## Offic al Journal of the MUSCIAN **AMERICAN FEDERATION OF MUSICIANS** of the United States & Canada OCTOBER 1980

# Pickets Producers on

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 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 dozen other industry unions.

The Lou Schuster Band played

No Business Like Show Business"

As representatives of the Screen | ternoon in perspective. "The | of all three entertainment unions. Actors Guild (SAG) and the musician who plays on TV films does not get paid for reuse of that came close on the heels of a breakfilm. That's the main story here. We through in the talks between actors feel it's long overdue . . . long overdue.

has among its subsidiaries several TV and motion picture production broke off July 31, took to the picket companies, the demonstrators began a massive march down Broadway to Times Square. There the chanting strikers drew crowds of curious spectators. Many smiled creases that snagged the talks once and clapped along, some perhaps caught up in the purposeful and optimistic mood of the demonstrators, (AGMA), the American Guild of Variety Artists (AGVA), and a half sight of their favorite television and others delighted at the unexpected movie stars.

Several weeks later on Sepsuch appropriate songs as "There's tember 18, hundreds of studio musicians from Los Angeles Local and "That's Entertainment," as the 47 gathered in front of Universal demonstrators boisterously sang Studios, while a band of star and clapped along. The spirit of the sidemen played for the demon-picketers was festive, but deter-strators. The AFM members were joined by many actors from both New York Local 802 Vice SAG and AFTRA, in a show of abso-President Al Knopf put the af- lute solidarity for the strike action

The demonstration in Los Angeles and producers. Only hours before, terms were reached on a per-After almost two hours of centage-payment formula for work picketing Gulf and Western, which 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 inagain. This, too, was settled when the actors and producers returned to the bargaining table on September 24. After fifteen hours of the tentative accord may have

ment was reached, in which the actors received a compounded wage

necessitated by production shut-downs. The staff cutbacks included 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 a continuation of the walkout by ac-

hard negotiating, a tentative agree- some trouble being ratified. Several well-known actors have already declared publicly that they will vote increase of 32.25 percent over three against ratification. One is Ed years.

Asner, star of TV's "Lou Grant" Possibly contributing to the series Asner expressed dissatisfac-producers' new mood of recontion with the terms of the proposed ciliation were the massive layoffs contract, especially those involving pay-television He also suggested that the musicians expand their not only those directly involved with 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

Continued on page fourteen)

Seventy-three Chamber Music formances and to insure that new which had not previously been 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 presen-Biddle said. tation,"

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 ubstantially 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

works earn the widespread apdifficulty in achieving."
The 1980 Chamber Music grants,

many of which are for "emerging ensembles" of excellent quality, will states and the District of Columbia. Twenty-eight of the seventy-one grants awarded for New Music Performance are for organizations | Washington, D. C. 20506.

funded. Altogether the grants in this preciation they deserve but have 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 go to organizations in twenty-two Music Performance categories, write to: Nancy Clarke, Music Program, National Endowment for the Arts, 2401 E Street N. W.,

# NLRB Upholds Prior Ruling in Favor of Las Vegas Local 369

by the NLRB, which decided in lightly regarded. favor of AFM Local 369 in its longstanding dispute with the Nevada Resort Association (NRA) over union representation of lounge musicians.

The NRA and its member hotels ruling of last December 5, at which so. 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"

performers were "independent rewarding to Las Vegas Local of-contractors." Responding to this ficials. claim, Judge Heilbrun said, "I believe the industry mounted an illconceived effort to trim back Local 369's influence by seeking to carve Music and New Music Performance away lounge musicians as a comare categories of support that were badly needed if we are to reach new represented. This was fully resisted audiences with qualified per- by the union, and I am convinced

The National Labor Relations that the historical unit should Board has upheld a previous ruling continue. Such tampering cannot be

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 and casinos had appealed the NLRB NRA has indicated that it will not do

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 The dispute between the hotel four-year dispute that has been both owners' organization and the union costly and time-consuming for the began in 1976, when the NRA alleged Local. This, coupled with the that lounge musicians should be reinforcement of lounge musicians' excluded from contract negotiations | right to union representation, made with Local 369, claiming that these the recent victory especially



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' Monhattan offices to participate in a well-organized demonstration against producers. The 1,000 plus picketers then embarked on a march down Broadway to Times Squore.

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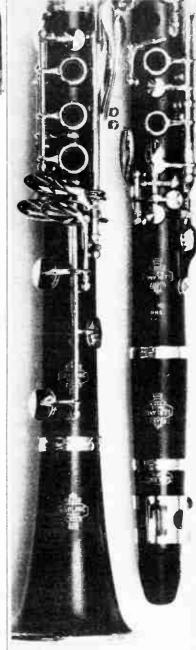
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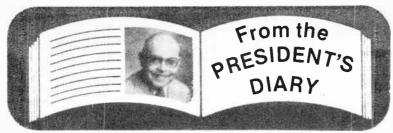
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INTERNATIONAL MUSICIAN



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 in many outstanding claim cases, Conventions in the late '60s and early '70s. Although he was never a professional musician himself, he was always deeply interested in my new rates and conditions for foreign 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 the resumption of meetings be-tween 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 overseas. This strong demonstra-

I wish to take this opportunity to | 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 discussing the proposed new Ringling Brothers and Barnum & Bailey Circus contract, approving 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 with management since July 31st. you to support those candidates Settlement of the actors' strike seems imminent and I anticipate our problems and will help us resolve them. As I advised the resolve them are strike or of our recent Convention, 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 impossible, to have work scored the Republican candidate and the Independent candidate quickly tion of the spirit of fraternalism reveals that neither are to be conis deeply appreciated by all of the sidered 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

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







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

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

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.





## **AFM TEMPO-PCC Crediting Procedures**

Following are the procedures for crediting AFM TEMPO-PCC

- 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
- 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

number one carrot producer for an producers had engaged in "surface 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

The United Farm Workers of | in good faith" for a new contract. America has targeted the nation's Rhine found Maggio and his fellow 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 guide-lines 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 pub-Jennie Rhine ruled last March that licized insistence that they could Maggio and other growers had not offer any more to the workers violated California's farm labor law was an outright illegal refusal to that requires both sides to "bargain | bargain in good faith with the union.

## **AFM Adopts a Hard-line Policy** On Overseas Strike Breakers

Musicians has discovered "pockets musicians. of resistence" 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 American Federation of Amsterdam with non-union Dutch

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 The first individual to be charged found participating in music scoring with music scoring for a television overseas in violation of the work movie during the strike is a Los stoppage "will be in hot water Angeles orchestra contractor when they come home," and will who was alleged to be working in face the same stiff penalties.

## **NAJE Names Elected Officers**

of the National Association of Jazz nia, Treasurer. Educators (NAJE), has sent word Dr. Jack Wheaton of the College of that the ballot count for that the Redwoods, Eureka, California, organization's 1980 national election took the top position as President of has been completed.

Officers who assumed their official positions on July 1 are Dr. place every two years. 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

Matt Betton, Executive Director | University in Los Angeles, Califor-

the non-profit voluntary association.

Election of NAJE officers takes

#### **HOLIDAY CLOSINGS**

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



legislation is furnished by the AFL- an individual is an independent CIO Department for Professional contractor for Federal tax purposes. 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 FCCis proposing:

- to eliminate all FCC policies limiting commercial advertising by radio broadcast stations;
- to excuse radio broadcast stations from carrying nonentertainment programming, including news and public affiars;
- 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

This summary of pending | harbor" test to determine whether 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 reported, the bill established a "safe | 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-bycovered almost half of the bill repealing the Lea Act which was without adopting any amendments.

However, because of the limited time remaining in the present one of the bills repealing the Lea Congress, Congressman George Act. 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 Justice, have decided to suspend further consideration of the House 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,

#### 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.

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 mittee in response to a labor dispute unresolved. Sheehan advised the the Repeal of the Lea Act. Through between that company and the Wine Workers Union that in order to introduced by Senator Jennings Randolph (D- International Union (AFL-CI()). W.V.), H.R. 7587 sponsored by John Murphy (D-N.Y.) and H.R. 7774 came from Wine Workers Local 211 ask the international office of the introduced by Ronald Mottl (D- in Cincinnati, Ohio. The small group union to make the appeal. Ohio) — bills which would repeal the of fourteen had won the right to Lea Act — are pending in the collectively bargain for the compresent Congress. Ned Guthrie also pany's employees in July of 1979. succeeded in having provisions Following seven months of ongoing ternational Union, complied with repealing the Lea Act included labor-management dispute, William Local 211's request, and officially in the Senate's omnibus com- Sheehan, Executive Sccretary of the called for a national boycott of munications bill (S. 2827). That bill Cincinnati AFL-CIO Labor Council, Meier's products, which remains in has been shelved because of con-suggested that the Local ask for a effect, with AFL-CIO sanction, to troversy over certain of its boycott.



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 line consideration of H.R. 997 and newspapers, with an amendment offered by Congressman Ronald Mottl (D-Ohio). Mottl is sponsor of

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 Liberties and the Administration of amendments adopted or pending, the bill was recommitted to the 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** ABOR STUDIES PROGRAM

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 Kirk-The legislation is anti-labor and land, who chairs the Meany Center's Board of Trustees, strongly endorses the idea of labor leaders pertinent to the management of

> 'Today,'' observes Kirkland, "a successful union leader needs Spring, Maryland 20903.

The George Meany Center for knowledge of many subjects as Labor Studies, Inc., is again offering 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 seeking formal instruction in areas obtain the Meany Center's catalogue write the George Meany Center for Labor Studies, Inc., 10000 New Hampshire Avenue, Silver

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

A national boycott against the Inc., has been approved by the AFL- states of Kentucky and Indiana. CIO's National Executive Com- When the differences remained

What originated as a citywide products of the Meier's Wine Cellar, boycott soon expanded to include the Distillery, Wine and Allied Workers instigate a national boycott sanctioned by the national office of the The initial request for the boycott AFL-CIO, the Local would have to

In April of this year, George Onita, President of the Distillery, Wine and Allied Workers Inthis date.

