentally, read the Bellson library at sight. There was little rehearsal because of time problems. Bellson returns to the Bottom Line this month. . . . Film maker Lorenzo DeStefano is making a documentary about guitarist Tal Farlow for New Jersey Public Television. Titled "Talmadge Farlow," the TV film focuses on Farlow's playing and life style. Several musicians key to the guitarist's career, including Red Norvo and Artie Shaw, are to be interviewed in the film, which is only partially completed and in need of further funding. DeStefano filmed an important segment of the project in August at New York's Public Theatre, where Farlow gave a concert-like performance with Tommy Flanagan and bassist Red Mitchell. . . . The first section of the "Jazz Walk" on New York's 52nd Street, officially designated "Swing Street" in 1979, recently was completed. Seven plaques honoring jazz greats were placed in the sidewalk during a special ceremony on "The Street" — east of Avenue of the Americas — during a special ceremony in August. Five plaques — the first five — were installed last year. The musicians included Kenny Clarke, Miles Davis, Roy Eldridge, Thelonious Monk, Stuff Smith, Art Tatum and Sarah Vaughan. They complement the Walk's original plaques honoring Dizzy Gillespie, Coleman Hawkins, Billie Holiday, Charlie

Parker and Lester Young. . . . Arranger-pianist Bill Potts heads a twenty-piece band in Washington, D.C. From all reports, it's a swinger. . . . Prestige is releasing a large, impressive package of early Miles Davis recordings. Titled "Miles Davis Chronicle," it is a twelve-record set, including ninety-three selections. A 10,000-word booklet written by historian Dan Morgenstern, photos of interest and a complete Davis discography are key elements of this important release.

SALUTE TO ELVIS

In August, Mayor Wyeth Chandler of Memphis unveiled a nine-and-a-half foot, 1,000 pound bronze statue of Elvis Presley in the Tennessee city. The statue, the work of Eric Parks, was commissioned by the Memphis Development Foundation immediately after the singer's death. Rutledge Forney, Executive Director of the Memphis Development Foundation, says: "The Elvis statue is a tribute to the contributions Elvis made to Memphis' music heritage."

BIG BANDS BITS

Clem DeRosa, a longtime friend of this writer, is back on the scene as a bandleader after a long and significant career as a music educator. The drummer is now heading an octet, an outgrowth of an orchestra of his former students which he headed for a lot of years. The current DeRosa unit has been performing at New York's Copacabana. . . . Thom Gambino and the UNAMO Orchestra, featuring Madeline Brown, was the attraction at New York's Grace Plaza, September 2. . . . The Pot-pouri Big Band, led by trumpeter Jaime Solano, was heard at the Tampa (Florida) Theatre on September 8. . . . Bo Thorpe and Generation II, an eighteen-piecer that combines rock rhythms and 1940s big band sounds — notably the Glenn Miller clarinet over saxophone voicing — is working with increasing regularity and receiving more than a little airplay here in the East and in Great Britain. . . . Drummer Bonnie Janofsky's Big Band performed at Knotts Berry Farm, Buena Park, California, September 12 and 13. . . . Singer Connie Haines, who

was the girl singer with Tommy Dorsey in the early '40s, when Frank Sinatra was employed by TD, reunites with the Dorsey band, in its current incarnation, in April of next year. Ms. Haines and TD band — now under the direction of trombonist Buddy Morrow — will be featured at the Brooklyn Academy of Music, as part of a series of big band presentations.

OUT OF THE COUNTRY

Four groups of American musicians appeared at the Aurex Festival in Japan last month. All of them were all-star units. One included Dizzy Gillespie, Eddie "Lockjaw" Davis, Illinois Jacquet, Harold Land, Carl Tjader, Cedar Walton, Eddie Gomez and Shelly Manne. Another showcased Benny Carter, Teddy Wilson, Harry "Sweets" Edison, Milt Hinton and singer Helen Humes. Still another featured Freddie Hubbard, Randy Brecker, Joe Henderson, Michael Brecker, Joe Farrell, Robben Ford, George Duke, Alphonso Johnson and Peter Erskine. The fourth, headed by Benny Goodman, was comprised



Better heard than seen: Left-handed bassist Don Rogers and right-handed guitarist Bud Williams, both life members of Seattle (Washington) Local 76, have been a tuneful duo for twenty-five years. Still a bit camera-shy, they promise to reveal their identities only to enthusiastic audiences.

of Teddy Wilson, Eddie Duran, Johnny Markham, Tony Terran and Dick Nash. . . . Stone Alliance, the group co-led by percussionist Don Alias and bassist Gene Perla, is slated to play at the Berlin Jazz Festival in November. . . . Violinist Billy Bang takes his trio — Wilber Morris (bass) and Dennis Charles (drums) — to Europe for a three-week tour this month. On his itinerary are Switzerland, Austria, West Germany and the Netherlands. . . . Baritone saxophonist Pepper Adams, Dizzy Gillespie, the John Tchicai Saxophone Quartet, the New Black Eagle Jazz Band and Steve Lacy were in Britain in August.



International Representative Skip Shortlidge was on hand at Billy Cobham's recent "Evening of Entertainment and Education" at Lier's Music in San Bernardino, California. Cobham, also a member of New York City Local 802, is currently doing a nationwide tour for TAMA Drum Company, conducting exciting drum clinics and exhibitions. One of the most powerful and inventive drummers of our time, Cobham began a sky-rocketing career with the Mahavishnu Orchestra in the early 1970s. Shortlidge presented Cobham with an award for outstanding service and dedication on behalf of his home Local 167.

(Photo credit: Mike Middlesworth)

INTERNATIONAL MUSICIAN

COUNTRY RAMBLINGS

The Charlie Daniels Band leads the nominees for the 1980 Country Music Association Awards, to be announced October 13 during the CMA Awards show. Other top nominees include Kenny Rogers and Larry Gatlin. Vying for the coveted entertainer of the year accolade are the Daniels Band, Gatlin, Barbara Mandrell, Rogers, and Willie Nelson.

Because of the scarcity of tickets for the highly popular Grand Ole Opry, Opryland officials have

BY GERRY WOOD

started a summer series titled "Opry Star Showcase." The shows feature regular Opry performers in two one-hour concerts four days a week at the Grand Ole Opry House. Because of the success of the shows, they will probably be reinstated next summer.

Independent producer Jim Ed Norman is increasing his Nashville presence, opening a local office as part of his production and publishing operations. He presently handles such artists as Anne Murray, Mickey Gilley, Jim Weatherly, Charlie Rich, Janie Fricke and Cynthia Clawson. . . . Orlando Records artist Leon Everette has scored with his biggest chart record yet, "Over." That has put him in high demand on the touring circuit. . . . Charlie Pride and his band escaped death and injury recently following a mid-air collision over Texas. Two occupants of the small plane that struck the Pride craft were killed in the mishap.

David Allan Coe made his Grand Ole Opry debut recently, introduced by Bill Anderson. . . . Johnny Lee met with Elektra chief Joe Smith in Nashville. He's scoring with a major pop-country smash, "Lookin' for Love," one of the "Urban Cowboy" soundtrack songs. . . . Long-time Nashville veteran Jim Hurt will soon be releasing a pop record on the Scotti Brothers label.

Lacy J. Dalton has been fronting the Marshall Tucker Band on recent dates in Iowa and Indiana. . . . Paul Hornsby, the Macon-based producer, has been scouting Nashville for acts to produce. He has produced such acts as the Charlie Daniels Band, Marshall Tucker Band, Wet Willie and Grinder-switch. . . . Joe Sun is preparing for the release of his second Ovation Records album. This one marks the first time he's used only his own band, Shotgun, in the studio.

Don Butler, executive director of the Gospel Music Association, has been elected president of the Nashville Chapter of NARAS. Joe Moscheo, BMI director of affiliate relations, is first vice president, while vocalist Tom Brannon is second vice president. The other two vice presidents are Roger Sovine of the Welk Music Group and Aaron Brown of Canaanland Music. Meanwhile, the local NARAS chapter is sponsoring a series of monthly luncheons, featuring community speakers. The first was Nashville Mayor Richard Fulton, discussing the interaction between the music industry and the metropolitan government.

The Nashville Music Association, a new organization promoting the vibrant pop music scene in Nashville, made its debut recently. The organization held an open forum, drawing some 500 music industry executives. . . . Bill Monroe and Doc Watson, two bluegrass greats, are the latest country artists to perform at the White House. . . . Bill Anderson has a new TV program, "Backstage at the Grand Ole Opry." One of his first guests was Dottie West.

Bobby Bare is back from Germany where he taped a television show, conducted magazine interviews and caught some European sights. . . . Talented Lee Clayton has won the Edison Award, the equivalent of the Dutch Grammy, for his Capitol album, "Naked

Child."

A big new boost for country music: discos. Clubs in such metropolitan areas as Chicago, Atlanta, Cleveland, Houston and Dallas are switching their music formats to country. Perhaps prodded by the success of "Urban Cowboy," the country disco scene is fast becoming a trend. Country songs, western wear and Texas-style dancing are drawing turnaway crowds at the newly converted country discos.

Joining fast rising artist Pam Rose on the stage at Nashville's J. Austin's club were such music luminaries as producer Norro Wilson and singers Marcia Routh and Linda Hargrove. . . . Stella Parton has received the ninth Jimmie Rodgers Memorial Foundation lifetime membership. With the honor came a homemade dulcimer. . . . Headlining a benefit concert at Houston's Astrodome recently were Moe Bandy, Joe Stampley and Eddy Raven.

Dobie Gray has departed Nashville for his third tour of South Africa. . . . The new rock band named Nashville is cutting its debut album under the tutelage of producer Norbert Putnam. The group includes one of Nashville's premier talents, Mac Gayden. It's another indication of the growth of Nashville as a total music community.

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A. Not all resources are counted in determining a person's eligibility for SSI. But, if a person's countable resources exceed the limit by a small amount, the person may still qualify for SSI payments if he or she agrees to sell the excess assets within a specified time. Time limits for disposal are six months for real property and three months for

personal property. SSI payments received pending the sale of the assets may have to be repaid out of the proceeds of the sale. For more information, contact a social security office.

Q. My husband and I have been receiving SSI payments for about two years. We're in the process of getting a divorce. Should we notify social security?

A. Yes. You should notify social security promptly if your marriage ends. A change in your marital status could affect the amount of payments due you and your husband. If you want information in advance as to how this could affect your payments, get in touch with any social security office.

Q. My husband died last month. If I get widow benefits now, will this affect my own retirement benefit when I reach sixty-five?

A. If you are entitled to retirement benefits on your own work record and you receive reduced widow benefits between age fifty and sixty-two, your own retirement payment at sixty-five also will be reduced.

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MOZART

Toronto's first Mainly Mozart Festival, organized by local musicians David Miller and Melvyn Berman, was presented at the St.

BY MURRAY GINSBERG

Lawrence Centre Theatre last June 16 through June 21, to thousands of music lovers. The series has had everyone — musicians and audiences alike — exulting in the success of the venture. No less than the likes of pianists Mischa and Cipa Dichter, flutist Julius Baker, violinist-conductor Alexander Schneider, cellist Laszlo Varga, among a variety of top local and international artists performed or conducted during the six-day six-concert series. Based on New York's highly successful Mostly Mozart Festival, the dream for the Toronto project took shape in the mind of cellist David Miller while he played in the New York Mozart Orchestra some years ago. No sooner had he moved to Toronto in 1974 than he began to put the dream into reality. Miller had no trouble convincing local patrons and musicians that Toronto was ripe for such a series.

His first contact was violinist Steven Stryk who didn't need much coaxing to come in as concertmaster. Stryk's reputation ranges over a wide area of the globe. Having sat in the front desks of three world class orchestras (Amsterdam's Concertgebouw, the Royal Philharmonic, the Chicago Symphony), the Canadian musician has devoted the last several years exclusively to performing solos and chamber music. Together, Miller and Stryk set about recruiting thirty-five of the city's top players. Thus, the orchestra came through with enthusiastic performances that displayed balanced ensemble, precision and style. Mind you, orchestras only a week or so old can hardly be expected to produce finesse, but the collective professionalism of each player was evident in each performance.

And then there was the Three Centuries Festival, Ontario's newest festival in the village of Elora, 60 odd miles west of Toronto. Between August 8 to 17 it offered more than two dozen events for lovers of pre-nineteenth century music in three old churches — Knox Presbyterian, St. John's Anglican and Elora United. The choice of each was perfect, all providing the ideal intimacy for music of the sixteenth, seventeenth and eighteenth centuries. The major composers featured were Bach, Haydn, Mozart and Beethoven, as well as English contemporaries of Shakespeare and Italian contemporaries of Michelangelo.

Presented throughout the ten-day festival were the Amade Trio from New York, organist Barrie Cabena, director of church music at Wilfred Laurier University, Quatre en Concert, the Toronto-based Baroque ensemble headed by cellist/gambist Peggy Sampson, the Musicians of Swanney Alley, a slickly professional ensemble of six musicians in love with sixteenth century fare, and others.

Elora's Three Centuries Festival was so interesting, that in case you missed this year's event, you must be sure to mark it on next year's calendar as a festival you don't want to miss. You don't have to be a purist.

While we're still back in the

sixteenth century, the Vancouver Society for Early Music has announced its schedule for the 1980-81 season: A spectacular series of eight concerts to complement the major exhibit of early instruments, "The Look of Music," which will be held at the Vancouver Centennial Museum, November 1, 1980, to April 5, 1981. This concert series will bring to Vancouver many of the most important artists from the international early music scene.

CANADIAN CLARINETISTS

Canada's top clarinetist, James Campbell, has been invited to Poland to perform with Poland's foremost string quartet, the Varsovian Quartet. The invitation was extended to Campbell after a stunning performance of Mozart's *Quintet for Clarinet and Strings* at the Orford International Music Festival August 9.

The visit to Poland is planned for April, 1981, and will be part of an extended European tour by Campbell, which will include performances in England, Spain,



In honor of the thirtieth anniversary of the Winnipeg (Manitoba, Canada) Symphony Orchestra and in recognition of the musical contributions of conductor Piero Gamba during his nine-year association with the orchestra, the government of Manitoba last year established the Piero Gamba Music Scholarship. Valued at \$1,000.00, and administered by the orchestra, its raison d'être is to help provide musical training for talented Canadians. A framed commemorative scroll was presented to the conductor by Norma Price, Minister of Tourism and Cultural Affairs for the Province of Manitoba.

France and Belgium.

The concert at Orford, Quebec, which took place on Campbell's birthday, concluded a hectic season for him of over 100 concerts. The season began, appropriately enough on Campbell's birthday, with a performance of Aaron Copland's *Clarinet Concerto* with the Toronto Symphony at Ontario Place, with the composer conducting. Following this, James Campbell departed immediately for Yugoslavia for performances in Zagreb and then on to London, England.

Campbell's Canadian performances during the season included a performance of the Brahms *Trio for Clarinet, Cello and Piano* with Janos Starker and Anton Kuersti and Messiaen's *Quartet for the End of Time*, at the Festival of Sound in Parry Sound, Ontario, and concerts across the country from Victoria, British Columbia, to St. John's, Newfoundland.

HAUSER APPOINTED

London Symphony Association President Robert W. Luba has announced the appointment of Alexis Hauser as music director and conductor of the London Symphony Orchestra, commencing with the 1981-82 season.

The Vienna born Hauser is an honor graduate of the Vienna Academy of Music and the holder of a number of major music awards. A

student of renowned conductors Franco Ferrara and Herbert von Karajan, Mr. Hauser has appeared with major orchestras in North and South America as well as in Europe where he has earned distinction as a composer under the tutelage of Pierre Boulez.

Mr. Hauser has been engaged for a three-year term and will make his home in London, Ontario, while maintaining a residence in Paris, France.

JAZZ IN CANADA

Jazz City, Canada's first major international jazz festival, took Edmonton by storm last summer and the town hasn't been the same since. For eight days in August (17-24) the city bustled with spectacular jazz productions, open-air concerts, jam sessions, solo performances, duos, trios, sextets, big band showcases, workshops, featuring dozens of top artists from the vast world of jazz. Everywhere — the 675-seat Shochor Theatre, the Centennial Library Theatre, Sir Winston Churchill Park, Jubilee Auditorium, jazz clubs Shadows and Southern Comfort and Darling's in the Four Seasons Hotel — the sounds of the festival reverberated day and night. Saxophone greats predominated: Pepper Adams, Buddy Tate, Lew Tabackin, P.J. Perry, Phil Woods, Chico Freeman, Roscoe Mitchell and Joseph Jarman

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(Continued on page fifteen)

NEWS NUGGETS

Susan Powell, "Miss Oklahoma," was featured vocalist at the July 8 free Starlight Concert in Skelly Stadium, Tulsa, Oklahoma.

The fifty-piece union band, conducted by George C. Brite, played a series of five concerts. Miss Powell, who on September 7 became "Miss America," was featured on the second program.

The 1980 series of concerts was co-sponsored by Sunmark Industries (Sun Oil Company), the University of Tulsa and the Recording Industries of the United States and Canada through the Music Performance Trust Funds.

William Yarborough has been appointed music director of the American Chamber Orchestra in Washington, D.C. A past music director of the American Symphony Orchestra in Paris, France, and the Richmond (Virginia) Philharmonic Orchestra, Mr. Yarborough has guest conducted several orchestras in Europe, including London's Royal Philharmonic Orchestra and the Vienna Symphony.

The American Chamber Orchestra opened its current season with a concert on October 11 at the Anderson House Museum in Washington, with Mr. Yarborough on the podium. The concert was free to the public, made possible by funds from the Recording Companies of the United States and Canada through the Music Performance Trust Funds, in cooperation with Washington Local 161-170.

In his heyday, Charles (Mert) Curtis performed with Barney Breeskin's unit at the Shoreham Hotel in Washington, D.C. Retired from the music business since 1974, Mr. Curtis recently suffered a stroke and can no longer play or sing. But this hasn't diminished his love for big band music. "We old band singers never stop singing in our hearts," says Mr. Curtis, who now resides in Las Vegas, Nevada, and would enjoy hearing from old friends.

In his thirteen years as a professional drummer, Rob Taggart has rarely had a bigger thrill than the evening a few months back when he and his band, Unity, were playing the Chateau Laurier Hotel in Ottawa, Ontario. On that evening, while the rest of the clientele was rocking to the band's rhythm and blues, a special guest was ushered in to a table near the center of the floor. Taggart didn't recognize the visiting dignitary, but a hotel staff member quickly pointed out that the guest was Kenneth Taylor, former Canadian ambassador to Iran, and the man most responsible for the courageous smuggling of six American diplomats out of Iran.

Taggart was anxious to meet a real hero, so after the set he and the other band members approached Taylor's table for an introduction.

"It's not hard to realize why he's an ambassador," said the twenty-nine-year-old musician. "We came over to his table and he stood up and asked us to sit down. He talked to us like he'd known us for years."

The band chatted with Taylor about music, which Ayatollah Khomeini had banned in Iran, and about the Iranian situation in general. Taylor said he enjoyed Unity's music, and stayed for about two hours to listen. When the former ambassador got up to leave, the band was in the middle of a set, but he obviously didn't want to go

without saying goodbye to his new friends.

"He came up behind me," said Taggart, "tapped me on the shoulder and said, 'See you later, Rob.' It blew my mind."

Noting that instant worldwide celebrity and heady hero status had not created a monster in Taylor, Taggart remarked, "He's so down to earth!"