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INTERNATIONAL MUSICIAN



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: fortyseven 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 union orchestra at the opening of his book, entitled "Primer for a campaign. Peaceful Revolution," written in 1 know all the aspects of why special interest groups, which bers cannot vote on the Convention 1970. To gain publicity for the book certain union men receive the good contribute most heavily to floor, they can elect the delegates

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.

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-

jobs and the majority of the rank | Congressmen's campaign coffers. | who represent them there and 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, when access to radio and TV chanbut also the same evil conditions associated with all high paying F.C.C. except for those who have union jobs, especially in con-the money to buy such access, when struction, energy, transportation a person's creative accomplishand other fields. The National ments are no longer used against Right-to-Work Committee exploits knowledge of these conditions to then will abuses by the organizabreak 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 National Officers or in the policymaking decisions that affect their

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 devoted to publication of the In-In 1978, Maryland C.O.P.E. did ternational 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 dominated by the F.C.C., which in turn is dominated by Congress, which in turn is dominated by the

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, nels is no longer denied to all by the him to deprive him of a living, only tions 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 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 Ofhalf pages every month were ficers 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 issue of communications, which is affecting day-to-day working conditions are discussed and where elections of Local Officers are held. And while the rank-and-file mem-

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. Guthie 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 dicussions between Mr. Emerson have no voice in the elections of the States we are privileged to live in a 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 possiblity 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)

Clarification

Eudice Shapiro to Conduct COS Master Class," ap-

pearing 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

In the article, "Violinist

## **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 | 1978 and by the New England | me to the 1980 Congress of Strings.

This summer's eight-week session 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 was a great experience.

great. I particularly thought the complished a lot. I also enjoyed mock auditions were valuable to the

There is not another special summer program quite like the and Mark Matker. Congress where string players can study and play the vast string literature. I thought it was a great summer activities were highlighted stringed orchestra literature. program two years ago, and was with a hike on Mt. Rainier and ferry (sponsored by Toronto Local 149 in Columbia.

Federation of Musicians for sending | Conference in 1980), for which I am truly grateful.

Thank you and I hope that this was a most profitable experience for inspiring program will continue to

> 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 Druian the first time I attended the was consistently high and the Congress, but I found that I could students' attitude was more serious learn a great deal more. I played the than one would expect from this age summer. It was an experience I will Concerto in this class and this group. The time and space available always remember. for practice were quite adequate The recitals and lectures were and I personally felt I acbeing a member of the same string to make music a career. I learned so tatives from Chicago, Charles Jacot

I fell in love with the Pacific Northwest within the first week. The

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

To experience conditions similar to that of a professional orchestra player was very helpful in choosing quintet as the two other represen- 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

> As a whole, the program's scheduled activities. With all the on eight-week course of study and performance.

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, expecially

which she graduated in 1935. Rafael Druian, who conducted our

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

last concert.

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, Secrevery eager to return. I was one of rides to the beautiful towns of Port organization was excellent. I made tary-Treasurer J. Martin Emerson, who enjoyed the group's final concert on August the lucky few who had the chance Townsend and Victoria, British many close friends during the daily 13. The COS program brings students together with professional musicions for

All of my life I've heard the word | submitted its Per Capita Dues in 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 WELL-INGTON 6-4328."

On the humorous side of the term, (not to be identified) which recently establishing a Federation Work members should be advised of the

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 I must relate — as an object lesson if shape) and, on the heels of the for nothing else — an incident drastic action the 1980 Convention concerning one of our U.S. Locals deemed it necessary to take in

imagination to figure what would comprise the glue that holds us 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

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

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 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 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 previouslymentioned 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.

with my West Virginia-born wife, Clowns."

Dues, it doesn't take much | availability of our By-Laws, for they | 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 21/2 million barrels of cement, 800,000 Escanaba (Michigan), you realize tons of sand and 11/2 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 ser-

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 Trustee is seriously considering surprise to experience a Conference curtailing MPTF attendance at completely dominated by young Conferences in favor of conducting 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 voungest 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."

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 I've learned from years of Again," this year's political theme traveling to the Mountaineer State song could well be "Send in the

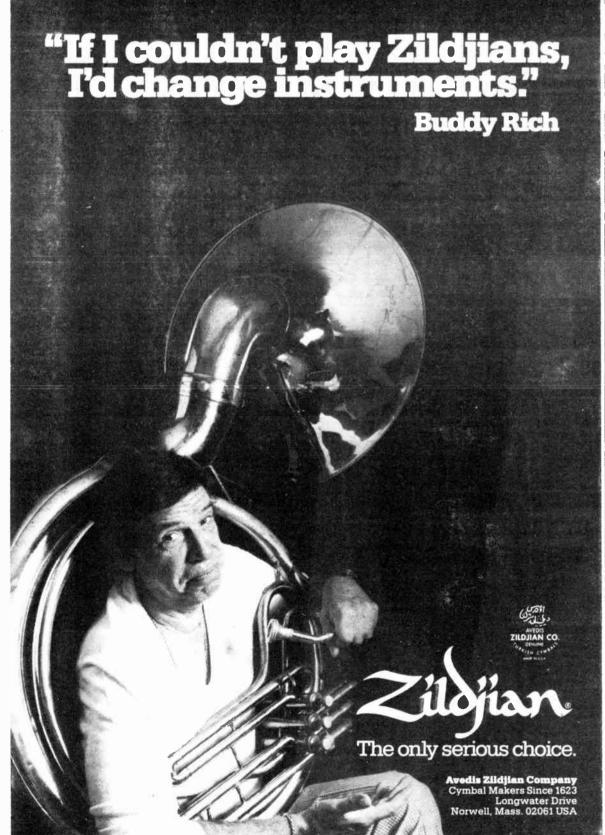
#### NOTICE TO LOCALS

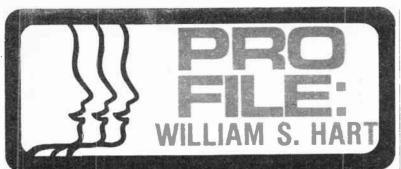
Locals may purchase gift subscriptions to the International Musician at one-half the regular non-member subscription rate per year. This opportunity is based on the following resolution:

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

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.





A professional musician needs talent, determination and a dream. Dr. William Sebastian Hart has long been inspired by a whopper of a home to join the Peabody faculty dream, one that some might consider impossible — but one he made tympanist with the Baltimore come true. For more than two decades, this extraordinary percussionist-conductor-teacher 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

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Sweaters and Knitwear—seam in shoulder Suits-waistband of skirt or right inside seam below sleeve or jacket

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Union Label and Service Trades Department, AFL-CIO nineteen, and later took a PhD in psychology at California's Golden State University. Although he came and occupy a first chair as solo Symphony for years, he has also taught at other institutions, in-

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Bureau of Music, and, in 1958, gifted musicians from almost every part of Baltimore County. Since the tongue at which he excels - that of Maestro pointed out that the ef-Gettysburg Symphony Orchestra connection with the historic Penncent old pegged barn in Towson, Maryland.

The barn is on a ten-acre property made Hart and his music popular dream that Hart made a reality.

cluding the Baltimore College of owned by a certain William with a broad audience. from a dismantled chapel, he's music becomes lifeless.

Sebastian Hart, a highly energetic He is committed to expanding the He began conducting an open-air and cultured man who has honorary audiences, with obvious benefits to concert series for the Baltimore degrees in music (Allen Univer- the professional musicians of the sity), humane letters (Mt. St. area. Hart sees his dream as a decided to found his own full-sized Mary's College) and law (Uni-continuing challenge, one on which symphony orchestra. He recruited versity of Texas) and speaks he thrives. In a recent article on four languages. There's a fifth orchestral youth concerts, the new organization's first rehearsals the dedicated conductor. Having fective conductor "must set the flint had taken place on Sunday af-refurbished the cathedral-like of his ability to the stone of the ternoons in nearby Gettysburg, white barn with baseboard heating, conductor's product to produce the Pennsylvania, it was named the proper lighting and fine oak pews spark of excitement without which Today, the orchestra has little talking that special language to both thousands of Maryland residents the musicians and the public and will testify, the music made by the sylvania city of Civil War fame, for they're listening. The concerts eight players of the Gettysburg rehearsals are held in a magnifi- succeed with critics and audiences Symphony and their multi-talented alike. These performances and his conductor is lively indeed, and the radio and television series have whole community benefits from the

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SPOTLIGHT, Germany, April 1980

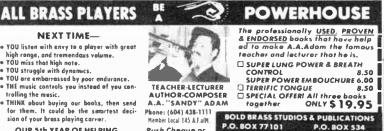


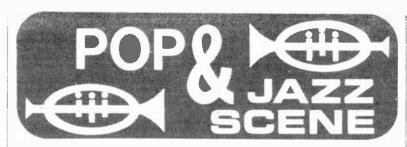
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JAZZ NOTES

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 ceremoney 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. . . . Ar ranger-pianist Bill Potts heads a twenty-piece band in Washington, D.C. From all reports, it's a swinger. . . . Prestige is rerecordings. Titled "Miles Davis 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-ahalf 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 Better heard than seen: Left-handed The current DeRosa unit has been performing at New York's Copacabana. . . Thom Gambino and the UNAMO Orchestra, featur-thusiastic audiences. ing Madeline Brown, was the attraction at New York's Grace of Teddy Wilson, Eddie Duran, here in the East and in Great . . . Britain. . 13. . . . Singer Connie Haines, who Britain in August.

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 leasing a large, impressive them were all-star units. One inpackage of early Miles Davis cluded Dizzy Gillespie, Eddie "Lockjaw" Davis, Illinois Jacquet, Chronicle," it is a twelve-record set, | 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



an orchestra of his former students bassist Don Rogers and right-handed which he headed for a lot of years. 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 en-

Plaza, September 2.... The Pot- Johnny Markham, Tony Terran and pouri Big Band, led by trumpeter Dick Nash. . . . Stone Alliance, the Jaime Solano, was heard at the group co-led by percussionist Don Tampa (Florida) Theatre on Sep- Alias and bassist Gene Perla, is tember 8.... Bo Thorpe and slated to play at the Berlin Jazz Generation II, an eighteen-piecer Festival in November. . . . Violinist that combines rock rhythms and Billy Bang takes his trio - Wilber 1940s big band sounds — notably the Morris (bass) and Dennis Charles Glenn Miller clarinet over (drums) — to Europe for a threesaxophone voicing - is working week tour this month. On his itinerwith increasing regularity and ary are Switzerland, Austria, West receiving more than a little airplay Germany and the Netherlands. Baritone saxophonist Pep-Drummer Bonnie per Adams, Dizzy Gillespie, Janofsky's Big Band performed at the John Tchicai Saxophone Knotts Berry Farm, Buena Park, Quartet, the New Black Eagle Jazz California, September 12 and Band and Steve Lacy were in



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.

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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 Nel-

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 relations, is first vice president, 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 reinstituted

Independent producer Jim Ed Norman is increasing his Nashville chapter is sponsoring a series of 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

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 ma- many where he taped a television jor pop-country smash, "Lookin' show, conducted magazine infor Love," one of the "Urban Cow- terviews and caught some European boy" soundtrack songs. . . . Long-time Nashville veteran Jim Hurt has won the Edison Award, the will soon be releasing a pop record equivalent of the Dutch Grammy, on the Scotti Brothers label.

the Marshall Tucker Band on recent crowds at the newly converted dates in Iowa and Indiana. . . . Paul Hornsby, the Macon-based profor acts to produce. He has produced such acts as the Charlie Daniels Band, Marshall Tucker Band, Wet Willie and Grinderswitch. . . . Joe Sun is preparing for the release of his second Ovation Because of the scarcity of tickets Records album. This one marks the dation lifetime membership. With 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 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 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. TV program, "Backstage at the Grand Ole Opry." One of his first guests was Dottie West.

Bobby Bare is back from Gerfor his Capitol album, "Naked

Q. My daughter recently became personal property. SSI payments entitled to Medicare because she's received pending the sale of the been getting social security assets may have to be repaid out of disability payments for two years. the proceeds of the sale. For more

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Will she always have Medicare information, contact a social coverage, or will it stop at a certain security office.

benefits ends before age sixty-five. At sixty-five, of course, she will be eligible for Medicare protection the rest of her life.

imum amount of resources a person payments due you and your can have and still be eligible for SSI husband. If you want information in is \$1,500. Are there any exceptions advance as to how this could affect to this rule? My assets total slightly your payments, get in touch with more than that.

A. Not all resources are counted in Q. My husband died last month. If determining a person's eligibility I get widow benefits now, will this for SSI. But, if a person's countable affect my own retirement benefit resources exceed the limit by a when I reach sixty-five? small amount, the person may still A. If you are entitled to retirement qualify for SSI payments if he or she benefits on your own work record agrees to sell the excess assets and you receive reduced widow within a specified time. Time limits | benefits between age fifty and sixtyfor disposal are six months for real two, your own retirement payment

Q. My husband and I have been A. Medicare hospital and medical receiving SSI payments for about insurance protection will end if your two years. We're in the process of daughter's entitlement to disability 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 Q. I've been told that the max-status could affect the amount of any social security office.

property and three months for at sixty-five also will be reduced.

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-Lacy J. Dalton has been fronting style dancing are drawing turnaway country discos.

Joining fast rising artist Pam ducer, has been scouting Nashville 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 . Stella Jimmie Rodgers Memorial Founthe 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 com-



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#### MOZART

Festival, organized by local 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 sixconcert 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 Staryk who didn't need much coaxing to come in as concertmaster. Staryk's reputation ranges over a wide area of the globe. Having sat in the front desks of three world class orchestras (Amsterdam's Concertgebow, 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 Staryk 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.

ensemble headed by cellist/gambist | John's, Newfoundland. Peggy Sampson, the Musicians of Swanne 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.

sixteenth century, the Vancouver Toronto's first Mainly Mozart Society for Early Music has announced its schedule for the 1980-81 musicians David Miller and Melvyn 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 Varsovial 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 and night. Saxophone greats pre-April, 1981, and will be part of an extended European tour by Camp-

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 Roulez

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

#### 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 Shoctor 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 dominated: Pepper Adams, Buddy Tate, Lew Tabackin, P.J. Perry, bell, which will include per-formances in England, Spain, coe Mitchell and Joseph Jarman

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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'etre 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 Edmonton. The Jazz City All Stars, 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 Presented throughout the ten-day with Janos Starker and Anton Kuerfestival were the Amade Trio from ti and Messiaen's Quartet for the New York, organist Barrie Cabena. End of Time, at the Festival of director of church music at Wilfred Sound in Parry Sound, Ontario, and Laurier University, Quatre en concerts across the country from Concord Super Band, Akioshi-Concert, the Toronto-based Baroque Victoria, British Columbia, to St.

#### 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 While we're still back in the a number of major music awards. A

stunned everyone with solos that defy superlatives. Sonny Rollins asserted his superiority throughout his own concert, Saturday night, August 23, at the Shoctor Theatre. But jazz heights emanated from others too. Joe Pass, in an hour-long solo performance supplied enough pure virtuosity on his guitar to melt the snows to come this winter in a ten-man band assembled on a few hours notice, filled in for pianist Oscar Peterson, who was forced to cancel due to illness. Phil Woods and his group were impressive; Jack DeJohnette and Special Edition, the group comprising his quartet (Chico Freeman, tenor and bass clarinet; John Purcell, alto and baritone sax; Peter Warren, bass and cello), had the audience eating out of their respective hands. Tabackin Big Band, Art Ensemble of Chicago, Tommy Banks Big Band, Big Miller, Sam Noto, Gary Burton Quartet, Mike Nock, Buddy Tate and Cleanhead Vinson all left their own chronicles of jazz in Edmonton last August.

How did it all happen? Organized by the Edmonton Jazz Society as part of Alberta's seventy-fifth anniversary, the festival received a grant of \$100,000 from the provinical government to stage the

(Continued on page fifteen)



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Susan Powell, "Miss Oklahoma," was featured vocalist at the July 8 friends. 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 cosponsored 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, cooperation with Washington Local

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 ne 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

"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 30. 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, Liturgy 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 longtime admirer of big band jazz, both Africa and Spain. both Africa and Spain.

George Trautwein, music director and conductor of the Tucson the orchestral programs at the cue. 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

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 own Hall in September.

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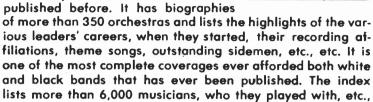


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#### KANSAS-MISSOURI CONFERENCE

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, Secretary-Treasurer

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Local 8 — Milwaukee, Wisconsin Anderson, Philip E. Brewer, Alex Joe Moore, George F. Murff, Knute

Dettlaff, Robert Hert, William Neuser, Roy Otto, Frank Rauch, Fred A. Walz.

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Lerner, Norman Lloyd, Frank A. (Continued on page sixteen)

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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

A member of Local 31 for fortyfive 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 sixtythree. 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 Gadgeteers 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

mential stylists in jazz piano, died until 1978. on September 15 in New York's Mount Sinai Hospital at the age of | HARROLD P. WILLIAMSON fity-one. He had been taken there Harrold P. (Lou) Williamson, a earlier in the day with what a thirty-four-year member of Local spokesman for the artist called a 17, Erie, Pennsylvania, died on July 'bleeding ulcer.'

on August 16, 1929, Evans began 1956 through 1962. studying piano at the age of six, Mr. Williamson was a clarinetist He received a music scholarship to Philharmonic Orchestra. In ad-Southeastern Louisiana College dition to clarinet, he also played from which he graduated in 1950 and sax ophone with several local big immediately began touring with the bands and combos.



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. Evens 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 Bill Evans, one of the most in locally, having fronted his own band

2. He had served as a member of Born in Plainfield, New Jersey, Local 17's Executive Board from

violin at seven and flute at thirteen. in the post-World War II Erie

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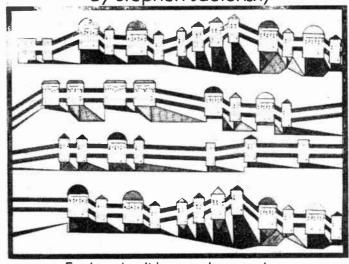
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#### LEGISLATIVE ROUNDUP

(Cantinued fram page four)

because of its controversial broad- The legislation under which the defeat of the conference report on passed by the Senate until July 29 with three members voting present. Humanities Act, expires at the end | members of the Senate and House of However, as a measure of its deter- of fiscal year 1980. Legislation exmination to move on repeal of the 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.

recollection. The article, "The Evolution of Drum Corps Drum-Becau

ming," 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

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

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

'Taps' its name.'

Tim Woods

motivated.

tending its life through fiscal year Lea Act, the House Commerce 1985 (S. 1386) was passed by the Senate in February.

> 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. authorizes \$175 million for FY 1981 and such sums as may be necessary for fiscal years 1982 through 1985. draw from those plans (H.R. 3904) The bill also modifies the NEA's challenge grant program to include additional support for cooperative ployment opportunities for proserving artists and the need for new programs to serve and enhance the employment opportunities of professional artists.

The timetable for action on the be enacted beforehand.

Because there was a twelve-year

span between the time Butterfield's

"Taps" was composed and the time

it was officially recognized, the two

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

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

ex-officers) of various Locals.