The twenty-fourth annual Young Artist Auditions, sponsored by the Women's Committee of the Oklahoma Symphony Orchestra, is open to residents and students in a six-state area — Oklahoma, Texas, Kansas, Arkansas, Missouri and Nebraska — who are preparing for a professional career in piano, strings or voice. Audition dates are set for February 28 and March 1, 1981, in the Fine Arts Auditorium of Oklahoma City University. Contestants are accepted through age thirty as of those dates.

Repertoire requirements and applications may be obtained by writing the Auditions Committee Chairman, Mrs. Malcolm Robinson, 3900 North Harvey Parkway, Oklahoma City, Oklahoma 73118.

August 17 marked the world premiere of one of Marco Rizo's latest compositions, *Liturgya for Our Lady of Charity*, in six movements for orchestra, percussion, chorus and two singers. The piece was performed at the Lincoln Center Out of Doors Festival in New York City.

Rizo, an expert on Latin American music, commented that this liturgy is a tribute to Cuba's patron saint, and depicts that country's bicultural musical heritage, with its roots in both Africa and Spain.

George Trautwein, music director and conductor of the Tucson Symphony, will become director of the orchestral programs at the North Carolina School of the Arts in Winston-Salem beginning with the 1981 academic year. Mr. Trautwein will relinquish his post with the Tucson Symphony to accept the new position.

In addition to being the principal conductor of the NCSA orchestra, Mr. Trautwein will also serve as the principal conductor of the International Music Program and music director/conductor of the Piedmont Chamber Orchestra, a professional affiliate of the School of the Arts.

Mr. Trautwein has been associate conductor of the Minnesota Orchestra (1966-74) and the Dallas Symphony (1962-64). Before joining the Tucson orchestra in 1977, he was music director of the Savannah Symphony. He has also served as the music director of the AFM's Congress of Strings program at its University of Cincinnati campus during the summers of 1974-76.

The Fort Wayne (Indiana) Philharmonic has announced a Composer's Competition in celebration of the twenty-fifth anniversary of the Fort Wayne Fine Arts Foundation.

Indiana resident composers are invited to enter the competition for a new work written for chamber orchestra. There will be one award of \$1,500, plus up to \$500 for copying costs to the composer, for an unpublished, unperformed piece of 10 to 15 minutes duration. The winning composition will be performed by the Indiana Chamber Orchestra on March 21, 1981. The deadline for submission of scores is November 30.

For further information write the Fort Wayne Philharmonic, 227 East Washington Boulevard, Fort Wayne, Indiana 46802.

The Boston Jazz Conspiracy, a seventeen-piece jazz band led by twenty-seven-year-old Buddy Aquilina, is carrying on the big band tradition of the '30s and '40s in grand style. Organized by Mr. Aquilina in the fall of 1975, the unit has become popular in the Boston area and recently made a well-received appearance at New York City's Town Hall in September.

A graduate of the Berklee School of Music, Mr. Aquilina has been a professional musician since the age of fourteen. In addition to playing clarinet, saxophone and flute, he composes melodies and does arrangements for the band. A longtime admirer of big band jazz, he sometimes reflects, "I guess I was born twenty years too late." Boston Jazz Conspiracy audiences would disagree — to these enthusiastic fans the timing is right on cue.

Jazz enthusiasts will be pleased to learn that National Public Radio's "Jazz Alive," the nation's only weekly series of jazz in performance, returns this fall for its fourth exciting year. The series, which will be aired October through December, will feature such jazz greats as Woody Shaw, Jack DeJohnette, Cleo Laine, Mel Lewis, Benny Goodman, Flora Purim and Airta Moreira, and many more. "Jazz Alive" is hosted by composer/pianist Billy Taylor.

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The Kansas-Missouri Conference of Musicians will meet in Topeka, Kansas, on Sunday, October 19. Local 36-665 will serve as host.

James H. Parker
Local 36-665 Secretary

CANADIAN CONFERENCE

The Canadian Conference will hold its next meeting on October 25 and 26 at the Chelsea Inn, 33 Gerard Street West, Toronto, Ontario. The business sessions of the conference will be called to order at 10:00 A.M. on both days.

James H. Begg,
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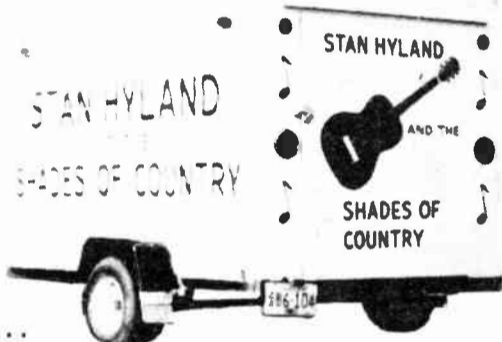
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CLOSING CHORD

ALFRED D. FRANKEY

Alfred D. Frankey, President of Local 31, Hamilton, Ohio, succumbed to a heart attack on August 27 at the age of sixty.

Mr. Frankey, who was born and reared in Hamilton, studied both violin and trumpet in his youth, playing his first professional job with Ozzie Craft at the Hamilton Roller Rink at the age of thirteen. He was also a member of the Frankie Coyle Dixielanders Band and at the Anthony Wayne Hotel prior to fronting his own trio at the Capri Motel. In addition to performing regularly at this night spot, he taught music at Mehas Music Store.

A member of Local 31 for forty-five years, Mr. Frankey served as its President for the last fourteen years. While holding office in the Local, he attended the Conventions of the Federation as a delegate.

GRACE M. SCHLENKER

Grace M. Schlenker, Secretary-Treasurer of Local 561, Allentown, Pennsylvania, and a delegate to AFM Conventions since 1972, died on September 11 at the age of sixty-three. It was while attending the recent Convention in Portland, Maine, that emergency treatment for a minor infection at the city's Mercy Hospital led to the discovery



Grace M. Schlenker

of Mrs. Schlenker's final illness. She was the wife of Local 561 President Homer G. Schlenker, with whom she shared many musical interests.

Mrs. Schlenker had been the President of the Jolly Gadgets Novelty Band since its organization twenty-five years ago and served as its director for the last few years. This group provided the entertainment for the delegates to the Penn-Del-Mar-D.C. Conference earlier this year.

In addition, Mrs. Schlenker played bass drum and cymbals for the Allentown Symphony Orchestra for more than twenty years. She was also a member of the Allentown and Bethlehem municipal bands.

BILL EVANS

Bill Evans, one of the most influential stylists in jazz piano, died on September 15 in New York's Mount Sinai Hospital at the age of fifty-one. He had been taken there earlier in the day with what a spokesman for the artist called a "bleeding ulcer."

Born in Plainfield, New Jersey, on August 16, 1929, Evans began studying piano at the age of six, violin at seven and flute at thirteen. He received a music scholarship to Southeastern Louisiana College from which he graduated in 1950 and immediately began touring with the



Bill Evans

Herbie Fields Band. He was on the road for about seven months when he enlisted in the army. After his discharge in 1954 he attended Mannes College for postgraduate study. During this time he worked with numerous jazz musicians, including Tony Scott, Jerry Wald, George Russell and Miles Davis. His career and reputation grew steadily and in 1959 he formed his own trio.

He won his first Grammy Award for "Conversations with Myself" (1963), Best Instrumental Jazz Performance. Additional Grammy honors included "Bill Evans at the Montreux Jazz Festival" (1968), Best Jazz Performance by a Small Group; "Alone" (1970), Best Jazz Performance by a Soloist; and "The Bill Evans Album" (1971), Best Jazz Performance by a Group and Best Jazz Performance by a Soloist. He also won the Down Beat Critics' Poll five times, the Melody Maker award in 1968, Scandinavia's Edison Award in 1969 and Japan's Swing Journal award that same year.

From his earliest influences — Nat Cole, Bud Powell, Lee Konitz, Lennie Tristano and Horace Silver — Evans forged a wholly original and completely personal approach to jazz piano. Evans once said: "... (Music) should enrich the soul; it should teach spirituality by showing a person a portion of himself that he would not discover otherwise. It's easy to rediscover part of yourself, but through art you can be shown part of yourself you never knew existed. That's the real mission of art. The artist has to find something within himself that's universal and which he can put into terms that are communicable to other people. The magic of it is that art can communicate to a person without his realizing it... enrichment, that's the function of music."

FREDERICK G. HAYNES

Frederick G. Haynes, a lifelong member of Local 344, Meadville, Pennsylvania, and a former Secretary of that Local, passed away on July 6.

Mr. Haynes was well-known locally, having fronted his own band until 1978.

HARROLD P. WILLIAMSON

Harrold P. (Lou) Williamson, a thirty-four-year member of Local 17, Erie, Pennsylvania, died on July 2. He had served as a member of Local 17's Executive Board from 1956 through 1962.

Mr. Williamson was a clarinetist in the post-World War II Erie Philharmonic Orchestra. In addition to clarinet, he also played saxophone with several local big bands and combos.

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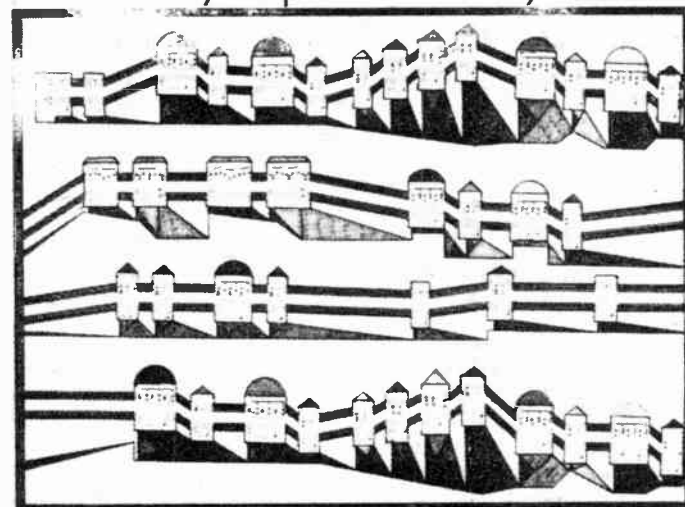
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LEGISLATIVE ROUNDUP

(Continued from page four)

because of its controversial broadcast provisions. The vote was 216 in favor of passage and 176 against, with three members voting present. However, as a measure of its determination to move on repeal of the Lea Act, the House Commerce Committee on Wednesday, September 25, reported out H.R. 4892 introduced by the late John Slack (D-W.V.) which is limited to repeal of the Lea Act. The bill was passed by voice vote in the House of Representatives on October 1. It is expected that the Senate will consider the bill when the members return from the election recess on November 12.

The Department for Professional Employees, AFL-CIO, is working with the AFM in seeking repeal of the unfair Lea Act. In 1979 the Thirteenth Constitutional Convention of the AFL-CIO adopted a resolution strongly supporting repeal of the Lea Act and authorizing the officers of the AFL-CIO to take all appropriate steps to effectuate such repeal. However, the major thrust of the effort for repeal must be provided by AFM members. Musicians can most effectively aid this cause by: (1) writing to their Senators, and (2) sending a contribution of \$1.00 or more to the National Committee for Repeal of the Lea Act, 1562 Kanawha Boulevard, East, Charleston, West Virginia 25311.

ARTS ENDOWMENT

Congress appropriated \$154.4 million for fiscal year 1980 for the National Endowment for the Arts, an increase of \$5 million over the previous fiscal year. These funds are used by the Endowment to make grants for the arts which, of course, include music.

The legislation under which the Endowment operates, the National Foundation on the Arts and Humanities Act, expires at the end of fiscal year 1980. Legislation extending its life through fiscal year 1985 (S. 1386) was passed by the Senate in February.

S. 1386, as passed by the Senate, contains authorizations as follows for the NEA: FY 1981 — \$175 million; 1982 — \$201 million; 1983 — \$231 million; 1984 — \$266 million; 1985 — \$306 million. It makes no major changes in NEA programs.

The House Subcommittee on Post Secondary Education held hearings on reauthorizing the NEA in various cities in the United States during February and March. On the basis of those hearings legislation was drafted (H.R. 7153) which was reported from the House Education and Labor Committee on April 29. As reported by the Education and Labor Committee, H.R. 7153 authorizes \$175 million for FY 1981 and such sums as may be necessary for fiscal years 1982 through 1985. The bill also modifies the NEA's challenge grant program to include additional support for cooperative efforts undertaken by state arts agencies and local arts groups to promote effective art activity at the state and local level, including support of professional artists in community-based residencies. In addition, the bill provides for a one-year study of the state of employment opportunities for professional artists. The study is to be carried out in cooperation with the Department of Labor and will assess the effectiveness of CETA in serving artists and the need for new programs to serve and enhance the employment opportunities of professional artists.

The timetable for action on the

Arts Endowment authorization bills (S. 1386, H.R. 7153) has become uncertain because of the Senate defeat of the conference report on the Higher Education Bill (H.R. 5192) which involves the same members of the Senate and House of Representatives as the Arts Endowment authorization legislation.

However, the House of Representatives has passed H.R. 7724 which appropriates \$127.36 million to the Arts Endowment for fiscal year 1981 (October 1, 1980-September 30, 1981). This is an \$18.36 million increase over the appropriation for the Endowment for fiscal year 1980.

MULTIEMPLOYER PENSION PLAN AMENDMENTS

On August 1, the mandatory insurance provisions of the Employee Retirement Income Security Act (ERISA) took effect with respect to multiemployer pension plans. Legislation designed to place the insurance of these plans on a fiscally sound basis and to eliminate inducements for employers to withdraw from those plans (H.R. 3904) failed to win enactment before the August 1 deadline.

The ERISA legislation was originally enacted in 1974, but mandatory insurance of multiemployer pension plans was made discretionary with the Pension Benefits Guaranty Corporation (PBGC) until January 1, 1978, because of concern that collapse of underfinanced multiemployer pension plans could deplete the insurance reserves of the PBGC. The date on which mandatory insurance of multiemployer pension plans was to begin was subsequently postponed three times, the latest until August 1, 1980, in the hope and expectation that remedial legislation such as H.R. 3904 could be enacted beforehand.

The House passed H.R. 3904 on May 22 by a vote of 374 to 0. However, the legislation was not passed by the Senate until July 29 and then with several non-germane amendments, some of them highly objectionable. The differences between the House and Senate versions were finally resolved by a conference on September 16 and passage by the two Houses and the signing by the President into law is expected to occur soon thereafter.

It should be noted that H.R. 3904 when finally enacted into law will contain special provisions which take account of the temporary or project-by-project nature of employment in the entertainment industry.

UNEMPLOYMENT INSURANCE BENEFITS

On April 1, 1980, the provisions of Section 3304(a)(15) of the Internal Revenue Code took effect. These provisions require that unemployment insurance benefits received by an individual must be reduced dollar-for-dollar by the amount of any pension, retirement or social security income received by that individual.

Different versions of legislation which would limit the effect of these provisions were passed by the Senate and House as part of H.R. 3904, the Multiemployer Pension Plan Amendments. The differences were resolved by the Conference Committee which met on that legislation. While the impact of the set-off provisions is lessened by H.R. 3904, the equitable remedy would be to completely repeal the set-off provisions as has been proposed in S. 3012, a bill introduced by Senator Jacob Javits (R-N.Y.) for himself and Senators Harrison Williams (D-N.J.), Donald Riegle (D-Mich.), Daniel Moynihan (D-N.Y.), and Gaylord Nelson (D-Wis.).

FEEDBACK

(Continued from page five)

terfield composed the bugle call "Taps" in 1862. However, in the Spring-Summer, 1980, issue of the *Percussionist*, there is a different recollection. The article, "The Evolution of Drum Corps Drumming," by Dan Spalding, had this to say: "During the lonely nights (in 1862) they (military drummers) stood at the head of a camp street and tapped out the beat which gave 'Taps' its name."

My question is, did the drummers get their rhythm from Butterfield's composition or did Butterfield put a melody to those taps "during the lonely nights"? Historically motivated,

Tim Woods
Local 58, Fort Wayne, Indiana

EDITOR'S NOTE: While Colonel Daniel Butterfield composed a melody known as "Taps," it was not the first military call to bear this title. The song played to the soldiers to mark the end of the day has been alternately called "Taps," "Tattoo" and "Extinguish Lights." All these titles, it seems, were used to refer to the call that predated Butterfield's composition. When Butterfield's bugle call was officially adopted by

the U.S. Army in 1874, it, too, assumed the name "Taps," but the tune, lyrics and general tone of the two pieces could not be more diverse.

Because there was a twelve-year span between the time Butterfield's "Taps" was composed and the time it was officially recognized, the two versions can be hard to differentiate in written material from the era. The drum-inspired tune to which Spalding refers is most likely the one that predates Butterfield's bugle composition. In any case, it is Butterfield's "Taps" that is now regarded as THE "Taps."

"Closing Chord" Policy

The "Closing Chord" column is a fine tribute to musicians and of interest to the membership when someone of national or historical status is so mentioned. The column is now catering to the officers (and ex-officers) of various Locals.

The July issue was a prime example: Out of nine people listed, eight were union officials (one a President for one year, another a Business Agent). I suggest this column has become self-serving and not in the interest of the over-

whelming number of members.

If the "International Musician" feels obligated to salute a person whose main contribution was as a paid employee/officer of some Local, please do that via a separate column such as "Official Business" or in a more regional vehicle of interest to that particular Local. Leave the "Closing Chord" column for those whose musical contributions have earned them that right. Call it a musical tribute. We owe them that much.

Donald C. Gibson
Denver Local 20-623

EDITOR'S NOTE: The "International Musician" has received many inquiries wondering why obituary notices about various

musicians have not appeared in the "Closing Chord" column.

With a membership of approximately 300,000, it is obviously impossible to include all the material received for this particular column. To do so would drastically restrict editorial space for other news and features. For this reason, the "Closing Chord" column is now limited to those members who were officers of Locals, delegates to AFM Conventions or those who achieved widespread recognition in the field of music.

Names of all deceased members sent to this office by Locals will, of course, continue to appear on the "Death Roll" in the "Official Business" section of the "International Musician."

MUSICIANS TAKE TO THE PICKET LINE

(Continued from page one)

tors during the musicians' strike.

AFM President Victor Fuentelba has noted from the outset that the AMPTP has seemed uninterested in dealing with musicians' demands until a settlement was reached with SAG and AFTRA. But Fuentelba also feels that the producers will find their problems will not end with the actors' final agreement, since he's confident actors will not cross AFM picket lines.

To ensure that those lines remain strong, the AFM has formulated phase two of its picketing activity, which, reports jazz pianist and AFM strike task force spokesman Mike Melvoin, "will be radically different in form."

According to Melvoin, the plan is to have small groups of picketing musicians stationed at every studio gate, starting at 6:00 A.M., "to give the actors a line not to cross. We will have a strong presence at every gate."

For the most part, the cooperation

between the affected unions has been exemplary, particularly between the AFM, SAG and AFTRA, all of which have presented a unified front to the producers' association. At the Hollywood Bowl, striking performers recently banded together in a benefit to bolster SAG's badly depleted emergency fund, which aids needy members of that union. AFM musicians pitched in to provide an evening of entertainment that grossed approximately \$200,000, and led to \$100,000 worth of additional contributions. AFTRA made an outright gift of \$40,000 to the screen actors' union, and called the donation an "appropriate gesture to a sister union."

Such a show of unity among the striking organizations has done much to strengthen the efforts of all. No doubt, as SAG and AFTRA settle their disputes, and the musicians finally have their "day in court," that same spirit of cooperation will prevail to the benefit of the AFM.

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CANADIAN SCENE

(Continued from page ten)

"I got a call from Alberta Culture last November," said Marc Vasey, program coordinator, "asking me if I wanted to do it. I said 'Yes, but the only way we could possibly do it would be for \$100,000.'" As it turned out, the grant represented only 40 percent of Jazz City's budget.

Jazz City was only one part of Alberta's seventy-fifth anniversary celebrations. Alberta Culture, the cultural wing of the provincial government, allocated \$3 million for a province-wide Festival of the Arts, which saw a fifty-five-musician pop-concert perform over a three-week period, a show group, a country-western show (five acts and a back-up group), a medicine show containing various singles and small groups, a one-hour TV special pre-recorded in Edmonton and video-taped in Jasper, Alberta, involving a seventy-piece orchestra made up of members of the Edmonton and Calgary symphony orchestras, and much more. According to E. Eddy Bayens, Secretary-Manager of the Edmonton Musicians' Association, 1980 was a banner year for the Edmonton Local.

Bourbon Street in Toronto has lined up for October: The Johnny Guarnieri Trio, until October 4; Buddy Tate and Jimmy Maxwell, October 6-18; Eddie "Lockjaw" Davis and Harry "Sweets" Edison, October 20-November 1.

Toronto Local 149's annual Ladies' Night will feature Woody Herman's Band and comic Pete Barbutti. The dinner-dance will take place at the Royal York Hotel on October 26.

"Flying," the smash revue which has been at the Imperial Room of the Royal York Hotel in Toronto all summer, will move to Basin Street some time in October. The show features tunes of the 1920s and '30s, and a sprinkling of the '40s.

ROCK/NEW WAVE

Thousands of rock fans pelted police with liquor bottles and parts torn from bolted chairs and caused hundreds of thousands of dollars damage Tuesday, August 19, when a concert by rock star Alice Cooper at the Candian National Exhibition Grandstand in Toronto was cancelled at the last minute. Several thousand of the 20,000 fans, most of them in their teens or early twenties, became furious and refused to leave the stadium when they learned — after a 1½ hour wait — that Cooper wouldn't show up. Cooper was due on stage about 9:30 P.M. after an opening set by Zon, a Toronto rock band. Shortly after 10:00 P.M., Mike Pinera, lead guitarist for Cooper's band, took the stage to say that Cooper would be there shortly and that the band would play without him for a short time. Ten minutes went by without music.

At 10:15 P.M. Richard Smerdon, stage manager for the CNE, announced that the concert was cancelled and that Cooper was admitted to a hospital. The crowd screamed and threw objects onto the stage. Organizers tried to calm them by saying their money would be refunded and by offering another band for the evening's entertainment. Chairs rained on the stage until police charged the crowd, scuffling with fans and forcing them out of the stadium.

Road manager Damion Bragdon said Cooper became ill in New York and missed two flights before arriving at Toronto International Airport at 6:30 P.M. Guitarist Pinera estimates the band lost thousands of dollars worth of equipment during the riot, including a \$100,000 public address system and a \$15,000 drum outfit and a lighting system. "The whole thing hit us

hard," Pinera said. "We were really up for it."

Fearing a repeat of the violence, CNE organizers also cancelled the much touted Canadian Rock Festival which was to have taken place at the Grandstand the next day (August 20) at 2:30 P.M. with Teenage Head, Trooper, Minglewood Band, The Kings and Toronto. Local 149 President Sam Levine said the musicians would all be paid in spite of the cancellation.

The riot was the third one related to rock concerts in the last four months in Toronto. On June 2, 400 fans who couldn't get into an Ontario Place Forum concert of Teenage Head assaulted police and damaged vehicles. On May 27, fans returning from a performance of Nash the Slash at the Forum damaged three subway cars and a subway station. But the violence was not confined to Toronto only. On August 12 police were called in to clear out a downtown concert hall in Quebec City after an audience angry with the performance of the British rock group Deep Purple began hurling objects onto the stage.

The publicity, however, hasn't seemed to hurt the bands. Teenage Head, for example, in spite of the riot caused by its presence at the Ontario Place Forum last June 2, are much in demand. Gary Slaight, program director at Q-107 radio, a station devoted exclusively to rock in Toronto, said the band was attracting a wide response. When the station published its best-of-the-'70s chart early in the year, there was Teenage Head's "Top Down" ahead of the Rolling Stones' "It's Only Rock and Roll." Heart's "Barracuda" and Bruce Springsteen's "Thunder Road." The four high school buddies (singer Frankie Venom, bassist Steve Mahon, guitarist Gord Lewis and drummer Nicky Stipanitz), who grew up "listening to music everyone else threw away," have become the act "that almost blew rock music out of Ontario Place."

Heatwave Festival at Mosport Park (60 miles east of Toronto) Saturday, August 23, from 2:30 P.M. on was going to be the new wave festival of the decade. Billed as the "Big Beat Rock and Roll Party of the '80s" by organizers Prodcin, Inc., the crowd of 50,000 turned out to be 25,000 less than the organizers had hoped for in order to break even. Heaven knows, enough heavies in rock were there to make it go: The B-52s, Talking Heads, Elvis Costello, The Pretenders, Teenage Head and a host of lesser lights. If the festival wasn't a financial success (according to one of the producers Prodcin, Inc., lost \$1,000,000), it was a musical success — new wave style.

Over the 100,000-watt speaker systems the music, new wave after new wave, blasted forth a lot of metal from each of the bands. Some came off better than others, particularly the Talking Heads, a new nine-member group whose four or five new songs from leader-singer David Byrne were masterpieces. But the crowd was up for everything. As the bands, in succession, came on stage, wailed and blasted and left, the 50,000 roared their approval by launching 50,000 frisbees in the air. The Pretenders were good, the B-52s were better, Teenage Head got their licks in, Costello came back for five encores. But in a count from one to ten Talking Heads had it all the way. By the end of the night the crowd had what it came for.

FESTIVALS

In a country whose ten provinces celebrate hundreds of festivals each summer (rock, folk, jazz, new wave, old wave, Shakespeare), visitors to Halifax a few weeks ago had no

trouble identifying the Joseph Howe Festival — the unique one-week event that is celebrated every September in that city. What sets this festival apart from all the others is that everyone dresses up in the style worn by the Fathers of Confederation over 100 years ago. (Joseph Howe, of course, was one of those Fathers.) According to Peter Power, President of the Atlantic Federation of Musicians, Local 571, over 100 local musicians helped to keep the festival cooking this year with everything in the way of music from Dixie to rock, all paid for by the city and the MPTF.

Last July saw Le Festival d'Ete De Quebec (Quebec Summer Festival) celebrated over a two-week period during which all forms of music were presented throughout the city: a week of opera, three orchestral concerts, Quebec folk music, pop groups, jazz and rock. Serge Lortie, President of Quebec City Local 119, informed us that the festival was cosponsored by the provincial and municipal governments and the musicians' union.

"Music was everywhere," Lortie said, "in the parks, in the plazas, in the streets — and citizens came out by the thousands. Over 200 of our local musicians were employed, as well as actors, singers and dancers."

The event was so successful that plans are already underway to repeat the event again next year.

And still in Quebec, Lortie announced that the CBC Chamber Orchestra, comprised of members of the Quebec Symphony Orchestra, has been off and running on a forty-week radio series out of that city.

More than 350 Canadians took part in nineteen events at the thirty-fourth Edinburgh Festival last August, the largest Canadian cultural package ever shipped overseas. The Canadian Brass, the 150-voice Toronto Mendelssohn Choir, jazzman Oscar Peterson, Billy Bishop Goes to War, the Vancouver East Cultural Center's production of the musical play depicting the career of Canada's flying ace of the First World War, and others brought rave reviews from critics and public alike. Oscar Peterson's late-night Saturday concert was sold out; the same enthusiasm for the Bishop play, featuring Eric Peterson in the title role (and sixteen other roles) and author-composer-musician John Gray at the piano, was reflected in the *Daily Telegraph* by critic John Barber's comment: "In a day or two, Messrs. Gray and Peterson, who come from Vancouver, leave for an eight-week stint in Los Angeles. London impresarios should lose no time in flying them back." And the Canadian Brass was hard to avoid in Edinburgh. The group was so popular that festival authorities had the Toronto quintet play all over town — in parks, in a shopping center and in three different halls.

Another successful festival, this one the Festival of Sound, presented July 31-August 17 at Parry Sound, Ontario, at the southern tip of the 30,000 islands on beautiful Georgian Bay was a boon to local residents and vacationers alike. Established by music director and pianist Anton Kuerti, the two-week event presented an excellent schedule of concerts which featured a number of fine musicians: The Georgian String Quartet (violinists Moshe Hammer, Ruth Fazal, violist Douglas Perry, cellist Kristine Bogyo) and French hornist John Macdonald in music by Mozart, Verdi and Schubert; flutist Jeanne Baxtresser in Handel's *Sonata for Flute and Schubert's Trockene Blumen*; Anton Kuerti with the string quartet in Mozart's *Piano Trio*, Faure's *Piano Quartet* and Schumann's *Piano Quintet*, and many others.

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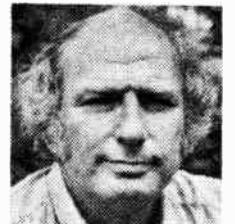
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OFFICIAL BUSINESS

(Continued from page twelve)

Loscalzo, Ubaldo Nieto, William L. Pritchett, Jr., S. Donald Russin, John J. Ryan, John A. Scalzilli, Jacques Singer, Henry Turner, Irving Weintraub, Mark Zimmerman.

WANTED TO LOCATE

Finkelstein, Gary, member, Local 10-208, Chicago, Illinois.
 Kersting, Larry, former member, Local 10-208, Chicago, Illinois.
 McCall, Louis, former member, Local 367, Vallejo, California.
 Zelaya, Humberto, member Local 105, Spokane, Washington.
 Anyone knowing the whereabouts of the above, please get in touch with J. Martin Emerson, Secretary-Treasurer, A. F. of M., 1500 Broadway, New York, New York 10036.

ADDITIONS AND CORRECTIONS TO THE WORK DUES EQUIVALENTS BOOKLET

Local 684, Grafton, West Virginia — 3 percent.
 Local 638, Antigo, Wisconsin — Local deleted — merged with Local 489, Rhinelander, Wisconsin.

PLACED ON INTERNATIONAL DEFAULTERS LIST

CALIFORNIA
 Huntington Beach — Local 7:
 Scandia Royale, Inc. — \$1,692.00 (added), total default, \$7,992.00.

ILLINOIS
 Batavia — Local 181:
 Geno's Riverside Inn — \$180.00.
 Bloomington — Local 48:
 Mr. Memo's Cuatro Camino's, Ltd. — \$1,616.72.
 Bloomington — Local 102:
 Heritage Enterprises, dba Britany Restaurant — \$1,900.00.

MAINE
 Scarborough — Local 364:
 Stompin '79, Inc. — \$1,250.00.

MICHIGAN
 Harbor Springs — Local 252:
 The Den, aka The Rustlers Den — \$1,355.75.

MINNESOTA
 Virginia — Local 459:
 Karkoc's Cuisine — Bar & Lounge, fka Sammy's Bar & Lounge — \$750.00.

NEW JERSEY
 Paramus — Local 248:
 Cheshire Cat — \$8,280.00.

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 Lisbon — Local 222:
 Ivystone Lounge — \$200.00.

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 Philadelphia — Local 77:
 Sherjam Concerts, Inc. — \$2,500.00.

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 Franklin — Local 257:
 Fox Productions Enterprise and John T. Kinnard — \$380.00.

WISCONSIN
 Green Bay — Local 205:
 Mary D. Corporation, dba Zodiac Club — \$650.00.

CANADA
 Canmore, Alberta — Local 547:
 Can-Cor Motor Hotel — \$2,100.00.
 Chapleau, Ontario — Local 817:
 Mike Morris — \$1,800.00 (added), total default, \$2,650.00.
 Toronto, Ontario — Local 149:
 La Rotunda — \$3,600.00.

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Herman Bailey.
 Bridge Supper Club and William "Bill" Briggs.
 Carr's Beach and J.B. Taylor.
 Cherry Foundation Recreation Center, Rev. Robert T. Cherry and Oscar Russell.

Lewis Clark.
 Club Afrique and Charles Liburd.
 Chris Collier.
 James Dudley.
 Hedin House, Planet Room and Paul Stanley.
 Sam Hylton.
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 Lewis Murray, W. S. Holt and James Manning.
 North East Casino, 20th Century Gents, Inc., and Charles Johnson.
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 Francis W. Santelli.
 The Shadows and Robert J. Cavallo.
 The Shelter Room and Robert Parker.
 Lloyd Von Blaine.
 Jennie Whalen.
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FLORIDA
 Jacksonville:
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 Jerry Harle.
 Lee C. Higdon.
 Dawn Jabot.
 David Jed.
 John Marzullo.
 Joe Mazer.
 Milton Stitnick.
 Twin Pines Beach and Bertram Dorsey.

Havre de Grace:
 Norvel Bond.
 R. B. "Bud" Delp.
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Mt. Savage:
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 Potts, Charlie, Agency 6558

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OFFICIAL PROCEEDINGS

EIGHTY-THIRD ANNUAL AFM CONVENTION

CUMBERLAND COUNTY CIVIC CENTER PORTLAND, MAINE

THIRD DAY

June 18, 1980
President Fuentelba calls the session to order at 11:10 a.m.

For an hour immediately prior to the official opening of the session the delegates were entertained by the Young Sounds Band from Lewiston, Maine, under the leadership of Milton Simon.

The Committee on Credentials submits the following supplementary report:

Two Delegates arrived late for Registration. Don Hacker, Local 729, and Ed Goldberg, Local 151. This changes the Delegate count from a total of 928 to 930.

Irene Mazzaglia and Ray DiFiore make the following presentation to Jerry Der Boghosian, Secretary of Local 364: "We the Delegates of Local 372 have never known a man so dedicated to the promotion of public relations, as our host Jerry Der Boghosian.

"Therefore we would like to commend him on his great ability to give an award at the drop of a hat. His award-giving is endless.

"Unfortunately, this year, no one dropped a hat but, we think it's time that someone presented him with one of his own so we have had one made and are calling it an award award."

Delegate Clark of Local 47, on a point of personal privilege requests and receives permission to introduce the following resolution:

RESOLUTION

WHEREAS, Delegate Wm. Everett Samuels of Local 10-208 has been a member of the American Federation of Musicians since November 11, 1918; and

WHEREAS, Since 1933 Delegate Samuels has served his Local and the Federation faithfully as a Delegate to the AF of M Conventions; and

WHEREAS, Delegate Samuels has just announced that he will retire on December 31, 1980, making this 83rd Convention of the American Federation of Musicians his last Convention as a Delegate; and

WHEREAS, The announcement of his retirement came after the May first deadline for the submission of resolutions to this Convention; and

WHEREAS, Section 4 (B) of Article 25 of the AF of M By-Laws provides that in the event of an emergency, a resolution may be introduced to the Convention by a vote of two-thirds of the Delegates present; and

WHEREAS, Section 6 of Article 6 of the AF of M Constitution provides that the title of Honorary Delegate may be conferred by the majority vote of the Delegates in Convention assembled; and

WHEREAS, It is only fitting that a Delegate with a record of such outstanding service to his Local and the Federation should be given proper recognition by his colleagues;

NOW THEREFORE, BE IT RESOLVED that the title of Honorary Delegate be conferred upon Delegate Wm. Everett Samuels in accordance with the provisions of Section 6, Article 6 of the AF of M Constitution.

Submitted by:

LEE HERMAN, Local 77
MIKE SCIGLIANO, Local 4
ROBERT D'ARCY, Local 161-710

MARL YOUNG, Local 47
BOB MANNERS, Local 47
FRED NETTING, Local 5
JOHNNY DEGEORGE, Local 257
DON MENARY, Local 6
HARRY CHANSON, Local 308
CARM ADAMS, Local 566
BRUCE TRUITT, Local 466
RUSS OLSON, Local 500
ED KEMP, Local 770
ERV TRISKO, Local 10-208
GEORGE SWANGER, Local 750
SAMUEL TAYLOR, Local 293
CHET RAMAGE, Local 76
MARGARET BETTENCOURT, Local 210
I.B. BUDDY PETERSON, Local 677
DONALD T. TEPPER, Local 220
NICHOLAS ASSOLINA, Local 55
DICK ZAFFINO, Local 626
HY JAFFE, Local 802
DAVID HOLZMAN, Local 35
ROBERT BURKLEW WEYMOUTH YOUNG, Local 94
EDMOND MCGOLDRICK, Local 368
SAM FOLIO, Local 580
WILLIAM ELMORE, Local 350
MERLE ALVEY, Local 5
JAMES HIGGINS, Local 8
CURTIS LOWE, Local 6
JERRY J. SPAIN, Local 6
JIMMY CLARK, Local 47

On motion made and passed, the resolution is adopted.

Motion made and passed to dispense with the reading the Whereas in the resolutions except where the chairman of the committee considers same to be important.
Motion is adopted.

Delegate Aylor on a point of personal privilege rises and suggests that disabled delegates, to future conventions, should receive priority consideration on hotel rooms in the headquarters hotel. The Delegate is assured that this will be kept in mind in the future.

Delegate Pidgeon, Local 85, on a point of personal privilege, advises that he observed guests seated in the gallery participating in the voting on resolutions. He requests that steps should be taken to prevent this from happening in the future.

President Fuentelba makes the following statement:

Delegates, when you adopted Recommendation No. 1 yesterday, it was pretty evident that I was so overcome with emotion that I really couldn't say what I wanted to say. Your actions in adopting it without a roll call vote caught me by sur-

prise. In fact, Bob Crothers had offered to get me a hot dog during the debate and I told him not to bother since I would have plenty of time when the roll call came. That was my mistake and I didn't eat anything until nine o'clock last night.

But I want you to know that your actions were a clear demonstration to the world and to our enemies that for the first time in many years, this Federation is united and as a famous saying goes, we have just begun to fight.

I want to thank Secretary-Treasurer Emerson, my colleagues on the International Executive Board, Chairman Joe De Vitt of the Law Committee and Harry Chanson, Chairman of the Finance Committee, my executive assistant Bob Crothers, my assistant Marv Howard, assistant treasurer Bob Moss, and each and every member of the Law and Finance Committees who worked so diligently to arrive at the compromise resolution, but most of all, you, the delegates.
Thank you.

Vice-President Winstein in the Chair.

The Committee on Public Relations reports through Chairman Hale.

RESOLUTION No. 57 PUBLIC RELATIONS

WHEREAS, Nations, Religions, and Fraternal Orders all have a physical gesture to show their allegiance to the particular order. This has a psychological effect on the mind of the participant binding him to his allegiance.

THEREFORE, BE IT RESOLVED, That whenever members of the AFM are socializing, on a gig, local annual parties, Conferences, and Tempo Golf tournaments, delegates recommend to their members the following 'toast':

'HERE'S TO THE AFM.'
This, in due time will help solidify and stop the erosion of membership.

Locals to seek co-sponsorship from the distributors of 'spirits' and soft drinks in their jurisdiction.

AIME TRIANGOLO,
Local 198-457

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 10 PUBLIC RELATIONS

WHEREAS, Many locals collect work dues from traveling musicians while providing little or no service in return,

THEREFORE, BE IT RESOLVED, That locals be required to provide an information folder to traveling and new members giving data regarding engagement opportunities, lodging and restaurant facilities, instrument repair, and related items of interest.

WILLIAM MORRIS,
FRED PLUMMER,
Local 228

The report of the committee is favorable with the following amendment: In the resolve eliminate the word "required" and insert in its place "encouraged."

Discussed by Morris, Local 228
Plummer, Local 228

The Convention adopts the report of the Committee as amended.