FEEDBACK

(Cantinued fram page five)

terfield composed the bugle call the U.S. Army in 1874, it, too, "Taps" in 1862. However, in the assumed the name "Taps," but the

Spring-Summer, 1980, issue of the tune, lyrics and general tone of the

Percussionist, there is a different two pieces could not be more

Arts Endowment authorization bills | Representatives as the Arts Endowment authorization legislation.

However, the House of Representatives has passed H.R. 7724 S. 1386, as passed by the Senate, which appropriates \$127.36 million signing by the President into law is 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. As reported by the Education and Legislation designed to place the Labor Committee, H.R. 7153 insurance of these plans on a fiscally sound basis and to eliminate inducements for employers to withfailed to win enactment before the August 1 deadline.

The ERISA legislation was efforts undertaken by state arts originally enacted in 1974, but agencies and local arts groups to mandatory insurance of multipromote effective art activity at the employer pension plans was state and local level, including made discretionary with the Pensupport of professional artists in sion Benefits Guaranty Corporation community-based residencies. In (PBGC) until January 1, 1978, addition, the bill provides for a one-because of concern that collapse year study of the state of em- of underfinanced multiemployer pension plans could deplete the H.R. 3904, the equitable remedy fessional artists. The study is to insurance reserves of the PBGC. be carried out in cooperation with The date on which mandatory inthe Department of Labor and will surance of multiemployer pension assess the effectiveness of CETA in 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

The House passed H.R. 3904 on (S. 1386, H.R. 7153) has become May 22 by a vote of 374 to 0. uncertain because of the Senate However, the legislation was not cast provisions. The vote was 216 in | Endowment operates, the National the Higher Education Bill (H.R. and then with several non-germane favor of passage and 176 against, Foundation on the Arts and 5192) which involves the same 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 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 in-

#### 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 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.).

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 versions can be hard to differentiate right. Call it a musical tribute. We owe them that much.

Donald C. Gibson Denver Local 20-623

ternational Musician" has received "Death Roll" in the "Official many inquiries wondering why Business" section of the "Inobituary notices about various ternational Musician.'

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 EDITOR'S NOTE: The "In- course, continue to appear on the

#### MUSICIANS TAKE TO THE PICKET LINE

(Cantinued fram page ane)

has noted from the outset that the tween the AFM, SAG and AFTRA, AMPTP has seemed uninterested in all of which have presented a unified dealing with musicians' demands front to the producers' association. until a settlement was reached with At the Hollywood Bowl, striking SAG and AFTRA. But Fuentealba performers recently banded also feels that the producers will together in a benefit to bolster find their problems will not end with SAG's badly depleted emergency the actors' final agreement, since fund, which aids needy members of he's confident actors will not cross that union. AFM musicians pitched AFM picket lines.

phase two of its picketing activity, \$100,000 worth of additional con-which, reports jazz pianist and tributions. AFTRA made an AFM strike task force spokesman outright gift of \$40,000 to the screen actors' union, and called the Mike Melvoin, "will be radically donation an "appropriate gesture to different in form.

According to Melvoin, the plan is Such a show of unity among the have a strong presence at every finally have their "day in court,"

For the most part, the cooperation prevail to the benefit of the AFM.

tors during the musicians' strike. between the affected unions has AFM President Victor Fuentealba | been exemplary, particularly bein to provide an evening of en-To ensure that those lines remain tertainment that grossed apstrong, the AFM has formulated proximately \$200,000, and led to a sister union.

to have small groups of picketing striking organizations has done musicians stationed at every studio gate, starting at 6:00 A.M., "to give No doubt, as SAG and AFTRA settle the actors a line not to cross. We will their disputes, and the musicians that same spirit of cooperation will

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composition. When Butterfield's column has become self-serving and

bugle call was officially adopted by not in the interest of the over-

INTERNATIONAL MUSICIAN

#### CANADIAN SCENE

(Continued from page ten)

last November," said Marc Vasey, up for it.' program coordinator, "asking me Fearing if I wanted to do it. I said 'Yes, but the only way we could possibly do it 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 Toronto. Local 149 President Sam cultural wing of the provincial Levine said the musicians would all government, allocated \$3 million be paid in spite of the cancellation. for a province-wide Festival of the Arts, which saw a fifty-fivemusician pop-concert perform over months in Toronto. On June 2, 400 a three-week period, a show group, fans who couldn't get into an Ontario a country-western show (five acts Place Forum concert of Teenage and a back-up group), a medicine Head assaulted police and damaged show containing various singles and vehicles. On May 27, fans returning small groups, a one-hour TV special from a performance of Nash the pre-recorded in Edmonton and Slash at the Forum damaged three video-taped in Jasper, Alberta, in- subway cars and a subway station. volving a seventy-piece orchestra But the violence was not confined to made up of members of the Ed- Toronto only. On August 12 police monton and Calgary symphony or- were called in to clear out a chestras, and much more. Ac-downtown concert hall in Quebec cording to E. Eddy Bayens, City after an audience angry with Secretary-Manager of the Ed- the performance of the British rock monton Musicians' Association, group Deep Purple began hurling 1980 was a banner year for the Ed- objects onto the stage. monton Local.

lined up for October: The Johnny Head, for example, in spite of the Guarnieri Trio, until October 4: Buddy Tate and Jimmy Maxwell, Ontario Place Forum last June 2, October 6-18; Eddie "Lockjaw" are much in demand. Gary Slaight, Davis and Harry "Sweets" Edison, October 20-November 1.

Ladies' Night will feature Woody tracting a wide response. When the Herman's Band and comic Pete station published its best-of-the-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 Mahon, guitarist Gord Lewis and '30s, and a sprinkling of the '40s.

#### **ROCK/NEW WAVE**

police with liquor bottles and parts rock music out of Ontario Place.' torn from bolted chairs and caused hundreds of thousands of dollars Park (60 miles east of Toronto) damage Tuesday, August 19, when a concert by rock star Alice Cooper at on was going to be the new wave the Candian National Exhibition festival of the decade. Billed as the Grandstand in Toronto was cancelled at the last minute. Several thousand of the 20,000 fans, most of Inc., the crowd of 50,000 turned out them in their teens or early twen- to be 25,000 less than the organizers ties, became furious and refused to had hoped for in order to break leave the stadium when they even. Heaven knows, enough learned - after a 112 hour wait that Cooper wouldn't show up. it go: The B-52s, Talking Heads, Cooper was due on stage about 9:30 Elvis Costello, The Pretenders, P.M. after an opening set by Zon, a Teenage Head and a host of lesser Toronto rock band. Shortly after lights. If the festival wasn't a 10:00 P.M., Mike Pinera, lead financial success (according to one guitarist for Cooper's band, took the of the producers Prodcoin, Inc., lost stage to say that Cooper would be \$1,000,000), it was a musical success there shortly and that the band would play without him for a short time. Ten minutes went by without systems the music, new wave after

stage manager for the CNE, an-came off better than others, parnounced that the concert was ticularly the Talking Heads, a new cancelled and that Cooper was nine-member group whose four or admitted to a hospital. The crowd | five new songs from leader-singer screamed and threw objects onto David Byrne were masterpieces. the stage. Organizers tried to calm But the crowd was up for them by saying their money would everything. As the bands, in sucbe refunded and by offering another cession, came on stage, wailed and Kuerti, the two-week event band for the evening's en-blasted and left, the 50,000 roared tertainment. Chairs rained on the their approval by launching 50,000 stage until police charged the frisbees in the air. The Pretenders

said Cooper became ill in New York But in a count from one to ten and missed two flights before Talking Heads had it all the way. By arriving at Toronto International the end of the night the crowd had Airport at 6:30 P.M. Guitarist what it came for. Pinera estimates the band lost thousands of dollars worth of In a country whose ten provinces Blumen; Anton Kuerti with the

"I got a call from Alberta Culture hard," Pinera said. "We were really

Fearing a repeat of the violence, CNE organizers also cancelled the much touted Canadian Rock would be for \$100,000'." As it turned 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

The riot was the third one related to rock concerts in the last four

nonton Local.

Bourbon Street in Toronto has seemed to hurt the bands. Teenage riot caused by its presence at the program director at Q-107 radio, a station devoted exclusively to rock Toronto Local 149's annual in Toronto, said the band was at-'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 drummer Nicky Stipanitz), who grew up "listening to music everyone else threw away," have Thousands of rock fans pelted become the act "that almost blew

> Heatwave Festival at Mosport Saturday, August 23, from 2:30 P.M. "Big Beat Rock and Roll Party of the '80s' by organizers Prodcoin, heavies in rock were there to make new wave style.

Over the 100,000-watt speaker new wave, blasted forth a lot of At 10:15 P.M. Richard Smerdon, metal from each of the bands. Some crowd, scuffling with fans and were good, the B-52s were better, forcing them out of the stadium. Teenage Head got their licks in, Road manager Damion Bragdon Costello came back for five encores.

equipment during the riot, including celebrate hundreds of festivals each string quartet in Mozart's Piano a \$100,000 public address system and summer (rock, folk, jazz, new wave, | Trio. Faure's Piano Quartet and a \$15,000 drum outfit and a lighting old wave, Shakespeare), visitors to Schumann's Piano Quintet, and system. "The whole thing hit us Halifax a few weeks ago had no many others.

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 twoweek 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 danc-

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 fortyweek radio series out of that city.

More than 350 Canadians took part in nineteen events at the thirtyfourth 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 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 Krisitine Bogyo) and French hornist John Macdonald in music by Mozart, Verdi and Schubert; flutist Jeanne Baxtresser in Handel's Sonata for

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Representative . 1966 **GEORGIA** Atlanta — Local 148-462: Potts, Charlie, Agency ..... .6558 ILLINOIS

6083

Chicago — Local 10-208: Industro Productions, Inc. ...1145 MICHIGAN

Southfield — Loca! 5: Sidney, Frank, Enterprises ... 5550 UTAH

Logan - Local 356: Lewis, Willis L. "Red" .....