RESOLUTION No. 58 PUBLIC RELATIONS

WHEREAS, The traveling musician is an important segment of the A. F. of M., and

WHEREAS, Because of their constant change of address, and being away from their home local, an important and needed communication is denied them,

THEREFORE, BE IT RESOLVED, That whenever delegates appear at their place of employment for union matters, each traveling member be given a latest issue of the International Musician.

Cost of this shall be shared by the home local and Int'l Office in rations to local's Initiation Fee and Fed. Initiation Fee, i.e., if local's Initiation Fee is \$50.00 and Fed. Initiation Fee is \$40.00, the home local pay ninety cents, and Int'l pay sixty cents per yearly subscription.

This service will more than pay for itself in time.

AIME TRIANGOLO,
Local 198-457

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 6 PUBLIC RELATIONS

NEW SECTION.

WHEREAS, Many locals give some recognition to a twenty-five (25) year member,

BE IT RESOLVED, That the American Federation of Musicians, starting with the 1980 AFM Convention will give recognition of a Certificate or Card to Delegates of twenty-five (25) or more Conventions, when the Delegates' Local request such a recognition. This list to be published once a year in the International Musician, with just the new additions each year.

WILLIAM K. MATTHIESEN,
Local 275

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 56 PUBLIC RELATIONS

WHEREAS, ART. 6, Sec. 9 of the AFM Constitution and By-laws gives local's directives in reference to number of meetings a local must have a year,

THEREFORE, BE IT RESOLVED, That the following be added:

A Local if it so desires may at one of the meetings place a notification of said meeting in local paper inviting all musicians within that area to attend the meeting, and such meeting be a friendly discussion of the music industry, and if possible, official of the AFM supervise the meeting.

AIME TRIANGOLO,
Local 198-457

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 9 PUBLIC RELATIONS

BE IT RESOLVED, That Section 8 of Article 30 be deleted from the By-laws.

ROBERT A. REID,
Local 145

The report of the Committee is unfavorable.

Discussed by Reid, Local 145, Young, Local 47, Guthrie, Local 136, Tomei, Local 595, Totusek, Local 105, Levine, Local 149, Powers, Local 571, Pres. Fuentelba.

The Convention adopts the report of the Committee.

RESOLUTION No. 4 PUBLIC RELATIONS

WHEREAS, The Canadian Government and the people of Canada have displayed great courage in their support of the citizens of the United States of America from the onset of the Iranian Crisis, and

WHEREAS, The Canadian people have fostered quiet but intense empathy on behalf of the people of the United States in regard to the unlawful attack on the U. S. Embassy in Iran, and the taking of U. S. citizens hostage by militant Iranian factions, and

WHEREAS, The Canadian people thru their support in the United Nations and other institutions have revealed an unprecedented loyalty and friendship to the people of the United States, and

WHEREAS, In disregard for their own safety, the members of the Canadian Embassy in Iran, facing possible retribution if they were discovered giving aid and comfort to the U. S. citizens in refuge there, chose to ignore their own safety to help those citizens,

BE IT RESOLVED, That the American Federation of Musicians at this 1980 Convention, go on record thanking the people of Canada and its government for their friendship and for the act of heroism fos-

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tered by them in protecting and implementing the escape of the six U. S. citizens that were given refuge in the Canadian Embassy in Iran from November 4, 1979 to January 29, 1980.

ROBERT L. COUEY,
JAMES HIGGINS,
Local 8

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

Upon adoption of the Committee's report, the Delegates rose as one and applauded the Canadian Delegates.
Vice-President from Canada Wood expresses his appreciation and the appreciation of all the Canadian Delegates for this outward display of affection. He further thanks the Delegates for the many letters received and for the certificate he received from Shorty Vest of Local 70-558.

Chairman Hale of the Public Relations Committee submits the following report:
PUBLIC RELATIONS COMMITTEE REPORT

The goal of the Public Relations Committee is basically, to add more professional musicians to the membership of the organization and to produce a more positive attitude - plus raising the image of the AFM to all musicians and the general public. Also to instill a pride in the membership in the organization of the AFM and the United States and Canada.

Recommendations to President's Office included that

1. The President's office employ a full time "in-house" Public Relations person and to make members and locals aware of the activities of that office.
2. Mentions of the AFM membership should be included in the many awards shows that are televised. We should try to get mentions on talk shows and also appearances by our executive officers on local and national talk shows where possible.
3. Press releases, whether from the national office or otherwise should be always on the positive side as opposed to recent releases.
4. National office should make locals aware of all available brochure material for new members. This list should be printed in the International Musician.
5. The Congress of Strings concept should be expanded to include other instrumentation with a view encouraging more student musicians to enjoy further studies and enhance our membership. Here again, all publicity advantages should be recognized.

To local officers --
1. Each local should have its own P.R. person to submit newspaper, radio and TV releases on local activities including trust fund concerts, Congress of Strings, etc.
2. Locals should take part in high school career days where possible and participate in music educator seminars by lending our advice from the professional field.
3. Locals should make awards to high school stage bands and other school groups in the hope of encouraging them to become useful members of the AFM.

Respectfully submitted,
PUBLIC RELATIONS COMMITTEE
Herb Hale (Chairman), 11-637; Sigurd Erickson, 18; Jim Griggsmiller, 20-623; Sal L. Paonessa, 106; Frank Thompson, 136; Jim Taylor, Sr., 148-462; Otis Ducker, 161-710; Kenneth Bye, 201; Dan Lutz, 211; Bill Matthieson, 275; David Basch, 278; Don Lippincott, 320; Charles Walker, 325; C. Stuart Paterson, 384; L. G. Rendell, 393; Joe DeFazio, 440; Clair Brenner, 472; Gary L. Billups, 482; Robert Keel, 484; Sylvia Stoun, 529; Joe Connelly, 546; Phil Washburn, 771; Arthur Shafer, 787.

On motion made and passed, the report of the Public Relations Committee is adopted.
Chairman Hale thanks the members of his Committee.
President Fuentealba thanks the members of the Committee.

Vice-President Wood in the chair

The Committee on Organization and Legislation reports through Chairman Isabella.

RESOLUTION No. 15
ORGANIZATION AND LEGISLATION

Note — this resolution must be acted upon by the Convention as soon as possible and well before Nomination of Officers.

RESOLVED, To delete Article 8, Section 1 (Officers) of the AFM CONSTITUTION and substitute the following:

NEW SECTION.
SECTION 1. The Officers of the Federation shall consist of a President, seven Vice-Presidents (one of whom shall be a resident of CANADA. Note: these words 'one of whom shall be a resident of CANADA' are automatically expunged from this law, if, as and when the CANADIAN Locals and the U. S. Locals separate and become two self-governing and unilateral Organizations.) and Secretary-Treasurer.

Collectively these Officers shall constitute the International Executive Board. Each and/or all of these Officers shall have voice, but NO VOTE on all matters presented at the AFM Conventions and shall have the right to present Resolutions and/or Recommendations (over their signature) for the consideration and action by the AFM Convention(s). Each and/or all the IEB members shall have the right to appear before the various Convention Committees on Resolutions and Recommendations and matters presented to such Committees for report to the Convention.

BE IT FURTHER RESOLVED, THAT UPON ADOPTION, This Resolution shall become effective immediately at the 1980 Convention in Portland, Maine.

A. A. (TONY) TOMEI,
JERRY C. VITALO,
Local 595
JOHN H. VANSTON,
Local 306
GLENN YOUNG,
Local 806

The report of the Committee is unfavorable.

Discussed by Tomei, Local 595, Noble, Local 402, Mrs. Vanston, Local 306.

The Convention adopts the report of the Committee.

RESOLUTION No. 18
ORGANIZATION AND LEGISLATION

WHEREAS, By dictatorial Presidential edict and supine acquiescence of the IEB, duly elected AFM-IEB Officers are denied the right to appear before the various Convention Committees on the Resolutions and matters submitted to them, and WHEREAS, These elected Officers had such right as Delegates prior to their election, and WHEREAS, Such elected Officers are the elected choices of the duly constituted Delegates of and at Conventions and, as such, will and

may be called upon to act upon such Resolutions after they are enacted into AFM laws,

THEREFORE, BE IT RESOLVED, That such dictatorial Presidential edict be dissolved and prohibited and that ALL elected Officials and/or IEB members have, by AFM law, the right to appear before the various Convention Committees on Resolutions, Recommendations and matters properly submitted to said Committees for reports to the Convention, and **BE IT FURTHER RESOLVED**, That ALL elected Officers and/or IEB members have the right to submit Resolutions or Recommendations, over their signature for the consideration and action of the Convention(s), and **BE IT FURTHER RESOLVED**, That ALL elected Officers and/or IEB members have the right of voice, but no vote, on ALL matters, Resolutions, Recommendations, etc. properly presented for consideration and action by the Convention(s).

A. A. (TONY) TOMEI,
JOSEPH GUIDO,
Local 595
JOHN H. VANSTON,
Local 306
GLENN YOUNG,
Local 806

The report of the Committee is unfavorable.

Discussed by Tomei, Local 595, Executive Officer Jones, Ducker, Local 161-710, President Fuentealba.

On motion made and passed the question is called for.

The Convention adopts the report of the Committee.

(after Appellant and Appellee may exercise the right to express their respective views of the matter. No discussion of the appeal and ruling may be entertained except by Appellant and Appellee) to place the question "SHALL THE CHAIR BE SUSTAINED".

For other Rules of order, Robert's revised manual shall be the guide, unless otherwise provided, and the manner of voting shall be viva voce, unless otherwise ordered. The vote at elections or the vote on Roll call shall be in accordance with ARTICLE 5 of the Constitution.

A. A. (TONY) TOMEI,
Local 595
JOHN H. VANSTON,
Local 306
GLENN YOUNG,
Local 806

The report of the Committee is unfavorable.

Discussed Totusek, Local 105, who moves to refer the subject matter to a special committee to draft standing rules for the next Convention. Discussed by Catanzarito, Local 624, President Fuentealba.

A motion is made and passed calling for the question.

The motion to refer the subject matter is defeated.

The unfavorable report of the Committee is adopted.

RESOLUTION No. 23
ORGANIZATION AND LEGISLATION

WHEREAS, All Dictatorship of any kind and to any degree should be prohibited in the AFM, and

WHEREAS, After some 14 years the 1958 Convention finally repealed the then ARTICLE 1, Section 1, AFM By-laws which gave the President ABSOLUTE and DICTATORIAL powers, and

WHEREAS, The present incumbent President has and is interpreting parts of the present ARTICLE 1 as supreme over any IEB non-concurrence or contest, and

WHEREAS, The IEB IS the overall governing body of the AFM between Conventions, to which Conventions the Board's rulings, actions and decisions are appealable and appealable to the U. S. Courts of law.

THEREFORE, BE IT RESOLVED, That there shall be no deviation from, mis-construing of or mis-interpreting the laws that ALL powers given the President under ARTICLE 1, AFM By-laws are subject to the consent, modification or rejection of the IEB (prior, during or post time of such rulings, decisions, etc.). ALL such decisions, rulings, etc. are appealable to the IEB, to the AFM Convention and to the U. S. Courts of law. All Presidential rulings at Conventions may be appealable to the Convention proper and to the U. S. Courts of Law.

The only aim and intent of this Resolution is to make sure there is NO ONE MAN DICTATORIAL, NON-APPEALABLE RULE in the AFM.

BE IT FURTHER RESOLVED,



Delegates to the Eighty-third Convention contemplate a controversial proposal to amend the AFM Constitution and By-Laws.

TO AMEND ARTICLE 1, Section 1-A by adding the following words at the end of the Section — "ALL THE ABOVE IS SUBJECT TO APPEAL TO, AND/OR CONCURRENCE OF, THE INTERNATIONAL EXECUTIVE BOARD.

A. A. (TONY) TOMEI,
JOSEPH GUIDO,
JERRY C. VITALO,
Local 595
JOHN H. VANSTON,
Local 306

The report of the Committee is unfavorable.

Discussed by Tomei, Local 595, Karg, Local 7,

On motion made and passed, the question is called for.

The Convention adopts the report of the Committee.

President Fuentealba in the Chair.

**RESOLUTION No. 24
ORGANIZATION AND
LEGISLATION**

WHEREAS, The Canadian musicians and Locals are not hampered — and should not be — with the restrictive Federal laws as are U.S. musicians — Locals and AFM (as well as AFL-CIO) such as Taft-Hartley, Landrum-Griffin, N.L.R.B., etc., and

WHEREAS, Canadian musicians are confronted with hindrance, interference and 'weird' hassles by Immigration rulings when they endeavor to fulfill musical employment in the U. S. as against very little difficulty when U.S. musicians are to perform in Canada, and

WHEREAS, The Canadian Locals (Organization) adopted a 1% Work dues on nationally contracted employment, while the Convention did NOT do so for such U. S. employment — thus really creating two different Federations, and

WHEREAS, It is eminently unfair for either Organization to VOTE as a bloc — for or against — proposals or matters that affect seriously only the U. S. musicians and Locals or the Canadian musicians and Locals, and

WHEREAS, Each Organization should have the right to nominate and elect their OWN Officers without the interference and vote of the other,

THEREFORE, BE IT RESOLVED, That forthwith the present amalgamation of Canadian and U. S. musician Locals into one Federation be dissolved as such and become two separate Organizations. One to be known as the American Federation of Musicians — the other as The Canadian Federation of Musicians (or its choice of name). Each to have its own Constitution and By-laws without the interference, concurrence or objection of one to the other, and

BE IT FURTHER RESOLVED, That after such separation the American Federation of Musicians (U. S.) endeavor to enter into an amicable working understanding and cooperation as exists with the British Musicians UNION.

A. A. (TONY) TOMEI,
JOSEPH GUIDO,
JERRY C. VITALO,
Local 595

The report of the Committee is unfavorable.

Discussed by Tomei, Local 595, Kenny, Local 12, V.P. Wood, Osgood, Local 60-471, Massagli, Local 369,

On motion made and passed the question is called for.

The report of the Committee is adopted.

Delegate Russ (Russo), Local 802, rises on a point of personal privilege and requests that the record show that the vote on Resolution No. 24 was a standing, rousing vote of acclamation for our Canadian Brothers.

**RESOLUTION No. 26
ORGANIZATION AND
LEGISLATION**

Note — This Resolution must be acted upon during the opening session of the 1980 AFM Convention in Portland, Maine.

RESOLVED, The Convention sessions and hours shall be:

Opening day — from 2:00 P.M. to 4:00 P.M. and 6:00 P.M. to 8:00 P.M.

Memorial services shall take place during the evening session and Convention Committees report on matters concluded by them, for the Convention Delegates action.

Convention Committees to function 9:00 A.M. to 12:00 noon on the second and third days.

Second day — from 1:00 P.M. to 4:00 P.M. and from 6:00 P.M. to 8:00 P.M. — Nomination of Officers shall take place immediately after the 8:00 P.M. hour.

Third day — from 1:00 P.M. to 4:00 P.M. and from 6:00 P.M. to 8:00 P.M. — Election of Officers shall take place after the 8:00 P.M. hour.

Fourth day — 9:00 A.M. to adjournment.

A. A. (TONY) TOMEI,
JOSEPH GUIDO,
JERRY C. VITALO,
Local 595
JOHN H. VANSTON,
Local 306

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

**RESOLUTION No. 29
ORGANIZATION AND
LEGISLATION**

NEW SECTION.

BE IT RESOLVED, To add the following as Section 1-R to ARTICLE I of the By-laws:

In the absence or disability of the President to perform his duties, the IEB shall appoint one of the Vice-Presidents to so perform. Such appointed Vice-President shall be paid for such services a rate to be determined by the IEB plus \$20.00 Per Diem and all hotel and first class travel expenses in addition to the regular IEB member salary.

BE IT FURTHER RESOLVED, To repeal entirely Section 2 and Section 2-A, ARTICLE I of the By-laws.

A. A. (TONY) TOMEI,
Local 595

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

Delegate Truitt, Local 433, rises on a point of personal privilege, and advises that the computer questionnaires for the Southern Conference are ready and may be picked up at his table.

The Committee on Law reports through Chairman DeVitt.

**RESOLUTION No. 27
LAW**

RESOLVED, That, in view of the fact the AFM legal Counsel or Attorney and the AFM President report that an agreement was reached with NLRB General Counsel that the AFM may not revoke any AFM license Bookers, Booking Agencies, etc. if, as and when such Bookers, etc., Book Union and non-Union musicians, and/or Book musicians in Establishments and/or Employers that are on the AFM Defaulters' and/or Unfair list,

BE IT RESOLVED, To REPEAL entirely ARTICLE 24 of the AFM By-laws and REPEAL all laws pertaining to Booking Agents, Booking Agencies, Personal Managers, etc., and

BE IT FURTHER RESOLVED, That the AFM terminate forthwith ALL licenses and/or agreements with Booking Agencies, Bookers, ITAA, if any, etc., and

BE IT FURTHER RESOLVED, The AFM cease and desist in issuing licenses or permits (with or without license fees), and

BE IT FURTHER RESOLVED, That the AFM shall henceforth NOT be a collecting agency for Bookers, etc. on their claims against our members for unpaid or due commissions and,

BE IT FURTHER RESOLVED, That ALL Booking Agencies and Agents be governed by the Laws of the various respective States, if any, in the U.S.A. so far as the AFM is concerned.

A. A. (TONY) TOMEI,
JOSEPH GUIDO,
JERRY C. VITALO,
Local 595

JOHN H. VANSTON,
Local 306

The report of the Committee is unfavorable.

Discussed by Tomei, Local 595

The Convention adopts the report of the Committee.

**RESOLUTION No. 32
LAW**

WHEREAS, Article 29, Section 5 is a violation of the first amendment rights of all persons in the United States,

THEREFORE, BE IT RESOLVED, That said Article 29, Section 5 is hereby deleted.

WILLIAM J. CATALANO,
DONALD R. MENARY,
CURTIS LOWE,
Local 6

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

**RESOLUTION No. 33
LAW**

WHEREAS, The character and nature of the music business has vastly changed since the inception of the agency agreement "system" initiated by the A. F. of M., and

WHEREAS, In recent years the Federation control over such agreements has so diminished as to be practically non-effectual, and

WHEREAS, An honorable agency can work with the Federation and its member musicians just as well without an agreement, and

WHEREAS, There has been no practical way to control a dishonest agent or agency, regardless of licenses or agreements, and

WHEREAS, a considerable amount of Federation funds are expended in the effort to control and adjudicate the problems of agencies it purports to license, and

WHEREAS, A great need is in evidence at this very time to develop better and effective service to our traveling members,

THEREFORE, BE IT RESOLVED, That this 1980 Convention of the A. F. of M. REPEAL in toto Article 24 of the Constitution and By-laws, and repeal all other laws or parts thereof, Rules and Regulations pertinent to and/or involving Bookers, Booking Agencies, Managers, Representatives and the like, and

BE IT FURTHER RESOLVED, That any funds saved by the Federation in the acceptance of this resolution and the dissolution of the present Booking department be utilized to establish another department of the A. F. of M., whose mission and duties will be to service the needs of traveling musicians.

ART DOLL,
Local 117
CARL CHALLSTEDT,
Local 76

The introducer(s) of this Resolution request permission to withdraw same. The request is granted.

**RESOLUTION No. 35
LAW**

By-law Article 2.
NEW SECTION 10(E).

In states where Agency Fee is recognized as a legal payroll deduction, Locals are encouraged to negotiate with purchasers and/or employers an agreement to collect Work Dues Equivalents in such manner from non-members.

VINCENT F. STEPULIS,
WILLIAM G. YOUNG,
Local 314

The report of the Committee is unfavorable.

Discussed by Stepulis, Local 314,

The Convention adopts the report of the Committee.

**RESOLUTION No. 44
LAW**

WHEREAS, Article 15, Section 5 unfairly discriminates against a small percentage of Federation members, namely the traveling lounge musicians and the traveling dance band musicians,

THEREFORE, BE IT RESOLVED, That Article 15, Section

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5 be repealed in its entirety.

HARRY M. CASTIGLIONE,
WILLIAM F. PAULUS,
Local 215

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 46
LAW

WHEREAS, Many local leaders must employ musicians from different locals other than their own to keep their groups intact, and

WHEREAS, Many locals cannot provide said groups with musicians from their membership, and

WHEREAS, The adding of 10% to local scales could jeopardize the hiring of the traveling group, and in fact may encourage the hiring of non-A. F. of M. groups for the engagements in question,

THEREFORE, BE IT RESOLVED, That Article 15, Section 2, be amended as follows:
(a) in the case of traveling engagements of one week or more ("steady traveling engagements"), such minimum wage shall be no less than the wage scale of the local in

whose jurisdiction the services are rendered (~~(plus 10 percent of such local wage scale)~~)

(b) in the case of a traveling engagement of less than one week (miscellaneous traveling engagement) such minimum wage shall be no less than either the wage scale of the local in whose jurisdiction the services are rendered or the wage scale of the home local of the member performing such services, whichever is greater (~~(plus ten percent of the wage scale of the local in whose jurisdiction the engagement takes place)~~)

(c) in the case of a traveling engagement performed within the jurisdiction of a single local for three or four days per week for two or more consecutive weeks, such minimum wage shall be no less than the wage scale of the local in whose jurisdiction the services are rendered (~~(plus 10 percent of such local wage scale)~~).

HARRY M. CASTIGLIONE,
WILLIAM F. PAULUS,
Local 215

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 48
LAW

WHEREAS, Locals believe in providing employment opportunities for union musicians, and

WHEREAS, Competition from non-union musicians is a serious problem, and

WHEREAS, Some locals may wish to continue to maintain the 10% wage differential as a source of revenue, and

WHEREAS, Some locals may not wish to continue the 10% wage differential as detrimental to employment opportunities for Union musicians,

THEREFORE, BE IT RESOLVED, That Article 2, Section 8, Paragraph C be amended by adding the following:

That neighboring or contiguous locals within a radius of 75 miles from the jurisdictional lines may by mutual and reciprocal agreement waive the above 10% wage differential, and
BE IT FURTHER RESOLVED, That Article 15, Section 2, be

amended by adding paragraph (f) to read as follows:

NEW SECTION.

That neighboring or contiguous locals within a radius of 75 miles from the jurisdictional lines may by mutual and reciprocal agreement waive the above 10% wage differential.

ELIO H. DEL SETTE,
Local 506

The report of the Committee is favorable.

Discussed by Del Sette, Local 506, The Convention adopts the report of the Committee.

The Joint Committee on Law and Finance reports through Co-Chairman Chanson.

RESOLUTION No. 49
LAW AND FINANCE

WHEREAS, The locals and the Federation continue to experience financial problems, and

WHEREAS, The burden of paying travelling work dues or work dues equivalents to locals are not being paid equally by all performing musicians, and

WHEREAS, It is only fair and proper that all musicians pay a fair share when travelling, and

WHEREAS, To exempt some musicians from paying work dues and place the burden on other performing musicians is unfair, unreasonable, and discriminatory,

THEREFORE, BE IT RESOLVED, That Article 2, Section 8, Paragraph F be repealed in its entirety.

ELIO H. DEL SETTE,
Local 506

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 50
LAW AND FINANCE

WHEREAS, Locals of the American Federation of Musicians depend upon Travelling dues or work dues equivalents to maintain their financial existence, and

WHEREAS, The above stated dues are used for payment of the ever increasing payment for Federation per capita dues and for increasing local expenses, and

WHEREAS, Certain musical units and musicians are exempt from payment of Travelling dues or work dues equivalents resulting in loss of revenues to a local and represents an unfair, unreasonable and discriminatory burden to all other musicians who are required to pay work dues,

THEREFORE, BE IT RESOLVED, That Article 2 of the Constitution and By-laws of the American Federation of Musicians be amended by adding Section 12. Any travelling non-touring configuration (a residence) and/or non-touring ballet, opera, or symphony orchestra shall pay the travelling work dues or work dues equivalents to the local in whose jurisdiction wherein such performances are given.

ELIO H. DEL SETTE,
Local 506

The report of the Committee is unfavorable.

Discussed by Del Sette, Local 506, The Convention adopts the report of the Committee.

The Committee on Good and Welfare reports through Chairman March.

RECOMMENDATION No. 2
GOOD AND WELFARE

BE IT RESOLVED, That Article 7, Section 22 of the By-laws be amended as follows: All fines imposed under the laws of the Federation must be forthwith reported to the International Secretary-Treasurer, who shall notify the member or members. A member who within thirty days fails to pay the fine (~~(or claim allowed against him)~~) or fails to appeal to the International Executive Board or to the Convention in cases wherein the laws of the Federation provided for such appeal shall be suspended from membership by the local to which he belongs.

Submitted by the
INTERNATIONAL
EXECUTIVE BOARD

The report of the Committee is favorable with the following amendment: In the resolve change the word "provided" to "provide."

Discussed by Young, Local 314. The report of the Committee as amended is adopted.

RECOMMENDATION No. 14
GOOD AND WELFARE

BE IT RESOLVED, That Article 12, Section 5 of the By-laws be deleted and a new Article 12, Section 5 be substituted to read as follows: **NEW SECTION.** Unless granted permission by their local, local leaders cannot employ musicians from other jurisdictions to perform miscellaneous engagements outside the local jurisdiction.

Submitted by the
INTERNATIONAL
EXECUTIVE BOARD

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

(Continued in the November issue)

AMERICAN FEDERATION OF MUSICIANS' and EMPLOYERS' PENSION WELFARE FUND (CANADA)

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Financial Statements for the Fiscal Year Ended December 31, 1979



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Chartered Accountants

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Statement of Income, Expenditures and Change in Fund

Year ended December 31, 1979

	1979
Income:	
Employer contributions	\$ 2,461,009
Investment income	1,831,490
Net gain on sale of securities	1,021,652
Total income	5,314,151
Expenditures:	
Pension and death benefits	181,752
Administrative expenditures:	
Lease expense	42,705
Computer set-up costs	26,200
Administration fee	15,900
Investment advisory and custodian fees	47,244
Audit and legal fees	11,825
Actuarial and consulting services	10,245
Salaries	42,469
Other	28,520
Total expenditures	406,860
Excess of income over expenditures and net increase in fund	4,907,291
Fund at beginning of year	19,416,443
Fund at end of year	\$ 24,323,734

See accompanying notes to financial statements.*

* Notes to Financial Statements

December 31, 1979

- The Fund:
American Federation of Musicians' and Employers' Pension Welfare Fund (Canada) ("The Fund") is a Trust Fund established under an agreement and Declaration of Trust dated April 9, 1962 for the purpose of providing pension benefits to eligible employees in the music industry.
- Significant accounting policies:
The Fund follows accounting principles generally accepted for non-profit organizations.
Contributions are recorded principally upon the basis of reports received from the employers concerned. The accompanying financial statements reflect contributions due from employers in respect of engagements prior to December 31, 1979 as reported to May 31, 1980.
These financial statements show only the assets and liabilities under the control of the Trustees and the changes therein. The last actuarial valuation of the Fund was conducted by Michael H. Kaplan FCI of Martin E. Segal Company Ltd. as of January 1, 1977. Reference should be made to this report in determining the adequacy of the Fund to meet the benefits contemplated.
- Commitments:
At December 31, 1979 the Fund is committed under a non-cancellable lease for computer equipment and a maintenance agreement which requires annual payments of the following:

1980	\$ 48,792
1981	48,792
1982	48,792
1983	48,792
1984	8,132

The lease and maintenance agreement both expire February 29, 1984.

If any Canadian member has a question about the AFM and EPW Fund (Canada), contact Fund Administrator Ellen M. Dearling at the above address.

AUDITORS' REPORT

The Board of Trustees
American Federation of Musicians' and Employers'
Pension Welfare Fund (Canada)

We have examined the summary of net assets of American Federation of Musicians' and Employers' Pension Welfare Fund (Canada) as at December 31, 1979 and the statement of income, expenditures and change in fund balance for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances, except for the matter referred to in the following paragraph.

Contributions from employers are based on collective bargaining agreements with the American Federation of Musicians of the United States and Canada or its affiliated locals. We reviewed on a test basis contribution reports received from employers, but it was not practicable for us to extend our examination to determine that all contributions which should have been made under the various agreements had been received.

In our opinion, except for the effect of any adjustments which might have been required had employer contributions been susceptible to additional verification, these financial statements present fairly the financial position of the fund as at December 31, 1979 and the results of its operations for the year then ended in accordance with accounting principles generally accepted for non-profit organizations applied on a basis consistent with that of the preceding year.

Peat, Marwick, Mitchell & Co.

Toronto, Canada
May 31, 1980

Chartered Accountants

Summary of Net Assets

December 31, 1979

	1979
Assets:	
Cash	\$ 562,319
Investments, at cost:	
Fixed income securities	15,426,209
Common stocks	7,671,757
Total investments (quoted market value \$24,460,358)	23,097,966
Contributions due from employers, less allowance for uncollectible accounts of \$3,000 (1979 and 1978) (note 2)	366,290
Investment income receivable	321,575
	24,348,150
Deduct liabilities:	
Accounts payable and accrued expenses	24,416
Net assets	\$ 24,323,734

See accompanying notes to financial statements.*

IS YOUR NAME HERE?

The following names are those of AFM members who have checks at Los Angeles Local 47's headquarters for work performed under national contracts. Each recipient had been notified by mail when the checks were first received at the Local, but no response. The persons listed can obtain same by contacting Local 47's Work Dues Department, 817 North Vine Street, Hollywood, California 90038. Telephone: (213) 462-2161.

H. N. Acuna
Charles Adams
John M. Addison
Jerry Adler
Peter Aguilar
Hector Aguiniga
Clement J. Ahia
Corinne Albright
B. Alessi
D. A. Alexander
Robin Alexander
Ray Alonge
Ron Altbach
Tom R. Amato
J. J. Andersen
Danny Andrew
Bob Andrews
Tommie S. Angelich
Benjamin Arkins
Derek Ausfin
Norma Ausin
Mitchell Ayres
T. Bachman
Philip Bailey
Gregory Baker
Norman Baker
Richard H. Balloch
John G. Barber
Robert Barene
Bob Barronson
Jack Bashkow
Rolf B. Bear
Arzil Beason
James R. Becker
Wayne Bedrosian
Kurt Behrendt
Martin Belmont
Don Bennett
Edward Bergman
David Bert
Ingwar Beynum
George Binkley
W. Birch
Frank Blair
Ron Blair
John H. Blakrily
Gregory P. Bloch
W. B. Blough
Andrew Bodnar
Walter M. Booker, Jr.
George Boujle
Jess C. Bourgeois
R. A. Bowden
Alan Boyd
Joseph A. E. Boyer
Terrence Boylan
C. Bozewski
Gene J. Bozzacco
Edgar G. Bradford
Bernard Bradley
Dan Bravin
Randal E. Brecker
Michael L. Brecker
David P. Briggs
Bud Brisbois
Tina M. Brockert
Al Brown
Barnett Brown
Gerald Brown
John Brown
Tony E. Brown
J. Brumbach
Robert F. Brunner
P. C. Buie
Robert Burgess
Steven Burgh
David Burk
Oem Burke
Joe Bushkin
Jesse Butler
Paul Butterfield
S. G. Byrne
D. E. Byron
John Cabie
Wally A. Calhoun
Hadley Calliman
Ibrahim Camara
Lee Brad Campbell
Richard P. Carione
Brad Carlson
Joseph Carr
Richard Lee Carrell
Howard Carroll, Sr.
James Carter
Philip Catalano
Scott C. Cafe
Robert Chagolla
Gary K. Chang
T. F. Chaplin
Eliot Chapo
Eddie L. Charlton
Raymond Chew
Billy Childs
R. Claire
Arthur Clark
Jay Clark
Walter Clark
Ronald D. Clearfield
Bettyne Clemen
Norman Coats
Bill Coburn
F. Cocchi
Robert Cole
Curtis Coleman
Hadley Coliman
Larry A. Collins
Paul Harlan Collins
David Conely
George D. Conners
Al Cooper
C. Cooper
Helaine Cooper
Veinon Cooter
Michael Corby
Danny Corelez
Armando A. Corral
M. Correa
Kenneth Courtney
Y. Snyder Craig
Max Cramer
Bob Cranshaw
Daniel R. Cray

Frank Crawford
Paul R. Crawford
J. Cregan
Kevin P. Cronin, Jr.
Benjamin S. Crothers
Billie B. Crotty
Andrae Crouch
John Crowley
Michael Cruz
Richard Cummings
G. Cureau, Jr.
Sonny Curtis
Irving Dain
James Dale
Ted Dale
Robert Damrick
C. E. Daniels
Charles Daniels
C. Davies
Buster Davis
John Davis
Richard Davis
Ron Davis
Jay Day
Antoine Dearborn
Alexis De Azevedo
Ardeen De Camp
Anthony De Caprio
Arthur F. Deckson
Ron Decrescent
Barbara Dell
Ross De Roche
John Derosa
Jimmy Desfri
Frank Devol
Autry Dewalt
Richard Dickler
Steve Diforte
Alfred Dimente
Robert Dinardo
Bernardo Dippolito
Justin DiTullio
Timothy Downs
Walter Dunbar
F. M. Dutton
Frederic Dutton
Elliot Easton
Melinda Eckels
Randy Edelman
Bill Edwards
Rene Egizi
Robert English
Ralph Ericson
Herman Ernest
Leonard Esterdahl
Bonifacio Estrada
Eddy Estrada
John Ethridge III
William Evans
Phil Everly
John Ezmirlian
Arthur E. Fleming
Herbie Flowers
Bernard Flymen
Daniel Fogelberg
Russell Ford
Paul W. Forney
R. M. Fortune
Charles T. Foster
Alan Foust
E. Alan Foust
William L. Fouty
Robert J. Fowler
K. V. Fowley
S. Fox
D. Frank
Mark Franklin
Joseph F. Franklyn
Carlos Franzetti
Richard C. Frazier
Edward Freeman
Ernest A. Freeman
Norman Freeman
Samuel A. Freeman
G. (Glenn) Frey
John G. Freyman
R. Frupp
Otto M. Frohn
D. Frye
Anne H. Fryer
Robert Allen Fuller
David Gaines
Charlie Galloway
M. P. Gallues
Peter Gallway
Albay Galuten
P. Gammon
Berj Garabedian
Jose Garcia
Robert Gardner
R. Garfat
C. M. Garlington
Clark Wayne Garman
George Gary
David Gates
Virgil Gates
L. W. Gaffin
Danny Gaffon
F. Gaud
Kevin Gavin
Harry Geller
Harold Gelman
Richard Genovese
Russell George
Bernard Gerrard
Stan Getz
Thomas Giangreco
Richard Gibson
Lawrence Gillespie
J. Gimble
Jamie Glaser
Joey Glaser
Lloyd Glenn
Bernie Glow
Martin Goetz
Louise Goffin
Jerry Goldsmith
Samuel Goldstein
Raymond Gomez
Brisker Gordon
J. Gordon
Paul Howard Gordon

Scott Gorham
Lawrence Gottlieb
Barry Goudreau
John Grab
Billy Graham
Tommy Graham
Gary Grainger
Peter Grant
H. Grate
A. J. Graves
Richard M. Grayson
Cal Green, Jr.
George E. Green
Sylvia Green
Leonard Greenberg
Arthur M. Greene
Sidney Greene
James Greenspoon
A. Haden Gregg, Jr.
Gary Grey
Arthur Grier
Arthur A. Griffin
Paul L. Griffin
Miles Griffiths
Robert Grill
Salvatore Grimi
Dwight Grodon
Dan Grove
Emanuel Gruber
Mickey Grudge
Esther Gruhn
James Guercio
Steven Guldstein
Jose Gutierrez
Janet Guy
Edward Guzman
Julio Guzman
Mosa J. Gwanawa
Jonas Gwangwa
Wayne Habersham
William Hagan, Jr.
Merle Haggard
Egil A. Haggman
Larry Alan Hagopian
Stephen Eric Hague
James Jay Haislip
John Halliburton
Steven Halpern
Diana Halprin
Ian Hamer
Forrest "Chico" Hamilton
Frank S. Hamilton
Janet Hamilton
Mike Hamilton
J. Hanna
Cliff Hardie
Charles G. Harris
Norman Harris
Paul S. Harris
Allen Lewis Hart
Bobby Hart
Daniel Harvey
John Hashian
Burke Hatfield
William Hawkins
David Hayes
Luther Hayes
Darrow Haygood
C. E. Hearndon
Joe Henderson
Richard Henderson
Richard Henley
Hernando Hernandez
Jesse L. Hernandez
Orlando J. Hernandez
William F. Hertel
Chris J. Hickey
James R. Hicks
Robert Hicks
Karl Himmel
Anthony J. Hithe
Jerry Hludzik
James Hodder
William Hodges
Charles Hodgson
Bernard Hoffer
James Hoffman
Max Hollander
William C. Hollingworth
Donald Langlos
Donnie Lanier
R. C. La Pread
Ronald Lapread
Ned J. La Rocca
Sidney A. Lasaine
Francesca L. Lauder
Linda Laurie
Alfred Lauriella
Joseph Laux
Mike Lavioie
Carl Lawrence
Douglas H. Lawrence
Stephen Lawrence
Jeffrey W. Layton
Rodney Lazard
Barry Lazarowitz
E. R. LeBlanc
Philip Lees
David Lehrman
Jay Leon
Eddie Leonetti
James K. Leslie
Harvey Lesscome
Stanley Levey
Phillip L. Hurff
J. Hyde
Lee Hyde
Jeff Hyman
Walker Iqieheart
F. Imajishi
Mark Ingalls
Anthony Jackson
Joe Jackson
David Jacobs
William Jacobson
Hugh W. Jacoby
Gilbert Jaffy
Casey James
R. James
Terry James
Alan Jardine
Rick Jarrard
Waylon Jennings

Juaquin Jessup
Leonardo Jimenez
Jinaki
E. John
Elton John
P. S. John
Allen Johnson
Barry C. Johnson
Billy Johnson
Blue Johnson
Danny Johnson
Eric Johnson
James Johnson
John Johnson
Lawrence Johnson
Michael John Johnson
Paul Johnson
Raymond Johnson
Robert Johnson
Steven R. Johnson
Ted Johnson
Val Johnson
Thomas Johnston
David Johnstone
Bobby Jones
Keith A. Jones
Michael Jones
Bill Joor
Porter M. Jordan
John Jorgenson
Barbara Joyce
Jon Paul Joyer
Kim Kahana
Ree Ra Kai-Shek
Herman K. Kane
Larry Kane
Wally Kane
Stanley Kann
Ben Kanter
Albert Karmazyn
Mark Kashper
Gary Katz
Mickey Katz
Zalik Kaufman
Brad Kay
Connie Kay
Joe K. Keane, Jr.
Kimo M. Kelihoikoi
Jerry Kellman
Glen Kelly
Phil Kelsey
Michael Keneia
Scott A. Kennedy
Charles Kentis
Barney Kessel
Stanley J. Keyawa III
Steve Khan
Perry L. Kibble
Kathryn Kienice
Jeffrey Kim
Bobby Kimball
James King
Sam King
Joseph Kinimaka
Stanley Kipper
Donald B. Kirkpatrick
Marcia Klein
Sherry Kloss
Earl W. Klugh, Jr.
Karl G. Kohn
Alan Kolby
Rhoan J. Kooms
M. L. Korah
James L. Kositcck
Jack Kramer
Joachim Krauledat
Pat Krebs
Norman Krieger
Paul Kronfeld
David Kubin
Abraham Laboule
Bill La Bounty
Joseph R. Lamanno
Nicholas J. Lame
Michael Lan
John A. Lanchberry
Buffy S. Landon
Win Landureth
James R. Langford
Donald Langlos
Donnie Lanier
R. C. La Pread
Ronald Lapread
Ned J. La Rocca
Sidney A. Lasaine
Francesca L. Lauder
Linda Laurie
Alfred Lauriella
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Mike Lavioie
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Joe Jackson
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William Jacobson
Hugh W. Jacoby
Gilbert Jaffy
Casey James
R. James
Terry James
Alan Jardine
Rick Jarrard
Waylon Jennings