.9541

# NEW BOOKING AGENT AGREEMENTS

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Rolling Meadows, Illinois 60008 Sanborn Booking Agency (10924) (312) 255-9183 INDIANA

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Williams, Deborah A. (10920) 2164 West 76th Street Indianapolis, Indiana 46260 (317) 291-6353

MINNESOTA 10530 175th Street, West

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tions (10909) Rising Star Produ 3800 Spring Valley, No. 214 Dallas, Texas 75234 (214) 243-1696

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NICHOLAS ASSOLINA,

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DAVID HOLZMAN,

ROBERT BURKLEW

WILLIAM ELMORE,

MERLE ALVEY,

CURTIS LOWE,

JERRY J. SPAIN.

JIMMY CLARK,

resolution is adopted.

Motion is adopted.

in mind in the future.

lowing statement:

On motion made and passed, the

Morion made and passed to dispense

with the reading the Whereas in the

resolutions except where the chairman of

the committee considers same to be im-

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

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 Fuentealba makes the fol-

Delegates, when you adopted Recom-

evident that I was so overcome with

wanted to say. Your actions in adopting it

WEYMOUTH YOUNG,

EDMOND MCGOLDRICK,

HY JAFFE,

SAM FOLIO,

#### THIRD DAY

June 18, 1980

President Fuentealba 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 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

"Unfortunately, this year, no one dropped a hat but, we think it's time that someone presented him with one of his OWD 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:

#### RESCLUTION

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 JAMES HIGGINS, 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;

BE ΙT THEREFORE, 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 mendation No. 1 yesterday, it was pretty MIKE SCIGLIANO. Local 4 emotion that I really couldn't say what I

ROBERT D'ARCY,

Local 161-710 without a roll call vote caught me by sur-

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

PUBLIC RELATIONS Local 500 WHEREAS, Nations, Religions, and Fraternal Orders all have a physical gesture to show their alle-ED KEMP, Local 770 ERV TRISKO, giance to the particular order. This. Local 10-208 has a psychological effect on the mind of the participant binding him GEORGE SWANGER, to his allegiance.

THEREFORE, BE IT RE-Local 750 SAMUEL TAYLOR, Local 293

Local 76

Local 210

Local 677

Local 220

Local 55

Local 626

Local 802

Local 35

Local 94

Local 368

Local 580

Local 350

Local 5

Local 8

Local 6

Local 6

Local 47

SOLVED, That whenever members of the AFM are socializing, on a gig, local annual parties, Conferences, and Tempo Golf tournaments, delegates recommend to their mem-

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 ac-

tions 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

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

The Committee on Public Relations

RESOLUTION No. 57

Vice-President Winstein in the Chair.

reports through Chairman Hale.

most of all, you, the delegates.

Thank you.

have just begun to fight.

bers 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 RE-

SOLVED, 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 "en-couraged."

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 musi-

cian is an important segment of the A. F. of M., and WHEREAS, Because of their constant change of address constant change of address, and being away from their home local, an important and needed communi-

cation is denied them THEREFORE, BE IT RE-SOLVED, 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 ration to local's Initiation Fee and Fed. Initiation Fee. i.e., if local's Initiation Fee is \$50.00 and Fed. pay sixty cents per yearly subscrip-

This service will more than pay for itself in time.

AIME TRIANGOLO, Local 198-457

The report of the Committee is un favorable.

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

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 RE-SOLVED, 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,

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. Fuentealba.

The Convention adopts the report of the Committee.

#### RESOLUTION No. 4 PUBLIC RELATIONS

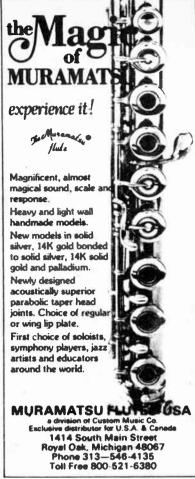
WHEREAS, The Canadian Government and the people of Canada have displayed great courage in their support of the citizens of the United States of America from the

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 peo ple 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 Initiation Fee is \$40,00, the home at this 1980 Convention, go on reclocal pay ninety cents, and Int'l ord thanking the people of Canada and its government for their friendship and for the act of heroism fos-





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ROBERT L. COUEY, JAMES HIGGINS,

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.
- Press releases, whether from the national office or otherwise should be always on the positive side as opposed to recent releases.
- National office should make locals aware of all available brochure material for new members. This list should be printed in the International Musician.
- . 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 professional field.
- 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

Respectfully sumitted,

**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 Matthiesen, 275; David Basch, 278; Don Lippincott, 320; Charles 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

#### RESOLUTION No. 15 ORGANIZATION AND LEGISLATION

- this resolution must be Note 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 whom shall be a resident of CANADA. Note: these words 'one of whom shall be a resident of CANADA are automatically ex-punged 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, 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, Nobile,

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 acquiesence 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 Offi-cers 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 to preside whose sole function is

acted into AFM laws,
THEREFORE, BE IT RE-SOLVED, 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 sub-mit Resolutions or Recommenda-tions, over their signature for the consideration and action of the Con-

vention(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. (TONY) TOMEI, JOSEPH GUIDO, 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, 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.

#### RESOLUTION No. 19 ORGANIZATION AND LEGISLATION

BE IT RESOLVED, To delete Section 2 of Article 25 of the By-laws. Substitute the following: NEW SECTION. The rules of order shall be:

Motion to Adopt (or reject).

Motion to Amend.
Motion to Amend the Amendment.

Motion to substitute for whole. Motion to refer.

The following motions must be decided without debate and may carry or be adopted only by twothird majority vote of the Delegates voting; and each of the following motions is of greater power and takes precedence over each and/or all previous motions.

Motion for the previous question (stopping debate).

Motion to table (for definite or indefinite time).

Motion to defer action.

Motion to adjourn.
Motion to set the time to adjourn. All are subject to points of information and to points of order.
All rulings of the Chair are sub-

ject to appeal therefrom. In the event of such appeal from the Chair's (Chairman's) ruling - the Chairman shall appoint a Chairman

may be called upon to act upon | (after Appellant and Appellee may such Resolutions after they are en-acted into AFM laws, 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 DICTA-TORIAL powers, and WHEREAS, The present incum-

bent President has and is interpret-ing 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 RE-SOLVED, 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, modifica-tion 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

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, JOHN H. VANSTON,

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

President Fuentealba in the Chair.

the Committee.

#### 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.,

WHEREAS, Canadian musicians are confronted with hindrance, in-terference 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 different Federations, and

WHEREAS, It is eminently un-fair 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 musi-

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

THEREFORE, BE IT RE-SOLVED, 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 un-

favorable. 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 adop-

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

#### RESOLUTION No. 26 ORGANIZATION AND LEGISLATION

- 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

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.

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 ARTI-CLE 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-

> A. A. (TONY) TOMEI, Local 595

The report of the Committee is un-

The Convention adopts the report of the Committee.

Delegate Truitt, Local 433, rises on a point of personal privilege, and advises that the computer questionaires 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 RE-PEAL entirely ARTICLE 24 of the
AFM By-laws and REPEAL all laws pertaining to Booking Agents, Booking Agencies, Personal Man-

agers, 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 favorable.

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 un-

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

THEREFORE, BE IT RE-SOLVED, That said Article 29, Section 5 is hereby deleted.

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

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 without an agreement, and

WHEREAS, There has been no practical way to control a dishonest agent or agency, regardless of li-

where so ragreements, and where so ragreements, and where so ragreements are 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 RE-SOLVED, 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 depart-ment 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,

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 G. STEPULIS, WILLIAM F. YOUNG,

Local 314 The report of the Committee is un-

Discussed by Stepulis, Local 314, The Convention adopts the report of

RESOLUTION No. 44

LAW

the Committee.

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 RE-SOLVED, That Article 15, Section

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**OCTOBER, 1980** 

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 en-

gagements 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 per cent-of such lecal-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 ton per cont of the wage scale of the local-in-whose jurisdiction-the-ongagement-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-per cent-of such <del>local-wage scale;</del>)).

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

The report of the Committee is un-

The Convention adopts the report of amended by adding paragraph (f) 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

THEREFORE, BE IT RE-SOLVED, That Article 2, Section 8, Paragraph C be amended by add-ing 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 differ-

ential, and BE IT FURTHER RESOLVED, That Article 15, Section 2, be ing musicians, and

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 differ-

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 perform-

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, unreason-

able, and discriminatory,
THEREFORE, BE IT RESOLVED, That Article 2, Section
8, Paragraph F be repealed in its

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

WHEREAS, The above stated dues are used for payment of the ever increasing payment for Fed-

eration per capita dues and for in-creasing 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 RE-SOLVED, 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 config-uration (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 elaim 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.

(Cantinued in the November issue)

EMPLOYERS' PENSION WELFARE FUND (CANADA) (AFM & EPW FUND-CANADA) 101 Thorncliffe Park Drive, Toronto, Ont. M4H 1M1

AMERICAN FEDERATION OF MUSICIANS' and

Financial Statements for the Fiscal Year Ended December 37. 1979

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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 atatement 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.

AUDITORS' REPORT

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. preceding year.

Test, Marwick, Mitchel v Co. Toronto, Canada May 31, 1980

Summary of Net Assets December 31, 1979

1979	
,	
\$ 562,319	
15,426,209 7,671,757	
23,097,966	
366,290	
321,575 24,348,150	
24,416	
\$ 24,323,734	
	\$ 562,319 15,426,209 7,671,757 23,097,966 366,290 321,575 24,348,150 24,416

See accompanying notes to financial statements.

Year ended December 31, 1979

Statement of Income, Expenditures and Change in Fund

	4777
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:	
Penaion and death benefits	181,752
Administrative expenditures:	
Lease expense	42,705
Computer set-up costa	26,200
Administration fee	15,900
Inveatment advisory and custodian feea	47,244
Audit and legal fees	11,825
Actuarial and consulting services	10,245
Salaries	42,469
Ot her	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

1. 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.