J. Litherland
Stephen Little
Kerry A. Livgren
Jay H. Livingston
Ulysses G. Livingston
Anthony Lockett
Lee Lockname
Charles Joseph Lodice
M. W. Logan
Charles London
Barbara Long
Jerry Long
Jerry B. Long
Alfred Longo
John J. Longo, Sr.
Alice F. Lopez
Regina Loren
Jim Lott
Sylvanus B. Lott
L. Loughname
Lee Loughname
Hugh Loughran
L. Lougrane
Maureen Love
Keith Loving
N. Lowe
Henry Lowther
Miles H. Loyd
Clyde W. Lucas
David Lucas
W. Rex Ludwig
Tsun Yuen Lui
Brenda Lum
William T. Lumsden
John D. Lyon
A. J. Lyons
John Maae, Jr.
Thomas M. Maberry
Graham Maby
N. Macara
Raiph MacDonald
Joseph Macho
Robert Mack
G. Geordie Macminn
Kerry MacPerkins
Peter MacQueen
James H. Madison
Jim Maelen
Michael Mainieri
Roy T. Malan
Ray Maldonado
Lewis Malia
Jee Malin
William A. Maloof
Peter Mangosing
Herbert V. Mann
D. G. Manuel
Russell Margulis
Leroy Marinell
Michael Marinelli
Don Allen Markham
Mitchell Markowitz
Salvador Marquez
Stephen Marra
James P. Marsala
Peter Marshall
Sherman Marshall
Alan Martin
H. Martin
Ricci Martin
Thomas G. Martin
Jeffrey A. Martinez
Michael P. Martsoff
Dave Martyr
Michael Masser
John Philip Mattson
Peter Maunu
James Maxwell
Joe Maxwell
J. Mayall
David Mayfield
Bob Mayo
Chuck Mayo
Lyle Mays
Mike McAuliffe
T. McClary
Delbert McClinton
Randy McCormick
Lewis McCoy
Charles McCracken
Randy McCrae
Elias McDaniel
William McDougald
Patrick W. McGrath
Cameron McKay
Michael John McKean
Karen McLain
Jonn T. McLiesh
Larry McRae
Benny Medina
B. Mermit
Doug Messick
John Messner, Jr.
Patrick Metheny
S. Meyers
E. Keith Mickles
Christopher Middaugh
Christina Miller
Mulgrew Miller
R. D. Miller
Robert E. Miller, Jr.
B. Mitchell
Jim Mitchell
Mitch Mitchell
Robert J. Mitchell
Hal Mooney
Raiph E. Mooney
Gary Moore
Lawrence Moore
Candelario Mora
Albert Morales
Marvin Morganstern
Horia Morociano
Thomas Morrongiello
Adah T. Mosello
Bobby Moses
Sylvia A. Mowatt
Terry Moxley
Robert Naramura
Byron Nash
George Nassar

Steve Nathan
Jack Nathan
B. L. Nelson
Sander L. Nelson
Howard James Newton
John Nicholas
R. E. Nichols
Harry Nilsson
W. L. Orange
Gene Orloff
Frank Osgood
Michael C. O'Shea
Shuggie Otis
Buck Owens
Albert Oyamof, Sr.
Marvin Palatt
Bruce Palmer
Robert Parisi
W. F. Parkes
Richard Parkerson
Paulo Paulinho
Geoffrey Peacey
Kenneth Pearson
Mark Pearson
Rex Peer
Louis Pegues
Robert Pell
Jean R. Peloquin
Albert B. Pena
Leonard Pennario
R. Penque
Jos Pepin
David Pepper
John J. Perez
George Perina
Jeffrey Perkins
Howard S. Perris
Dick Perry
George Perry
Joe Perry
Selvin Peterman
Deleff Petersen
Clark John Pierson
Stephen W. Pinkston
John Pintavalle
Leonard Posella
Brian Potter
Thom Potter
Mel Powell
Rick Powell
Rodger Powell
Francisco V. Pozo
D. R. Pratt
David L. Pratt
Edward Pratt
Mrs. Edward Pratt
Sue Pray
Henry Prejean
Roy M. Prendergast
Joseph Preston
Andre Previn
Alan Price
J. K. Price
Sari Price
Secondo Proto
Jay Pruitt
John H. Pruitt
Norbert Putnam
Dwight Radcliff
Sally Raderman
A. Radner
Martin A. Radunz
Maff Raimondi
Bonnie Raitt
Philip Ranelin
John Rathburn
Raphael Ravenscroft
D. Ray
Tom Reclor
James Reddick
Noel Redding
Van Roll Redding
Paul Reinke
Judith Marie Reisenauer
Robert Reiser
Michael Renzi
Richard Resnicoff
Milan Rezabek
Patrick Riccio
Charles A. Rich
Kim Richard
Randy Richards
L. Richie
William Richmond
Edgar J. Riley, Jr.
William Risbrook
Manuel Rivera
Tom Robb
Jimmy Roberts
Beverly Robinson
C. J. Robinson
T. Robinson
David E. Rose
Stewart Rose
Benjamin Rosen
Nathaniel Rosen
Leonard B. Rosenman
Jeremy Rosoff
Willie Lee Ross
June Rosso
Martin Rudenstein
Richard Rudolph
Jeff Ruff
William Ruff
Ray Ruffin
R. Ruffino
Robert Ruffino
Harold Rugg
Lou Ruggiero
Walter Ruick
Ignacio B. Ruiz
T. Rungren
Daryl Runswick
Glyen R. Rupp
B. Russell
Clark Russell
May Russell
Charles Russo
Paul A. Russo
Jack H. Ryan
C. A. Rydall

George Sabbagh
Robert Sachell
Doug Sahn
Jim Salestrom
Anthony C. Salicandro
T. P. Salisbury
Thomas P. Salisbury
R. D. Salwitz
Edward Samuels
Mario Sanchez
Fernando S. Sanders
John Sanders
Rick Sandler
Johnny Sandlin
Evie Sands
David Saneious
Gary Sanford
Mongo Santamaria
Bryan Santiago
Robert Santiel
Donald Sarlin
Abdou Sarr
Abdou R. Sarr
Jack Satterfield
Anthony Savala
Frank Savino
Ray Sawyer
L. Sayer
Ray Scantlin
James H. Scherz
Michael J. Schillaci
Craig B. Schiller
C. H. Schimel
Clarence A. Schley
J. Schloff
Vic Schoen
George Scholes
George Kim Scholes
James Scholz
N. Schon
Arthur Schroeck
Arthur B. Schroeck
Arkie Gregory Schroeck
Ben J. Schubert
John C. Schuller
Leonard Schulman
Sylvan Schulman
Meyer Schumitsky
Alan Schwartz
Gerald Schwartz
Evelyn Schweg
Clive Scott
Howard Scott
T. D. Scott
Gil Scott-Heron
Leonard Scretching
Leonard J. Scretching
Tom Scribner
Stan Seale
Stanley M. Seale
D. W. Seals
Dan Seals
Jerry Seay
Cyrus Segal
George Segal
Bernardo Segall
Caiphus Semanya
P. Senatore
Rubin Sequenza
J. Sera
D. Seraphine
Daniel Seraphine
Joseph Marcel Serpas
Paul Serrano
Terrance Session
Gary Shafner
Bruce A. Shaw
Francis Sheehan
Leon Sherrill
Curtis Sherrrod
Robert C. Shevak
Roger Shirley
Clarence Shubring
Alan Shulman
R. L. Siebenberg
Robert L. Siebenberg
Ricardo Silveira
Steve R. Silverman
Mike G. Simms
Ken Sims
Robert S. Sims
Daniel R. Skea
John A. Slawson
Grace Slick
Richard L. Slye
Alan Smith
Anthony A. Smith
Daniel F. Smith
Jerry D. Smith
John Smith
Kester Smith
P. Smith
Paul Smith
Paul W. Smith
Ronald Richard Smith
Steve Smith
Phoebe Snow
Luis Sorando
Luis Sorando
David S. Spangler
Jack Spaulding
Dan Spears
Randy S. Stainton
Lars Stal
Bernard Stafon
Richard Steacker
Sheldon Steel
Ronald Steele
Ronald D. Stefano
Andrew Stein
Ronald Stein
Robert Steinhardt
J. Steinman
David A. Stewart
Earl Stewart
Francis Stiles
Francis Stiles
Stephen Stills
Wally Stocker
Robert Stockert
Joe Stoker
Michael J. Stoker
Stan Stout
John Stroffe, Jr.
M. Stroud
Frank Strozier
Henry Strzelecki
James Stuart
James Stulberger
Sandy Suapaia
B. Sudano
Michael W. Suter
Billie Swan
Marilyn R. Swan
Lee V. Swearinger
Peter Sweval
Sylvan Enterprises
Bertis Syms
T. Szczesniak
Gerald D. Tallman
Howard Tally
Richard Tandy
Gerald Tarack

Donald R. Tarshes
George H. Tate
Todd M. Tatum
Ira Taxin
D. Taylor
Dallas Woodrow Taylor
M. C. Taylor
Seth G. Taylor
W. E. Taylor
Kevin M. Tecshner
J. Tenney
Dan Terry
William Thedford
John M. Thomas
Marc H. Thomas
Mike Thomas
Tyrone Thomas
William S. Thomas
L. W. Thomason
Larry Thomason
Charles P. Thompson
Don Thompson
J. L. Thompson
Robert Thompson
Walter A. Thompson
Allan Thornhill
Benny Thurman, Jr.
F. Tiberi
Billy Tidwell
Phillip Tidwell
Rodger Tidwell
Martin Tiefertusee
Carol Cowan L. Tiger
Flores O. Tihoni
John Laird Till
Anthony W. Tillman
B. Tilkotson
E. M. Timmons, Jr.
James Tinsley
Victoria Tischler
J. Tober
Timothy Tobias
Graham Todd
David Toftani
D. W. Toler
Thomas Trevor
Dan W. Trinter
Eric Lee Troyer
Jonathan Tunick
Charles Henty Turner
Russel K. Turner, Jr.
William Ulyate
Dan R. Underwood
Edward Underwood
Philip Upchurch
Pat Upton
John Urbibe
Jack Urboni
Michael Urso
Linda Uruburu
Adolfo Valdes
Chino Valdes
Victor Valente
James B. Van De Weghe
Howard Van Hyning
Gary Van Ossdale
Manuel Vasquez
Eugene J. Ventresca
Ron Verrel
Edward Villella
Karen Vincent
Thomas Virgiel
Bo Wagner
Dexter Wansel
Carlos Ward
John Ware
Steven Warehime
John Warren
Larry B. Washington
Rance Wasson
James C. Watkins
Richard H. Watson
Steven Weather
Danny Weaver
Stanley G. Webb
Stephanie J. Webb
John Webster
Kenneth R. Weidaw
Fred Weinberg
Steve Weisberg
Ben Weisman
Eric Weissberg
Robert L. Welch
Sandra L. Welch
Steven Weitner
Allen Wentz
Stanley West
G. Westley
Robert Wetherbee
Ferman Whiteside
Russell D. Widener
J. G. Wilcox
Kevin Wilde
Stephen Wilkerson
Earle Wilkie
Suzanne Wilkie
Miles Wilkinson
Robert Wilkinson
Anthony Williams
Charles Williams
David A. Williams
Dennis A. Williams
Edwin G. Williams
Joseph S. Williams
M. B. Williams
Marceline A. Williams
Michael A. Williams
T. Williams
David A. Williamson
Albert Willis
Brian Wilson
C. F. Wilson
Carl D. Wilson
Dennis C. Wilson
Donald E. Wilson
Mark Wilson
Wilfredo Wilson
Frank Winkler
Edward Wise
Bill Withers
Robert Wolciak
David Wolfert
David Wolinsky
Keith Wolk
R. Wood
Terrell Wood
Frederick B. Wrixon
Howard Pyle Wyeth
Wing Fat Yeung
Donald W. York
D. Young
J. Young
Jesse Colin Young
Robert Otha Young
Joseph A. Yuele, Jr.
Ikuko Yuge
Mitsuru Yuge
Michael Zager
Keith Zaharia
Daniel H. Zelt
Donald Zeigler
Dennis Zimmerman
Forrest Zimmerman
Steven M. Zwirn

INTERNATIONAL DEFAULTERS LIST of the American Federation of Musicians

The first part of the International Defaulters List was run in the September, 1980, issue of the "International Musician." This portion is complete through September 20. Additions and deletions thereto received just before press time are contained in the Official Business section of this issue.

This list is alphabetically arranged by States, Canada and miscellaneous.

ILLINOIS

(Continued)

NILES—L. 10-208 (continued)
Mil Run Theatre Corporation
Gary Mann
Urban, Cathy (Emma)
NORRIDGE—L. 10-208
Jack's Restaurant and Lounge
Jack Giamalva
NORTH AURORA—L. 181
Chez Reh Club, The
Burt Reh
NORTHBROOK—L. 10-208
Camelot
James Jackson
OAK BROOK—L. 10-208
LeMar, Rich
OAK LAWN—L. 10-208
Mitchell, Lee
Steg, Robert
Spizzari, Connie
(See: Velvet Cloud, Chicago, Ill.)
OTTAWA—L. 39
Harris, Robert
PALATINE—L. 10-208
Greco's Restaurant
Tony Greco
Monopoly
James S. Eiden
PANA—L. 798
Nashville Sound Promotor
Ray Clark
PARIS—L. 25
Loyal Order of Moose Lodge
Lloyd Hamilton
PARK CITY—L. 284
Chez Club, The
Gerald A. Rysinski
Mousetrap Lounge, The
Charles Keigric
PARK FOREST—L. 10-208
Jimmy D's Pub
James Daidone
PARK FOREST SOUTH—L. 10-208
Code Associates
Donald Androzzi (See Mr. Mauldin Smith and Associates, Trohador and Associates, Robert E. Weeks, Chicago, Ill.)
Committee for Better Communities
Nathaniel Wright
PEKIN—L. 301
Peggy's Bar & Grill
Jesse L. Brown
PENDLETON—L. 560
KTX Radio Station
Peter N. Brown
PEORIA—L. 26
Barry Barb, Inc. dba King Henry VIII
Barry Peters
Bers Corporation
V. J. Harris
Braves Inc.
Mark Super
Buccaneer, The
Tom Vanachen
Burke, John E.
Circus Club
Alfred Warner
Fonzies
Joe Miller
Goodtime Hour
James R. Sykes
Tail Spin Club, The
Gary Adams
Tiger Pit
John Schmitt
Wayside Inn
Bill Marquardt
PEORIA HEIGHTS—L. 26
Tangerine Club
David Skully
POSEN—L. 10-208
Cat Productions
Bob Crutfield
Nic Onaros Supper Club
Mr. and Mrs. Fiocca
Dick Beck
QUINCY—L. 265
Hecht's, Sherman
(Also under Minneapolis, Minn.)
Holiday Inn
Bob Meiron
Reichert, Al
Bob Fese
RICHMOND—L. 188
Shaw, Gale
RIGHTON PARK—L. 10-208
Camelot Bowl (Righton Lanes)
Edith Sims
ROBBINS—L. 10-208
Calloway, Maurice
ROCK FALLS—L. 525
McDaniel, Tim Sawyer
ROCKFORD—L. 240
Conner, Dale
Corky's Supper Club
John P. Sartino
F. oggy Plutz
Randy MacCloskey, Kim Stutzel
Jade Room, aka Calico Palace
Geno and Sharon Scarpu
Marino, Lawrence
Red Garter Lounge, The
Pete Salamane
Rendezvous, nka The Westnaire
Turner, John
Vicks Rose Inn

James "Big Jim" Wiseman
ROCK ISLAND—L. 67
Limbo Lounge, The
Jean Blaylock
Sealocker
Dick Apland
Sonner, Dave, dba
Apocalypse Productions
Sportsman Lounge, The
Bob Barnes
ROSELLE—L. 48
Den, The
Mel Jacob
ROSEMONT—L. 10-208
Maximus Agency Corp.
(Also under New York, N.Y.)
ROUND LAKE—L. 284
Heads Up Club
Art Letkey
ST. CHARLES—L. 48
Jaguar, The
Robert H. "Russ" Paulsen
(Also under Des Plaines, Ill.)
Rohley, Jerry
SANDWICH—L. 181
Sandwich Jaycee's
Delbert Hyland
SAUK VILLAGE—L. 386
B-Z Bowling Lanes
Ben Ziles
SAVANNA—L. 79
B & W Tavern
John Williamson
Riverboat Lounge, The
Joanne McCombie
SCHILLER PARK—L. 10-208
Expo West Enterprises
Jay Roberts
JC Lorde Enterprises, Inc.
James Schneider, Phil Wertz
McAdams, C. K., Mrs.
Petterino, Arturo
Riverside Lounge
Gerald Biewe,
Roth, Larry
Skarr, Manny
SKOKIE—L. 10-208
Brooks Hotels of Illinois, Inc.
Downbeat Club, The
Cail Roberts
Hara, Mrs. R.
Pizza A-Go-Go
Alan Solomon, J. M.
Seffrin (Also under Des Plaines, Ill.)
SOUTH BELOIT—L. 469
Rubitski, Frank A.
SOUTH ELGIN—L. 48
Skylite Lounge
Bert Rossi
SPRINGFIELD—L. 19-457
Baur, George
Cerniglia, Paul
Clyburn, Claude
Dock Club, The
Chuck Taylor
Facen, James (Buster)
Gunn Show, The, Stan
John's Supper Club
William Kreesse
Lake Club, The
Hugo Giovagnoli, Harold Henderson
Leland Motor Hotel
R. M. Johnston
Powell, Willis
Ramada Inn
Paul Wanless
Sangamo Arts Booking Agency (Booking License No. 9028)
Eibert B. Bowman
Shrum, Cal
Teenland Club
Victoria Falls
Virgil and Betty's Lounge
Virgil Hinds
SPRING VALLEY—L. 307
Les Buzz Ballroom
Buzz Verucchi
STAUNTON—L. 88
Jones, Bill A.
Lakes of the Tall Timbers
Tom Ross
STEGER—L. 386
Steger Lanes
Jimmy Charlton, dba Steger Lanes
STERLING—L. 329
Rodriguez, Roy E.
Schiafone, Tony, dba B.R.S. Fine Foods, Inc., and B.R.S. Restaurants, Inc.
Douds, D. D. (Booking License No. 5261), aka David F. Smith
Eli's Club
Eli Toderan, Jr.
Gardner, Robert
Hadley's, Bob, Trolley Bar, Inc.
Mrs. Barbara Schoel
Hoepner, Dennis
Huhn, Gary J.
Mendenhall, Harold
Pine, Vern W.
Pink Painter Club
George Edwards, Francis Herschbill (See: Goode Music, Inc., Decatur, Ga.)
Rodriguez, Roy E.
Schiafone, Tony, dba B.R.S. Fine Foods, Inc., and B.R.S. Restaurants, Inc.
Stimson, Dick
Williams, Famous
Williams, Sandra
Zeifer, Joe
Dick Gordon
FRANKTON—L. 32
128 Club
Frank Bicknell
GARY—L. 203
Brown James
Cantwell, John
Ferguson, Mary
Estate of Richard L. Howard
Flynn, Tim
Harris, Tim
Hayes, Rudie
Houllis, Nick
Jackson, Odie
Johnson, Kenneth
Johnson, Vera
McClam, DeForest
O'Brien, Pete
Redwood Lounge, The
Sam Carliano
711 Club of the Turn Style
Family Center
Lise Kirceglisnee
V. F. W. Post No. 2151
Dan and the Otha Williams
Vogel, Donald
Zopko, John

WEST CHICAGO—L. 181
Last Stop, The
Bob Hamlen
WESTERN SPRINGS—L. 10-208
Corall Teen Club
Bob Starkey
WHEATON—L. 10-208
Orries of Wheaton
Orrie Eden
WHEELING—L. 10-208
Green Duck, The
Bob Garrison
Le Gallerie
George Vavaroutes, Diane Kesul, Jack Schramm
Preference Homes, Inc., The Robert Barker
Tolitano's Ristorante and Cantina
WILLOW SPRINGS—L. 10-208
Willow Pub, Inc., The
WINNETKA—L. 10-208
Lyman, Martha Ann H.
WINTHROP HARBOR—L. 284
Winthrop Lounge
Phil P. Smith (Also under Kenosha, Wis.)
WOOD RIVER—L. 98
Baker, James
WORTH—L. 10-208
Cavalier Lounge, The
Joe Cavalier
Lorelei Restaurant, The
Nicholas and Evans
Karnetis
YORKVILLE—L. 181
Gengler, John H.