2. 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 FCIA 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
198	1			48,792
1982	2			48,792
198	3			48,792
1984	4			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.

# \$

## 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.

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J. Cregan
Kevin P. Cronin, Jr.
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Richard Cummings
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Kimo M. Keliiholokai
Jerry Kellman
Glen Kelly Phil Kelsey Scott A. Kennedy Charles Kentis Barney Kessel Stanley J. Keyawa III Stanley J. Keyal Steve Khan Perry L. Kibble Kathryn Kienice Jeffrey Kim Bobby Kimball James King Sam King Joseph Kinimaka 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. Kooms
M. L. Korah
James L. Kositclek
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 Michael Lan
John A. Lanchberry
Betty 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. Lauderd Linda Laurie Alfred Laurilella Joseph Laux Mike Lavoie 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 Lesscom Stanley Levey Gregory C. Levias Joel Levin Walter Levinsky Gerado Levy Jesse Levy O'Donel Levy James Lewis Paul Lewis Lutane Lhoest Ned Liben Tim Owen Lienhard

J. Litherland Stephen Little Kerry A. Livgren Jay H. Livingston Ulysses G. Livingston Anthony Lockett
Lee Lockmane
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. Loughnane Lee Loughnane 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 Grahm Maby N. Macara Raiph MacDonald Joseph Macho Robert Mack G. Geordie Macminn Kerry MacPerkins Peter MacQueen James H. Madison Jin 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 Stephen Marra James P. Marsala Peter Marshall Sherman Marshall Alan Martin H. Martin Richard Martin Ricci Martin Ricci Martin Thomas G. Martin Jeffrey A. Martinez Michael P. Martsolf 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 McCornick Lewis McCoy Charles McCracken Steve McCrae Stève McCrae
Ellas McDaniel
William McDougald
Patrick W. McGrath
Cameron McKay
Michael John McKean
Karen McLain
Junn T. McLiesh
Larry McRae
Benny Medina
B. Mermit B. Mermit 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 Roberta J. Mitchell Hai Mooney Raiph E. Mooney Gary Moore Lawrence Moore Candelario Mora Albert Morales Marvin Morganstern Horia Moroaica Thomas Morrongiello Adah T. Mosello Adan I. Mosello Bobby Moses Sylvia A. Mowatt Terry Moxley Robert Naramura Byron Nash

Steve Nathan Jack Nathen B. L. Nelson Sander L. Neison Howard James Newton John Nicholas R. E. Nichols Harry Nilsson W. L. Orange Gene Orloff Gene Orlott
Frank Osgood
Michael C. O'Shea
Shuggie Otis
Buck Owens
Albert Oyamot, Sr.
Marvin Palatt
Bruce Palmer
Robert Parissi
W. F. Parkes ROBERT PARISSI
W. F. Parkes
Richard Parkwson
Paulo Paulinho
Geoffrey Peacey
Kenneth Pearson
Mark Pearson
Rex Peer
Louis Pegues
Robert Pell Louis Pegues
Robert Pell
Jean R. Peloquin
Albert B. Pena
Leonard Pennario
R. Penque
Jos Pepin
David Pepper
John J. Perez John J. Perez George Perina Jeffrey Perkins Howard S. Perris Dick Perry George Perry Joe Perry Selvin Peterman Detleff Petersen Clark John Pierson Stephen W. Pinkston John Pintavalle Leonard Posella 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 Matt Raimondi Bonnie Raitt Philip Ranelin
John Rathburn
Raphael Ravenscroft
D. Ray
Tom Rector James Reddick James Redding
Noel Redding
Van Roll Redding
Paul Reinke
Judith Marie Reisenauer
Robert Reisiger Michael Renzi Richard Resnicoff Milan Rezabek Patrick Riccio Charles A. Rich Kim Richard Randy Richards William Richmond Tom Robb Jimmy Roberts Beverly Robinson C. J. Robinson T. Robinson B. Rose David E. Rose Stewart Rose Benjamin Rosen Nathaniel Roser Leonard B. Rosenman Jeremy Rosoff Willie Lee Ross June Rosso Martin Rubenstein Richard Rudolph leff Ruff 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 Sahm Jim Salestrom Jim Salestrom
Anthony C. Salicondro
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 Gary Santord Mongo Santamaria Bryan Santiago Robert Santiel Donald Sartin Abdou Sarr Abdou R. Sarr Jack Satterfield 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 Donald Scholz N. Schor N. Schon Arthur Schroeck Arthur B. Schroeck Artie Gregory Schroeck Ben J. Schubert John C. Schuller Leonard Schulman Sylvan Schulman Meyer Schumitsky Alan Schwartz Gerald Schwartz Evelyn Schwek 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 Segali Caiphus Semenya P. Senatore J. Sera D. Seraphine Daniel Seraphine Joseph Marcel Serpas Paul Serrano Terrance Session Gary Shafner Bruce A. Shaw Francis Sheehan Leon Sherrill Curtis Sherrod Robert C. Shevak Roger Shirley Clarence Shubring Alan Shulman R. L. Siebenbaerg Robert L. Siebenberg Ricardo Silveira Steve R. Silverman Mike G. Simms John A. Slawsor Grace Slick Richard L. Slye Alan Smith Anthony A. Smith Daniel F. Smith Jerry D. Smith John Smith Kester Smith Grace Slick P. Smith
Paul Smith
Paul W. Smith
Ronald Richard Smith Steven Smith Phoebe Snow Luis Sorando Luis Sorawdo Luis Sorondo David S. Spangler Jack Spaulding Dan Spears C. Stainton Lars Stal Bernard Staton 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 Stilles Stephen Stills Wally Stocker Robert Stockert Joe Stoker Joe Stoker Michael J. Stoker Stan Stout John Stroffe, Jr. M. Stroud Frank Strozier Henry Strzelecki James Stuart lames Stulberger Sandy Suapaia 3. Sudano Michael W. Suter Billie Swan Marilyn R. Swan Lee V. Swearinger Peter Sweval Sylwin Enterprises Bertis Syms Szczesniak Gerald D. Taliman 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 Tenney Dan Terry William Thedford John M. Thomas Marc H. Thomas Mike Thomas Tyrone Thomas William S. Thomas L. W. Themason Larry Thomason Charles P. Thompson Don Thompson J. L. Thompson Robert Thompson Walter A. Thompson Allan Thomhill Allan Thormail
Benny Thurman, Jr.
F. Tiberi
Billy Tidwell
Phillip Tidwell
Rodger Tidwell
Martin Tiefeusee Martin Tiereusee Carol Cowan L. Tiger Flores U. Tihoni John Laird Till Anthony W. Tillman B. Tillotson E. M. Timmons, Jr. James Tinsley Victoria Tischler J. Tober Timothy Tobias Graham Todd David Tofani D. W. Toler D. W. Toler
Thomas Trevor
Dan W. Trinter
Eric Lee Troyer
Jonathan Tunick
Charles Henty Turner
Russel K. Turner, Jr.
William Ulyate
Dan P. Ulyate Dan R. Underwood Edward Underwoo Philip Upchurch Pat Upton John Urbibe Jack Urbont Michael Urso Linda Uruburu Adolfo Valdes Chino Valdes Victor Valente James B. Van De Weghe Howard Van Hyning Gary Van Osdale Manuel Vasquez Eugene J. Ventresca Ron Verrel Edward Villella Karen Vincent Thomas Virgiel Bo Wagner Dexter Wansel Carlos Ward John Ware John Ware Steven Warehime John Warren Larry B. Washington Rance Wasson James C. Watkins Richard H. Watson Steven Weather Danny Weaver Danny Weaver Stanley G. Webb Stephanie J. Webb Stephanie J. Webb John Webster Kenneth R. Weidaw Fred Weinberg Steve Weisberg Ben Weisman Eric Weissberg Robert L. Welch Sandra L. Welch Steven Weltner Allen Wentz Stanley West G. Westley Robert Wetherbee Ferman Whiteside Russell D. Widener J. G. Wilcox Kevin Wilde Stephen Wilkerson Earte 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 C. F. Wilson
Carl D. Wilson
Dennis C. Wilson
Donald E. Wilson
Mark Wilson
Wilfredo Wilson Frank Winkler Edward Wise Bill Withers Pohert Woiciak David Wolinsky Keith Wolk Terrell Wood Donald W. York D. Young Young Joseph A Yuele, Jr Ikuko Yuge Mitsuru Yuge Michael Zager Keith Zaharia Daniel H. Zeff Donald Zeigler Dennis Zimmerman Forrest Zimmerman Steven M. Zwirn

Daniel R. Crary

Brisker Gordon

Paul Howard Gordon

Gordon

George Nassar

Harold Limonia

James Lindsay K. M. Line

Denvil Liptrot

Keith Line Arthur F. Linsner Stephen Lipkins

Casey James R. James Terry James Alan Jardine

Rick Jarrard

Waylon Jennings

# 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 miscellaneaus.

#### 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 Giamaiva
NORTH AURORA—L. 181
Chez Reh Club, The
Burt Reh
NORYHBROOK—L. 10-208
Camelot NORTHBROOK.—L. 10:2 Camelot James Jackson OAK BROOK.—L. 10:208 LeMar, Rich OAK LAWN.—L. 10:208 Cemer, Kich
OAK LAWN—L 10:208
Mitchell, Lee
Steg, Robert
Spizzari, Connie
(See: Velvet Cloud,
Chicago, III.)
OTTAWA—L, 39 Harris, Robert
PALATINE—L. 10:208
Greco's Restaurant
Tony Greco
Monopoly
James S Eiden
PANA—L, 798
Nashville Sound Promotior
Ray Clark
PARIS—L 25
Loyal Order of Moose Lodge
Floyd Hamilton Floyd Hamilton
PARK CITY—L 284
Chez Club, The
Gerald A Rysinski
Mousetrap Lounge, The Mousetrap Lourge, The
Charles Kegrice
PARK FOREST—L, 10-208
Jimmy D's Pub
James Daidone
PARK FOREST SOUTH—
L 10-208
Code Associates
Donald Androzzo (See
Mr. Mauldin Smith and
Associates, Tro-hador and
Associates, Tro-hador and
Associates, Tro-hador and
Associates, Tro-bador and
Associates, Tro-bador and
Associates, Tro-bador and
Associates, Too-hador and
Associates, Robert E
Weeks, Chicago, III)
Communities
Nathaniel Wright
PEKIN—L 301 PEKIN-L 301
Peggy's Bar & Grill
Jesse L. Brown
PENDLETON-L. 560
KTIX Radio Station
Peter N Brown