INDIANA

ANDERSON—L. 32
Music Park, Inc.
Gene Swindell
BEDFORD—L. 35
Tibbels, Bud
BEECH GROVE—L. 3
Mills, Bud
CAMBRIDGE CITY—L. 388
American Legion Post No. 169
Ralph McCullum
COLUMBUS—L. 3
Lee's Inn of America
Pete Schmdvliach
CRAWFORDSVILLE—L. 162
Lamond, Bruce
EAST CHICAGO—L. 203
Thomas, James
EVANSVILLE—L. 35
Brown, Cecil
(See: Cecil Brown and Little Brown Jug, Owensboro, Ky.)
English Inn
Richard W. Jarvis
Fox's Den, The
Steve Compton
Red Garter Club, The
John Rust
Tri State Oil Show
Virgil Keys
Why Not Club
Kenneth Campbell
FORT WAYNE—L. 58
Arnold, John E.
Blevins, Jim
Boleyn, Ron
Brunetti, James, dba B.R.S. Fine Foods, Inc., and B.R.S. Restaurants, Inc.
Douds, D. D. (Booking License No. 5261), aka David F. Smith
Eli's Club
Eli Toderan, Jr.
Gardner, Robert
Hadley's, Bob, Trolley Bar, Inc.
Mrs. Barbara Schoel
Hoepner, Dennis
Huhn, Gary J.
Mendenhall, Harold
Pine, Vern W.
Pink Painter Club
George Edwards, Francis Herschbill (See: Goode Music, Inc., Decatur, Ga.)
Rodriguez, Roy E.
Schiafone, Tony, dba B.R.S. Fine Foods, Inc., and B.R.S. Restaurants, Inc.
Stimson, Dick
Williams, Famous
Williams, Sandra
Zeifer, Joe
Dick Gordon
FRANKTON—L. 32
128 Club
Frank Bicknell
GARY—L. 203
Brown James
Cantwell, John
Ferguson, Mary
Estate of Richard L. Howard
Flynn, Tim
Harris, Tim
Hayes, Rudie
Houllis, Nick
Jackson, Odie
Johnson, Kenneth
Johnson, Vera
McClam, DeForest
O'Brien, Pete
Redwood Lounge, The
Sam Carliano
711 Club of the Turn Style
Family Center
Lise Kirceglisnee
V. F. W. Post No. 2151
Dan and the Otha Williams
Vogel, Donald
Zopko, John

GREENWOOD—L. 3
Cattleman's Restaurant
Tom Ritchie
Greenwood Moose Lodge
Robert Perry
HAMMOND—L. 203
Dee, Willie, dba Willie Dee's Oliver's Pub
John Gratzolis
HIGHLAND—L. 203
Oasis Corporation
Earl Lestic
Piccolo's Wedge Inn
Piccolo's West Inn, and the Estate of Ralph Tucillo
Willits, Don
HILLSBORO—L. 90
Booe, Francis
INDIANAPOLIS—L. 3
Artists Management Association
Charlie Worpell
Atkinson, Claude
Barnes, Gale
Block, Stuart L.
(Booking Agent Agreement No. 593)
Bradley, Robert
Brown Derby Restaurant and Lounge
Caplan, Sam
Carter, A. Lloyd
Clardy's Inn
Mildred Clardy
Copper Fantasy Revue
Ernest Perry
Crouch, Jerry
Paul Hofmeister
D. J.'s Teen Center
Joyce and Richard Carlson
Dozier, Patrick
Eicher, Phil
Embers
William H. Ball, Jr.
Englert, Oscar
Fills, Alex
Garrison, Raymond
Gordy's Club
Gordon Johnson
Hart, John C.
Hicks, Robert
Hohit, Ernie
Jackson, William
Lazar, Eugene and Alex
Mac's 30-30 Club
John Moeler
Mr. B's Pomp Room
Herschel L. Buckner
New Avondale, Inc. dba Stage One Entertainment Center
Gayle Tipton
Nick and Jerry's Bar
Morris Glazier
Olds, John
Pink Poodle
Raymond Lee, Ernie Perry
Sam Kaplan (Caplin)
Red Roster Tavern, The
Wm. McClure
Roller Rondo Skating Rink
Perry Flick
Round Table Restaurant
Mike Tamer
Russell, Roberta
(Also under Evanston, Ill.)
Saylor, Charles B.
Schalz, Frederick G.
Entertainment Enterprises
Sheraton Inn East
Sho Bar
Charles Walker
Sound Factory
Michael LaGrutte
Stamm, Sharon
John C. Shelton
Starlite Lounge
Martha Downhour
Stone, Haskell
Stover, Bill
Sunset Club, The
James Bush, Jr.
Sugar Shack, The
Larry Bracken,
Jesse Stevens
Tony's Supper Club
Tony Laurenzano
Tracy, Ed
WRA Enterprises
Ronald Akers, Bill
Ralekim
Wilson, Danie T
World Championship of Jazz
(See: Samuel Johnson, Oklahoma City, Okla.)
JASPER—L. 35
Calumet Lake Pavilion
Edward J. Rees
Holiday Inn
Jim Harris
KENDALLVILLE—L. 58
Cox, Orren
KOKOMO—L. 141
Capri Lounge
Gary Weddle
LAFAYETTE—L. 162
Detweiler, Harry
Duvall, Michael
International Leonards Corporation
Dave Leonards (See Mykonos Lounge and Rubin Howland, Naples, Fla.)
Traffic Club, The
James Flett
LA PORTE—L. 421
Three Star Lounge, dba The Speakeasy
Jeff Dunk, Bob McCuaig
LEESBURG—L. 58
Huyghe, Harold, Jr.
LOGANSPORT—L. 53
Fireside Lounge, Inc.
MADISON—L. 1

Retail Merchants Association
Oscar Bear, Jr.
MARION—L. 45
Delta Chi Sigma Sorority
Dee Velasquez (Mrs. Michael Szakaly)
Fernandes, Pat
MICHIGAN CITY—L. 203
Cullen Associates, Inc.
Golden Sands Restaurant,
Ted Cullen
R. L. & B. Corporation,
dba Spaulding Hotel Co.
Turner Tyson
Trails Inn
John Wildhart
MONTICELLO—L. 53
Bridge-Vue Restaurant and Lounge
Joseph Esposito, Jr.
MUNCIE—L. 245
Willow Creek Lounge
Terry Moore
NEW CASTLE—L. 245
Gallery
Kenneth Melton
Watkins, Dale L.
Patricia S. Watkins
NOBLESVILLE—L. 3
Moose Lodge, LOOM No. 540
OSCEOLA—L. 278
Club 33
Francis Ruppel
PAOLI—L. 35
Cock and Bull Club
John H. Taylor
SEYMOUR—L. 11-637
Royal Lounge
Bill Hundley
SHELBYVILLE—L. 3
Nebel, Edgar
Wertz, Homer
SOUTH BEND—L. 278
Blanchard, Green
Creative Musicians Club, Inc., The
Down Under Restaurant and Lounge
Al Candler
Epps, Thomas
Johnny's Organ Bar
Frank Barbara
Jordan, Al
Mr. John's Restaurant
John Steinberg
Rusty Nail, The
Kenneth Swain
Young Men's Social Club
Siles Green
SYRACUSE—L. 278
Pickwick Restaurant and Lounge
Maurice Sulton (Also under Warsaw, Ind.)
TERRE HAUTE—L. 25
Howard Johnson's Motor Hotel
John House, Nancy Saliman
McGregor, David
Mister Boo
Bruce Adelman
Sheraton Inn
Michael Bonowitz
UNION CITY—L. 599
El Sombrero
VALPARAISO—L. 732
Refkin, Paul
John P. and Harold Mitchell
VINCENNES—L. 35
Back Door, The
Glen R. Whitson
WALKERTON—L. 421
Koontz Lake Lion's Club
Roscoe C. Provence,
Dick Palmer
WARSAW—L. 58
Sulton, Maurice
WINCHESTER—L. 599
Hinkle, Jim

IOWA

AMES—L. 574
Mister B's
Gary Craig
Ramada Inn
Red Ram
Douglas Livy
ARNOLDS PARK—L. 405
Outrigger Club, The
Jeff Lusk, Roger Toillon
BOONE—L. 574
Mond's Towne House
Loren E. Mond, Jr.
BURLINGTON—L. 646
Bachelors II
Don Wood
Constantine, Deano
Julie Joint
CEDAR RAPIDS—L. 137
Bank, The
Bob Young
Charlie's Lounge
Charlie Ingram
Douglas, Dick
Farah's Restaurant and Lounge
George Farah
Gregory's
Gregory Andro
Hankins, Suzanne
Hankins, Tom
Little Caesar's Lounge
Sam Hill, Vince Russo
Ramada Inn
Robert E. Luedke
Triplot Theatrical Productions, Inc.
R. W. Trippie, Gordon Walsh
Windsor Hotel
Bill Stickley,
Hazel Johnson

CHARITON—L. 75
Vanishing Point, The
Ika Troy and Carolyn's
Charles Lveit
CHARLES CITY—L. 230
Loynachan Lounge
Geneva Loynachan
COACHMAN—L. 600
Coachman Lounge
Bob Love
Fireside Lounge
Don Speelman, Speelman's Supper Club
CLINTON—L. 334
Abbe, Virgil
Marcouiller, Pat
Millner-Lafayette Hotel
A. C. Trentham
CORALVILLE—L. 450
Fox & Sam's
George Irish
COUNCIL BLUFFS—L. 70-558
Larry's Tally Ho Club
Larry Perkins
DAVENPORT—L. 67
Cheyenne Inn, The
Darwin Olson
Maas, Thomas
Spirit of St. Louis
George Phelps, Jerry
Martin, Roger McCartney
DES MOINES—L. 75
Brewer Enterprises
George Brewer
Club New Orleans
Bonita Forrest
Cooper, Larry
Crown Productions
Rick Jeffreys (Richard F. Skumik), Stephen M. Plym
D. M. Federated Women's Club
Mrs. Helen Wilson
DePhillips, Mike
Dresser, Naomi
Ferral, Tom
Fitzgerald, John
Gilotti, John J.
Mike Marasco
Hogan, Malcolm
Michael Wilcofs
Hollywood Productions, Inc.
H. W. Jacobson
Johnnie and Joe's
Joe T. Chiodo
Joker Lounge, The
Norm Kauble
Klaunburch, Conrad
Perdu, Gary
Fred Eckrosh
Rescue Point
Tim Walker
DUBUQUE—L. 289
Seagull Enterprises
James Schuetke
ESTHERVILLE—L. 405
Highlander Club, The
Patrick Burg
FORT DODGE—L. 504
Fort Dodge Motel, Ltd., dba Holiday Haus
HUMBOLDT—L. 504
Fallinson, Jim
IOWA CITY—L. 450
Beer Garden, The
Roy Alexander
Maxwell's
Al Williamson
Moody Blues, The, nka Dirty Harry's
Harv Ambrose
KEOKUK—L. 646
Hearth, The
Gavle Saar
KEOTA—L. 75
Jerry and Louise's
Jerry and Louise Hathaway
LAWLER—L. 483
Chip's Ballroom
William (Chip) Schwickevath
MAQUOKETA—L. 79
Rosegarden, The
Darrill Mickel
MARION—L. 137
R. J.'s Lounge
Thomas Taylor
MASON CITY—L. 230
Costa's Club, nka Jovanis
John Kotsopoulos
MILFORD—L. 405
West, Joseph
NORTH LIBERTY—L. 450
Barnhart, Dixon A. (Pete)
ODEBOLT—L. 504
El Matador Lounge
POWERSVILLE—L. 230
Jensen, Mrs. Nick (Gladys)
PRAIRIEBURG—L. 137
Prairie Moon Ballroom
Leo Baum
ROCK RAPIDS—L. 114
Two Brothers Club
Dean Siegrda
SHELDON—L. 405
T. J.'s Ltd.
Terry Jaycox
SIOUX CITY—L. 254
Brewery, The
Ken Kirk
C. & M. Enterprises (Booking License No. 2300)
Longbranch, The
Loren A. Davis
Masteller, Robert
(Booking License No. 398)
Rallis, Lee
Trocadaro Lounge, The
Gale Young
Turchen, Abe
(Also under New York, N.Y.)
United Bookings, Inc.
(See Management

Associates, Houston, Texas)
SPERRY—L. 646
Pub, The
Betty Grandinetti
Robert Hill
VAIL—L. 201
Jacobsen, Charles
Hollywood Circus Corp
VINTON—L. 137
Schirm, Dean C., Jr.
WASHINGTON—L. 551
Hamilton's, Jack, Clubhouse, No. 2
Jack Hamilton
Swift, Robert, dba Willows Supper Club
WATERLOO—L. 334
Cabaret Club
Dick Van Arsdale,
Tom S. Norman, Jr.
Club Eldorado
Bruce Harlan
Great American Concerts
Bill Payne, Bill Bundy
Music Box, The
Craig Fanning
Que Lounge, The
Robert C. Barker,
Marvel Johnson
Sandpiper Club, The
Ray Gauthney
Siegel, Robert
Twin Torch Inn
Yardarm Supper Club
WAVERTY—L. 334
Added Value
Terrace Motor Hotels, Inc.,
Marvin Shawver, Joyce Litterer
WEST DES MOINES—L. 75
Trans World Inns, U.S.A., Inc. dba Eddie Webster's Restaurant and Lounge
JERRY HOPE
WILLIAMSBURG—L. 450
Colony Village Restaurant
Russell and Robert Sandersfeld
WOODBINE—L. 70-558
Brummer, J. W. "Red"

KANSAS

ATCHISON—L. 50
Westco Entertainment Enterprises
Roger Rainey (Also under Topeka and Wichita, Kan.)
CHANUTE—L. 250
American Legion Club
CLYDE—L. 207
Clyde High School
Gordon D. King
EDGEMOND—L. 34-627
Masuch, Wanda, Mrs.
EMPORIA—L. 36-665
Bob's Club
Robert Hillard
Loving, Scott
GREAT BEND—L. 110
Weeks, Craig W.
HAYS—L. 207
Darkhorse Inn
Rick Fries
Yowell, Randy
HUTCHINSON—L. 100
Old Ram, The
The Ralph Piland
Satellite Club, The
E. C. Williams
Wilcox, Ray
Paul Rawlins
INDEPENDENCE—L. 449
Stenhaus, Lance
JUNCTION CITY—L. 169
Fantasia Club
KANSAS CITY—L. 34-627
Callender, Jack
(Also under Wichita, Kan.)
Greenite Club
Bill Tyler
Surf Club
Wesley L. Frentrup
LAWRENCE—L. 512
Hideout Club of Lawrence, Inc.
Wayne Pool
LIBERAL—L. 110
Liberal Chapter No. 17,
Disabled American Veterans
Maxwell, Paul
MANHATTAN—L. 169
AMERICAN INTERNATIONAL Attractions, Inc.
Perry Farley
OLATHE—L. 34-627
Buccaneer Private Club
Ed Callison
Oxford Place
Jim Robert
OVERLAND PARK—L. 34-627
Roberts Agency, Rich David Reed
Smith, William R.
PITTSBURG—L. 452
Sigma Tau Gamma
Steve Busby
SALINA—L. 207
Brumley, Bob
Finarty, Raymond H.
Musick, Orat E.
Sportsman Club
Lula M. Graybeal
Young, Robert B.
TOPEKA—L. 36-665
Aristo Foods, Inc.
Frank Bronson, William Haney (Also under Mt. Clemens, Mich.)
Clemmons, Bruce

Hoyle, Marion, Mr Smith, Fred O. Westco Entertainment Enterprises Roger Rainey, (Also under Atchison and Wichita, Kan.) WICHITA—L. 297 Callender, Jack (Also under Kansas City, Kan.) Combo Club, The Floyd Ellis Handler, Paul Inn Crowd James Bobo Lancers East Chuck Klein, Jerry Berman Lipton, Eddie O'Brien's Club, Pat Pat O'Brien Ortnier, Ron, Productions Ron Ortnier Stage Door Dan Anderson Tony C's Tony Catroppa Westco Entertainment Enterprises Roger Rainey (Also under Topeka and Atchison, Kan.) White House, The Calvin C. Coolidge, Bill Haddad, Mikell Hall Young, Thomas D

KENTUCKY

BENTON—L. 200 Kaintuck Territory BOWLING GREEN—L. 257 Club Spot Walter Simpson, Jr. Hazel, Robert Plantation A-Go-Go Rock Hot Roundree, Upton COLD SPRING—L. 1 Plantation Supper Club Harold Thornberry (Also under Cincinnati, Ohio) FORT MITCHELL—L. 1 Cattlemen's Steak House Russell Colley FRANKFORT—L. 554-635 Morris, Chuck (Also listed under Lexington, Ky.) GEORGETOWN—L. 554-635 B.Y.O.B. Corporation, dba Country World Denny Smith HOPKINSVILLE—L. 257 Chesterfield Social Club, The Sam Adams, Jr Dabney, Louis B JETT—L. 554-635 Midland Tavern Bobby Coburn LEXINGTON—L. 554-635 Barry Productions Barry Nickell Boom Boom Boom Clyde Asher Bryant, Pete Connection Room, The John Leech Embers Inn Sammy Gregory Entertainment Enterprises Ken Callender Fireplace, The David E. Congleton Jockey Club, The Tom Hamilton, John B. Cole, Jr. Jockey Club Lounge Charles R. Wiley MacLean, Robert Morris, Chuck (Also listed under Frankfort, Ky.) O'Keefe's Bill Keith, III Sunshine Productions John Hackett Zechella, Louis H. LOUISVILLE—L. 11-637 Burney's Booking Agency Ted L. Burney Clark, Lou Gosser, Howard Gross, Thelma, Mrs. Guest, Randall Hammond, Charles Hammond, Charles, Mrs. Hogan's Love, Bill William J. Herald Mathley, Harry McPherson, Bob (Also see: American Creative Talent, Jackson, Miss.) Patio Lounge David Waldman Reisz, Bernard S. Sonny Wilma's Lounge (Caddillac) No. 2 George T. Mitchell Windmill, The Danny Cline MOREHEAD—L. 691 Sanders, Darrell, dba Darrell Sanders Productions NEWPORT—L. 1 Yorkshire Club (See: Pete Georgetown, Cincinnati, Ohio) OWENSBORO—L. 35 Higgs, Benny Little Brown Jug Cecil Brown Turf Club Robert Martin PADUCAH—L. 200 Beefmaster Quality Inn, Dave Ellis Diplomat Inn South, The Robert Chabert Massie, Robert C. Jr PAINTSVILLE—L. 691 Castle, Ralph WINCHESTER—L. 554-635 Bell, William Rogers, Liz Sam Stephens

LOUISIANA

ALEXANDRIA—L. 425 El Toro Club Mike Husted Gilded Cage, The Aldo Lorie Gills, Milton Greystone Grill, The Le Sabre Club Mike Leon

Red Horse Inn of Howard Johnson Motel John and Charles D'Amico Sawyer, Eric Town and Country Motel Ben Lehans BATON ROUGE—L. 538 Benitez, Ronnie Broussard, Bruce Candlelight Inn, The Charles Stiff Claiborne, Billy Frontier Club, The Rodney B. Powell LeBlanc, Roger Shoppers Lounge, The Joe Fasullo Tennessee Gin and Cotton Co. Paul Longinoffi, Charles Kagus (Also listed under Woodland Hills, Calif., and Tulsa, Okla.) Williams, Fred (Also under Monroe, La.) Wooddale's Fisherman's Wharf Capt. Gene Wood BOSSIER CITY—L. 116 Mullabaloo Club, The COVINGTON—L. 174-496 Faggs, Jim DENHAM SPRINGS—L. 538 Top Hatters, Inc. Joseph Melilli DULAC—L. 174-496 Community Action, Inc. Thomas J. Melacon FOREST HILL—L. 425 Lake Shamaria Club Tommy Strange GRETNAL—L. 174-496 After Viskos Silver Eagles Club Louis Smith HAMMOND—L. 174-496 Dowling, Mrs. Lois Hamilton, Mary (Ms.) HOUMA—L. 174-496 Guidry, Fred KENNER—L. 174-496 Living Room East Harold Tirucuit Sagona, Joe (Also under Metairie, La.) Senter, Jacob LAFAYETTE—L. 538 Caravelle III Lounge Walter Scarrini McKay, George LAKE CHARLES—L. 464-615 DeMary, Ken R. Esquire Lounge Polynesian Room Frank Gibeau Jones Auditorium Chester Jones Kingdom Royalties, Inc. Chester W. Carr, Joe Palermo Lufcher's Hotel Bubber Lufcher Village Bar Lounge C. L. Barker METAIRIE—L. 174-496 Anno Productions Greg Noble Huki Lau, Inc., The Roy Walker Jet Set, Inc., dba Five Star Theatre Playhouse Harold Tannenbaum, Nick Karno, Jim Garrison Sagona, Joe (Also under Kenner, La.) MONROE—L. 425 Big Daddy Productions Liberate Wade Deaton Music, Marion Dynasty Lounge William Smith Touchstone "Dick" R. L. Williams, Fred (Also under Baton Rouge, La.) MORGAN CITY—L. 174-496 Edgewater Lounge Betty Gauthier Ilikai Lounge Ronnie Boudreaux NATCHITOCHES—L. 116 Fort Holiday, Inc. NEW IBERIA—L. 538 Club La Louisiane Billeus Broussard, Filo Gonzales Pelican Booking Agency Romero, Johnny NEW ORLEANS—L. 174-496 C & W Productions Rainer Lorenz, Charles Noble College Enterprises James J. McGoev Crash Landing Ray Young, dba R & R Productions El Patio Club, The William Cook, The Gay 90's (Also under Biloxi, Miss.) Evans, Mark Holland, Jack Ivarnoe Lounge Johnny Cook Jamie's Lounge James "Jim" Stewart Lopinto, Pete Louisiana Easter Festival Association, The Lillian Small, Edna Mae Nicholaso Mariano, George Monnie, George Pincon, Andrew J. Riviera Club, The Jules Lantredi Southeast Concerts Robert Taylor Stage Door Canteen Charlie Bates, aka Charles Diorio Thibodeaux, Joe Larry Lawrence Agency (Also under Biloxi, and Ocean Springs, Miss.) Whiskey A-Go-Go Henry H. Kyle Whiskey A-Go-Go, fka Boom Boom Room, The Murray Sotow Williams, B. A. Vernon OPELOUSAS—L. 538 Delmas, Mill Cedar Lane Club PORT ALLEN—L. 538 Smith, Anthony James RUSTON—L. 425 W. C. Speakeasy Simpson, Duston

ST. MARTINSVILLE—L. 538 Signorelli's Club Buddy Signorelli SHREVEPORT—L. 116 Club "46," dba The New 66 Club J. W. Lacy (Also under Tyler, Texas) Ropollo, Angelo Waldon Entertainment Agency SLIDELL—L. 174-496 Holley Productions Diane Holley

MAINE

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MASSACHUSETTS

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MICHIGAN

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Meyer Kowal
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Hot Wax Records,
Invictus Records, Inc
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Creative Attractions, Inc
Izzy, Inc
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FARMINGTON HILLS—L. 784
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Steve Giantz
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Zorn, Pres.
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FLINT—L. 542
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Mel Schempt
Calvo, Sany
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Pete Phiotou
Gaylord, Mike J.
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Stephenson, Wally
GENESEE—L. 542
Mikalam Lounge
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Ray Tokarczyk
GRAND RAPIDS—L. 56
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Wilson
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GROSSE POINTE FARMS—
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Charlie Pappas'
Charlie Pappas
GROSSE POINTE PARK—L. 5
Clinton River Boat Club, The
Vernon Beitel
La Parisienne Lounge
Mr. Kraft
Park Junction
Don Betherton
HARBOR SPRINGS—L. 252
Den, The, aka The Rustlers
Den
HAZEL PARK—L. 542
Moon, The
Stanley Kaczmarek
HOLLAND—L. 56
Holiday Inn
HOUGHTON LAKE—L. 127
Dove, Ted
River, Swannie, aka Jim
Kendricks
IDLEWILD—L. 252
Hyde Park Villa
Walter Johnson
INKSTER—L. 5
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Ernie and Gary Browning,
Dale M. Poston
IONIA—L. 303
Kelly's Somplace Else
Bonnie Lane
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Club Chicauga
Theodore J. Albert
JACKSON—L. 387
Connelly, Bryan R.
Hasbrouck, Jack
Pink Elephant Bar The
Ed Stankiewicz
Sheraton Inn
KALAMAZOO—L. 228
Back Door
J. B. Civic Promotions
Jim Bowser
Johnson, Ray, dba Hotel
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Kenneth Newby
Little, Dan
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Tompkins, Tommy
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LANSING—L. 303
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Ralph Bzurpy
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Liberty Bell Productions
Point After Night Club
Alex Vanis
Ramada Inn
Universal Productions
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Tony York
MANISTIQUE—L. 663
U & I Club
Tim Bell
MENOMINEE—L. 39
Behnke, Jeanne
MIDDLEVILLE—L. 228
Silvernale, Jack
MIDLAND—L. 127
Mr. Ed's Club
Tom Gibson
MILFORD—L. 784
Milford Lanes
Tony Valentini
MONROE—L. 15-286
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Jake Haynes
Paul's Rathskeller
Paul Ciranni
T. J.'s Bar
MT. CLEMENS—L. 5
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Haney (Also under Topeka,
Kan.)
Dolly's Den
Rusty Nail (See: J-I Talent
Agency, Southfield, Mich.)
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Joe Karam
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Copper, Claude
Cummings, McKinley
Hill, John
Lamp Light Inn Club, The
Mrs. Kay Johnson
Moche Mansions, Inc.
Marvin R. McLeod, Paul
Duncan, Fred Moen
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Taylor, Howard
Wilson, Leslie
NEWAGO—L. 252
Parker's Resort
NEW BUFFALO—L. 578
Buffalo Lounge
Cecil Batcheler
Jacobs, Leonard
Jacobs, Ruth
Just Freddy's
Fred Alish
NILES—L. 278
Club Chalet, The
Doug Shalla
NOVI—L. 5
A Train
Steven Heyn
OTTAWA LAKE—L. 15-286
Grotto
Rich Skinner
OWOSSO—L. 542
Powell, Peter Kent
PARCHMENT—L. 228
Lee's Quay
Lee Mac Kercher
PETOSKEY—L. 252
Rose Productions
PONTIAC—L. 784
Potter, Delmar
PORT HURON—L. 33
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Michael Wyllie
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Lee Henry
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Augustine J. Evangelista
ROCHESTER—L. 784
Simone, Joanne
ROMULUS—L. 5
Landing Strip Lounge
Thomas Nappo
National Service Organiza-
tion
George W. Moore
ROSEVILLE—L. 5
Electric Circus
Jack Christiansen,
Pat Witherspoon
RUSSELLVILLE—L. 542
Russellville Ballroom
SAGINAW—L. 57
Braggs, Arthur
Chase, William
George, Bob
Hidden Hollow
John W. Emerick
Jackson, Fred
McCurdy, Joe
Patrick, Pat
Psetas, William "Bill"
Scene, The
John Bommarito (John
Bommarito also listed
with Villa Venice and
Walter Oliver, Saginaw,
Mich.)
Swan Valley Country Club
Virgil Smith
Villa Venice
Walter Oliver, John Bom-
marito (John Bommarito
also listed with the Scene,
Saginaw, Mich.)
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Fontana, Mario
ST. JOSEPH—L. 232
Brown, Philip
(See Ray Johnson, dba
Hotel Management
Services, Kalamazoo,
Mich.)
Pastrick, Frank
SAULT STE. MARIE—L. 593
Kerkes, Gary
SISTER LAKES—L. 232
Miller, Gordon "Buzz"
SKANDIA—L. 218
Atherton, Floyd
Blondou, Leroy
SOUTHFIELD—L. 542
Grapevine Lounge
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SOUTH HAVEN—L. 232
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Maurice W. Steuben
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Narrow Lake Ballroom
Glen Rupp
STAMBAUGH—L. 523
Arnell Richard
TAWAS CITY—L. 127
Village Inn
Jerry Brezina, Edward
Iverson
THREE RIVERS—L. 192
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Dale and Sonya Brundige
TRAVERSE CITY—L. 252
Cattle Company
Larry Thompson
Langin, Ray
TROY—L. 784
M & M Productions
Grace McIntosh
Sun Down Disco
David Carle
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Cranfill, John
(Also under S. Daytona
Beach, Fla.)
Warren Motor Inn and
Crazy Horse Saloon
John Cranfield
WAYLAND—L. 288
Macklin, Laura
Macklin, William
WAYNE—L. 5
Rock and Roll Farm
Olga, Michael and
Thomas Antonow
WESTLAND—L. 5
Crows Nest West
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Strawbery Music
Productions, Inc.
Denver Beedow, Randy
Edgar, Gerald Malec
WIXOM—L. 5
Continental Bar and
Restaurant
Don Burleigh
YPSILANTI—L. 625
Underground, The
Jim Heppburn
Warren Music Facilities
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GHENT—L. 114
Don's Ballroom
Bill Verschaeffe
HARMONY—L. 766
Carson, Marford
HASTINGS—L. 30
Viking Bar
Richard Hagen
HIBBING—L. 612
Hullcrust Supper Club
Mary Selars
INTERNATIONAL FALLS—
L. 156
Flame, The
Duncan Rostie
KELLOGG—L. 437
Byer, Leslie
LA CRESCENT—L. 201
Martin, Robert
LISMORE—L. 114
Ritz Ballroom
Larry Olson
LITTLE FALLS—L. 536
Pelzer, Herman
LUVERNE—L. 114
Thomas Booking Agency
Jimmy Thomas
MANKATO—L. 477
Juberien, Sam
Southern Minnesota for
Public Broadcasting
Brad Theissen
MARSHALL—L. 114
Ramada Inn
Carlton Werner
MINNEAPOLIS—L. 73
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Black Presentations, D. P.
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Mike Houser
Bradford's, nka Zachariah's
T.D.A., Inc.
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Mike Pritchard
Down Under at the
Haymarket
Sue Backman
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Fink, Paul
Foss, Harvey
(Also under Foley, Minn.)
Hanson, Tom
Hechtor, Sherman
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Holiday Inn, Brooklyn Center
Ned Delk
Jackson, Bob
Kerulis, Pete
Larco Enterprises
Al Larson (See Larson
Inn, Omaha, Neb.)
Roitenberg, Edward, and
Carl Schreiber
Lord Productions, Inc.
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Martin, E.
Marxen, Robert
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Smith and Dale Circus
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Len Naymark
Strong, Garry
Sunshine Productions, Inc.
Roy Rieger
Variety Theatre
International, Inc.
Len Naymark
William's Pub
Bill Wanner
Zaccardi, James
MOORHEAD—L. 382
RON Entertainment
Ronald Yantz
MORRIS—L. 536
Schram, John
MOUNDSVIEW—L. 30
Goldberg, Bennett
NEW BRIGHTON—L. 30
Mermaid, The
Chuck Hall
Western Jamboree
Ed Johnston (Also under
Coon Rapids, Minn.)
NEW RICHLAND—L. 490
Hour Productions
James Halverson
OLIVIA—L. 513
Sharp, Vance
OWATONNA—L. 490
Perez, Belo
PEQUOT LAKES—L. 487
Dybvig, Bruce
(Also under Brainerd,
Minn.)
PERLEY—L. 382
Grantor, Bud
RED WING—L. 565
Armory, The
Ed Diehl
REDWOOD FALLS—L. 513
Donavon's
Charles Schwerin
RICHFIELD—L. 73
Heidelberg Dining Lounge
David Philip
ROBBINSDALE—L. 73
Crystal Point Terrace
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ANDRE PREVIN, Music Director

Vacancy 1981-82 Season

SECTION VIOLA

Audition December 1, 1980

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

LOS ANGELES PHILHARMONIC

CARLO MARIA GIULINI, Music Director

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(SEASON 1981-82)**

Auditions will be held in New York and Los Angeles in November/December. For audition repertoire list and further information, qualified applicants please write, stating details of musical education and professional experience, to:

JOSEPH FISHMAN, Personnel Manager
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Puerto Rico Symphony Orchestra

JOHN BARNETT, Music Director

*Announces vacancies for the
1980-81 Season*

**SECTION VIOLIN
SECTION VIOLA
SECTION CELLO
SECTION BASS**

CONTRACT INFORMATION PENDING NEGOTIATIONS

Qualified applicants send complete professional resume and cassette to: Francisco Morla, Personnel Manager, Puerto Rico Symphony Orchestra, GPO Box 2350, San Juan, PR 00936. Please call collect to: Jose Cabera, (809) 763-3886.

SAN FRANCISCO SYMPHONY

EDO DE WAART, Music Director

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for the 1981-82 Season*

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SECOND BASSOON	MAR. 13, 14, 1981
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* Applicants should be prepared to audition on both piccolo and flute.
** Applicants should be prepared to audition on both oboe and English horn.

Send a one-page resume to:

JAMES CALLAHAN, PERSONNEL MANAGER, SAN FRANCISCO SYMPHONY, INC., 107 WAR MEMORIAL VETERANS' BLDG., SAN FRANCISCO, CA 94102.

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SEIJI OZAWA, Music Director

PRINCIPAL TRUMPET

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William Moyer
Boston Symphony Orchestra
Symphony Hall
301 Massachusetts Ave.
Boston, Ma. 02115
617-266-1588

(All resumes will be acknowledged approximately one month prior to auditions.)

If you already have auditioned for BSO Principal Trumpet during calendar year 1979 and you would like to audition again, please write me to this effect (no phone calls please). Our audition committee then will review your resume for possible reinvasion.

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JACQUES HOUTMANN, Music Director

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Audition date: December 2, 1980

Send resume to: Cecil S. Cole, Assistant Manager, Personnel and Operations, The Richmond Symphony, 15 South Fifth St., Richmond, VA 23219. Telephone: (804) 788-4717.

Highly qualified applicants will be invited to audition

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For application contact: Personnel Manager, North Carolina Symphony, Post Office Box 28026, Raleigh, N.C. 27611.

Baltimore Symphony Orchestra

SERGIU COMISSONIA, Music Director

*Announces a Vacancy for the
1981-82 Season*
CONTRABASSOON

AUDITIONS TO BE HELD IN MID JANUARY 1981

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APPLICATIONS BEING ACCEPTED BETWEEN AUGUST 1 AND OCTOBER 4, 1980 FOR LATE OCTOBER 1980 PRELIMINARY AUDITIONS

HELP WANTED

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ANNOUNCES TWO VACANCIES

SECOND VIOLIN Section Position

VIOLA Section Position

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Only qualified musicians should apply WITH A COMPLETE PERSONAL/PROFESSIONAL RESUME. The best qualified applicants will be accepted even if not immediately available for the above dates. Preliminary auditions are held behind screens. Immediate notification of acceptance or rejection given at all auditions.

The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

AUDITIONS ARE PLANNED FOR MID-NOVEMBER, 1980

For audition information contact: Performance Coordinator, Chicago Symphony Orchestra, 220 South Michigan Ave., Chicago, Illinois 60604. Phone: 312-435-8122.

PHILADELPHIA ORCHESTRA

RICCARDO MUTI, Music Director
EUGENE ORMANDY, Conductor Laureate

**Announces Vacancies Starting
September 1981**

ONE VIOLA

AUDITION DATE SUN., FEB. 1, 1981

ONE VIOLIN

AUDITION DATE SUN., FEB. 8, 1981

Highly qualified, experienced applicants will be invited to audition at the Academy of Music, Philadelphia, PA.

Send one-page resume to:

Mason Jones, Philadelphia Orchestra, 1420 Locust Street, Philadelphia, Pennsylvania 19102.

Pittsburgh Symphony Orchestra

ANDRE PREVIN, Music Director

**Vacancy for 1981-82 season or
immediate availability**

CO-PRINCIPAL 3RD TRUMPET

AUDITION NOVEMBER 24, 1980 IN PITTSBURGH

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

LOS ANGELES PHILHARMONIC

CARLO MARIA GIULINI, Music Director

VACANCIES

SECTION VIOLIN (upon availability)

SECTION VIOLA (upon availability)

Auditions will be held in New York and Los Angeles in November/December. For audition repertoire list and further information, qualified applicants please write, stating details of musical education and professional experience, to:

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SEIJI OZAWA, Music Director

SECTION VIOLIN (Revolving Seating)

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Violin seating is on a revolving basis. Although new violinists initially revolve primarily within the second violin section, they will revolve to and within first violins as well and with increasing frequency as vacancies in that section occur.

Qualified applicants please send a one page typed or printed personal/professional resume (as complete and comprehensive as possible — please include telephone number) to:

William Moyer, Boston Symphony Orchestra
Symphony Hall, 301 Massachusetts Ave., Boston, MA 02115
617-266-1588

(All resumes will be acknowledged about one month prior to the audition date which is not known at this time.)

Houston Symphony Orchestra

Sergiu Commissiona — Artistic Advisor

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Please send resumes to: Philip Kraus, Personnel Manager, Houston Symphony Orchestra, 615 Louisiana St., Houston, TX 77002. 713/224-4240.