Peter N Brown
PEORIA—L 26
Barry Barb, Inc., dba King
Henry VIII
Barry Peters
Bers Corporation
V J Harris
Braves Inc.
Mark Super
Puccaneer, The 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 Bill Marquardt PEORIA HEIGHTS-L. 26 Tangerine Club David Skully David Skully

POSEN—L 10 38
Cat Productions
Bob Crutchtield
Nic Onaros Supper Club
Mr and Mrs Fiocca.
Dick Beck
QUINCY—L 265
Hechtc., Sherman
(Also under Minneapolis,
Minn)
Holiday Inn
Bob Meiron
Reichert, Al
Bob Fese
RICHMOND—L 388 RICHMOND-L 388 Shaw, Gale RICHTON PARK—L 10 208 Camelot Bowl (Richton Lanes) Edith Sims ROBBINS Calloway, Maurice ROCK FALLS—L 525 McDaniel, Tim Sauyer ROCKFORD—L 240

Jamés "Big Jim" Wiseman ROCK ISLAND- L. 67 Limbo Lounge, The Jean Blaylock Sealerker 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
Arl Letkey

ST. CHARLES—L. 48

Jaguar, The
Robert H. "Russ" Paulsen
(Also under Des Plaines,
Robley, 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. 10-206

Expo West Enterprises
Jay Roberts
JC-Lorde Enterprises, Inc.
James Schpolifer Pail Den, The Mei Jacob JC Lorde Enterprises, Inc. James Schneider, Phil Ments Schneider, P. Wertz McAdams, C. K., Mrs. Petterino, Arturo Riverside Leunge Gerald Biewei: 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, III ) Praines, III /
SOUTH BELOIT—L. 469
Rubitski, Frank A
SOUTH ELGIN—L. 46
Skylite Lounge
Bert Rossi
SPRINGFIELD—L. 19-657
Baur. George Baur, George Cerniglia, Paul Clayborn, Claude Dock Club, The Chuck Taylor Facen, James (Buster) Gunn Show, The, Stan John's Supper Club William Kreese

Lake Club, The Hugo Giovagna:i, Harold Henderson Lake Club, The Hugo Giovagna:i, Harold Henderson
Leland Motor Hotel
R. M. Johnston
Powell, Willis
Ramada Inn
Paul Wanless
Sangamo Arts Booking
Agency (Booking License
No: 9028)
Elbert B. Bowman
Shrum, Cal
Teenland Club
Victoria Falls
Virgil and Betty's Lounge
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
Jimmy Charlton, dba
Steger Lanes
Jimmy Charlton, Jim Swarson
STEKLING—L. 329
Anthony's Restaurant, Inc.
Holiday Inn, Jim Swarson
STICKNEY—L 10-208
Monte, Troy
STONE PARK—L 10-208
D'Ors, Donald
S.I.C.M. Corporation
Cutlass Lounge and
Restaurant, Michael Rosso
STRASBURG—L. 224
Pollyanna Club
John Braden
STEEATOR—L. 131
Bullett, Bob, aka Bob Benning

STREATOR-L. 131

Canale, Barbara WATERLOO--L. 717 Gibault High School Francis J Breitenstein

WAUKEGAN-L 284

Ron Akins, Ron Taylor Flaming Sword, The G Poules

Kennedy, Jesse James "Buddy"

(See Hollywood International Talents, Charles "Chuck" Cabot, aka Cascales, and Billy Washington, dba Drifters, Hollywood, Calif.)

WEST CHICAGO-L. 181 Last Stop, The Bob Hamlen WESTERN SPRINGS—L WESTERN SPRINGS— 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 Bob Garrison
Le Gallerie
George Vavaroutes, Diane
Kesul, Jack Schrämm
Preterence Homes, Inc., The
Robert Barker Tolitano's Restorante 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 WOOD RIVER—L. 98
Baker, James
WORTH—L. 10:208
Cavalier Lounge, The
Joe Cavalier
Lorelei Restaurant, The
Nicholas and Evans
Karnezis YORKVILLE—L. 181 Gengler, John H.

#### INDIANA

ANDERSON—L. 32
Music Park, Inc
Gene Swindell
BEDFORD - L. 35
Tibbets, Bud
BEECH GROVE—L. 3
Mills, Bud
CAMBRIDGE CITY—L. 388
American Legion Post No.
169
Ralph McCullum
COLUMBUS—L. 3 COLUMBUS—L. 3 Lee's inn of America Pete Schmudlach CRAWFORDSVILLE—L. 162 Lamond, Bruce EAST CHICAGO—L 203 Thomas, James EVANSVILLE-L. 35 EVANSVILLE—L. 35
Brown, Cecil
(See: Cecil Brown and
Little Brown Jug, Owens
boro, Ky.)
English Inn
Richard W. Jarvis
Fox's Den, The
Steve Compton
Red Garter Club, The
John Rust
Tri-State Oil Show
Virgil Kays
Why Not Club
Kenneth Campbell
EORT WAYNE—L. 58 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, Hadley's, 800, Honey Inc. Mrs. Barbara Schoel Hoeppner, Dennis Huhn, Gary J. Mendenhall, Harold Pink, Vern W. Pink Panther Club George Edwards, F. Pink Pantner Club George Edwards, Francis Herschbill (See: Goode Music, Inc., Decatur, Ga.) Rodriguez, Roy E. Schiavone, Tony, dba 3.R.S. Fine Foods, Inc., and B.R.S. Restaurants, Inc. Stimson. Dick Williams, Famious Williams, Sandra Zeiter, Joe Dick Gordon FRANKTON-L 32 Frank Bicknen

GARY — L 203

Brown James
Cantwell, John
Ferguson, Mary
Estate of Richard L Howard
Flynn, Tino

Tim

KOROLL
Capri Lounge
Gary Weddle
LAFAYETTE — L 162
Detweller, Harry
Duvall, Michael
International Leonards
Corporation
— I eonards (See 128 Club Frank Bicknell Houllis, Nick Jackson, Odis Johnson, Kenneth Johnson, Vera AtcClam, DeForest O'Brien, Pete

Redwood Lounge, The Sam Carlino 711 Club of the Turn Style Family Center

Lise Kircegissnee V.F.W. Post No. 2151 Dan and the Otha Williams Voget, Donald

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 Dee's Oliver's Pub
John Gratziolis
HIGHLAND—L. 203
Oasis Corporation
Earl Lestico
Piccolo's Wedge Inn
Piccolo's West Inn, and the
Estate of Ralph Tucillo
Willits, Don
HILLSBORD—L. 90
Boos, Francis HILLSBORO—L. 90
Booe, Francis
INDIANAPOLIS—L. 3
Artists Analogement Association
Charlie Worpell
Atkinson, Claude
Barnes, Gale
Block, Stuert L.
(Booking Agent Agreement
No. 593)
Bradley, Robert
Brown Derby Restaurant and
Lounge 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 Joyce and Richard Dozier, Patrick Eicher, Phil Embers William H. Ball, Jr. Englert, Oscar Filis, Alex Garrison, Raymond Gordy's Club Gordon Johnson Hart, John C. Hicks, Jerry Hicks, Robert Hohlt, Ernie Jackson, William Lazar, Eugene and Alex Mac's 30:30 Club John Moeler Mr B's Pompt Room Herschal L Buckner New Avondale, Inc., dba Stage One Entertainment Center Gayle Tipton Nick and Jerry's Bar Morris Glazier Nick and Jerry's Bar
Morris Glazier
Olds, John
Pink Poodte
Raymond Lee, Ernie Perry
Sam Kaplin (Caplin)
Red Rooster Tavern, The
Wm McClure
Roller Rondo Skat:ng Rink
Perry Flick
Round Table Restaurant'
Mike Tamer
Russell, Roberta
(Also under Evanston, III.)
Saylor, Charles B
Schatz, Frederick G,
Entertainment Enterprises
Sheraton Inn East
Sho Bar
Charles Walker
Sound Factory
Michael LaGrotte
Stamm, Sharon
John C, Shelton
Starlite Lounge
Martha Downhour Starlite Lounge Martha Downhour Martha Downhour
Stone, Haskell
Stover, Bill
Sunset Club, The
James Bush, Jr
Sugar Stisck, The
Larry Bracken,
Jesse Stevens
Tony's Supper Club
Tony Laurenzano
Tracy, Ed
WRA Enterprises
Ronald Akers, Bill
Ratekins,
Wilson, Danie: T
World Championship of Jazz
(See: Samuel Johnson,
Oklahoma City, Okla)
JASPER—L. 35
Calumet Lake Pavillion
Edward J. Rees
Holiday Inn BURLINGTON—L 0000
Bachelors II
Don Wood
Constantine, Deano
Julie Joint
CEDAR RAPIDS—L 137 Holiday Inn
Jim Harris
KENDALLVILLE--L 58 Chartie's Lounge Charlie Ingram Douglas, Dick Farah's Restaurant and Lounge George Farah Gregory's Gregory Andro Dave Leonards (See Mykonis Lounge and Rubin Hoyland, Naples, Fla.) Hankins, Suzanne Hankins, Tom Little Caesar's Lounge Traffic Club, The James Flett LA PORTE-L 421 Three Star Lounge, dba The

CHARITON—L. 75 Vanishing Point, The fka Troy and Carolyn's Charles Lvett 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
Walkins, Dale L.
Patricia S. Walkins
NOBLESVILLE—L. 3
Moose Lodge, LOOM No. 540 OSCEOLA—L 278
Club 33
Francis Rupplev
PAOLI—L. 35
Cock and Buil Club
John H. Taylor
SEYMOUR—L. 11:637 Royal Lounge Bill Hundley Bill Hundley
SMELBYVILLE—L. 3
Nebel, Edgar
Wertz, Homer
SOUTH BEND—L. 278
Blanchard, Green
Creative Musicians Club,
Inc., The
Down Under Restaurant and
Lounge 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 Sutton (Also un der Warsaw, Ind.)
TERRE HAUTE—L. 25 Howard Johnson's Motor John House, Nancy Saliman John House, Nancy Sallman McGregor, David Mister Boo Bruce Adelman Sheraton Inn Michael Bonewitz UNION CITY—L, 599 EI 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 Sutton, Maurice WINCHESTER Suffon, 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
Jeft Lusk, Roger Toillion
BOONE—L. 574
Mond1's Towne House
Loren E. Mondt, Jr
BURLINGTON—L. 646
Bachelors II

CHARLES CITY-L 230 Loynachan Lounge Geneva Loynachan CHEROKEE—L. 600 Coachman Lounge Bob Love Fireside Lounga Don Speelman, Speelman's Supper Club CLINTON—L, 334 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
Chevenne Inn, The
Darwin Olson
Maas, Thomas
Spirit of St. Louis
George Phelps, Jerry
Martin, Roger McCartney
DES MOINES—L. 75 Martin, Roger McCarrie
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 F Skumik/.
Plym

M. Federated Women's O. M. Federated Wo Club ... Mrs. Helen Wilson De Phillips, Mike Dresser, Naomi Ferral, Tom Fitzgerald, John Gilotti, John J Mike Marasco Hogan, Malcolm Hogan, Malcolm
Michael Wilcots
Hollywood Productions, Inc
H W. Jacobson
Johnnie and Joe's
Joe T. Chiodo
Joker Lounge, The
Norm Kauble
Klauenburch, Conrad
Perdu, Gary
Fred Eckrosh
Rescue Point Fred Eckrosh
Rescue Point
Tim Walker
DUBUQUE—L 289
Seagul Enterprises
James Schuelke
ESTHERVILLE—L 405
Highlander Club, The
Patrick Burg
FORT DODGE—L, 504
Fort Dodge Motel, Ltd., dba
Holiday Haus
HUMBOLDT—L 504 HUMBOLDT--L 504 Faltinson, Jim Faltinson, Jim

IOWA CITY—L 450

Beer Garden, The
Roy Alexander
Maxwell's
Al Williamson
Moody Blues, The, nka
Dirly Harry's
Harry Ambrose
KEOKUK—L. 646
Hearth, The
Gavle Saar
KEOTA—L. 75
Jerry and Louise's
Jerry and Louise
Hafhaway
LAWLER—L. 483
Chip's Ballroom
William (Chip)
Schwickevafh William (Chip)
Schwickevath
MAQUOKETA—L 79
Rosegarden, The
Darrell 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 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 Siegerda SHELDON---L 405

Associates, Houston. Associates, Houston, Texas)

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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 No. 2
Jack Hamilton
Swift, Robert, dba Willows
Supper Club
WATERLO—L 334
Cabaret Club
Dick Van Arsdale,
Tom S Norman, Jr
Club Eldorado
Bruce Harlan
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Bill Payne, Bill Bundy
Music Box, The
Craig Fanning
Que Lounge, The
Robert C Barker,
Marvel Johnson
Sandpiper Club, The
Ray Gautney
Siegel, Robert
Twin Torch Inn
Yardarm Supper Club
WAVERLY—L 334
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Marvin Shawer, Joyce
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Russell and Robert
Sandersteld WOODBINE—L 70 558 Brummer, J W "Re

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HAYS—L 207
Darkhorse Inn
Rick Fries
Yowell, Randy
HUTCHINSON—L. 100 HUTCHINSON—L. 100
Old Barn, The
Ralph Piland
Satellite Club, The
E. C. Williams
Wilcox, Ray
Paul Rawlins
INDEPENDENCE—L. 449
Stonislaus, Lance
JUNCTION CITY—L. 169
Fantasia Club
KANSAS CITY—L. 34-627
Callender, Jack Callender, Jack
(Also under Wichita, Kan.)
Greenlite Club
Bill Tyler
Surf Club Wesley L Frentrop LAWRENCE—L 512 Hideout Club of Lawrence. 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 34627
Buccaneer Private Club
Ed Callason Veterans Oxford Place Jim Robert Roberts Agency, Rich David Reed

Smith, William R

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Young, Robert B. TOPEKA-L 36 665

Clemmons, Bruce

PITTSBURG-L. 452

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)
Railis, Lee

Rallis, Lee Trocadaro Lounge, The Gale Young Turchen, Abe (Also under New York,

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Walsh Windsor Hotel Bill Stickley, Hazel Johnson

Conner, Dale

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Turner, John Vicks Rose Inn

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Geno and Sharon Scarpu
Marino, Lawrence
Red Garter Lounge, The

Speakeasy Jeff Dunk, Bob McCuaig LEESBURG-L 58

Huyghe, Harold, Jr LOGANSPORT-L, 53

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KENTUCKY 8ENTON-L. 200 Kaintuck Territory BOWLING GREEN-L. 257 BOWLING GREEN—L. 257
Club Spot
Walter Simpson, Jr.
Hazel, Robert
Plantation A.Go. Go
Rock Holt
Rountree, Upton
COLD SPRING—L 1
Plantation Supper Club
Harold Thornberry (Also
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Cattlemen's Steak House
Russell Colley Russell Colley FRANKFORT-L. 554-635 PRANKFORT—L. 554-635

Morris, Chuck (Also listed under Lexington, Ky.)

GEORGETOWN—L. 554-635

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Denny Smith

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Chesterfield Social Club, The Sam Adams. Jr

Dabney, Louis B

JETT—L 554-635

Midland Tavern

Bobby Coburn

LEXINGTON—L 554-635 Bobby Coburn

Bobby Coburn

LEXINGTON—L 554 635

Barry Productions

Barry Nickel!

Boom Boom Boom
Clyde Asher

Bryant, Pete
Connection Room, The
John Leech

Embers Inn
Sammy Gregory
Entertainment
Ken Callender
Fireplace, The
David E. Congleton
Jockey Club, The Jockey Club, The Tom Hamilton, John B. Jockey Club, ...
Tom Hamilton, Johr, B.
Cole, Jr.
Jockey Club Lounge
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MacLean, Robert
Morris, Chuck (Also listed
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Bill Keith, III
Sunshine Productions
John Hackett
Zechella, Louis H.
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Clark, Lou
Gosser, Howard
Gross, Thelma, Mrs
Guest, Randall
Hammond, Charles, Mrs.
Hogan's Love, Bill William J. Herald Mathley, Harry McPherson, Bob (Also see: American Crea-tive Talent, Jackson, Miss.) Patio Lounge David Waldman Reisz, Bernard S Sonny Wilma's Lounge (Caddilac) George T. Mitchell Windmill, The George I. Mitchell
Windmitl, The
Danny Cline
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Sanders, Darrell, dba Darrell
Sanders Productions
NEWPORT—L. 1
Yorkshire Club
(See Pete Georgeton, Cin
cinnati, Ohio)
OWENSBORO—L. 35
Higgs, Benny
Little Brown Jug
Cecil Brown
Turf Club
Robert Martin
PADUCAH—L. 200
Beefmaster
Quality Inn, Dave Ellis
Diplomat on South, The
Robert Chalet
Massie, Robert C. Jr Massie, Robert C PAINTSVILLE-L. 691 Castle, Ralph WINCHESTER—L. 554-635

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Bett, William Rogers, Liz Sam Stephans

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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 Stitt Charles, Stiff
Claiborne, Billy
Frontier Club, The
Rodney B Powell
LeBlanc, Roger
Shoppers Lounge, The
Joe Fasulio
Tennessee Gin and Cotton
Co. Co. Paul Longinotti, Charles Kagus
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and Tulsa, Okla.)
Williams, Fred
(Also under Monroe, Li (Also under Monroe, La.) Wooddale's Fisherman's Wharf
Capt. Gene Wood
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Hullabaloo Club, The
COVINGTON—L. 174-496 Faggs, Jim
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Joseph Melitti Joseph Melitti
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Community Action, Inc.
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Tommy Strange
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Chester W. Carr, Joe Palermo Lutcher's Hotel Bubber Lutcher Village Bar Lounge C L Barker METAIRIE—L 174 496 Anno Productions Greg Nobile Greg Nobile
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Roy Walker
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Harold Tannenbaum, Nick
Karno, Jim Garrison Sagona, Joe (Also under Kenner, La.) MONROE—L 425
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Liberace Wade
Deaton Music, Marion
Dynasty Lounge
William Smith Touchstone 'Dick' R. L. Williams, Fred (Also under Baton Pouge La)

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Edgewater Lounge
Betty Gauthier

Ilikai Lounge
Ronnie Boudreaux

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Billeus Broussard, Filo
Gonzales
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Romero, Johnny
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Rainer Lorenz, Charles
Noble
College Enterprises
James J McGoey
Crash Landing Crash Landing
Ray Young, dba R & R
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Williams B. A. Vernon Murray Solow
Williams, B. A. Vernon
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Delmas, Mill
Cedar Lane Club
PORT ALLEN—L. 538
Smith, Anthony James
RUSTON—L. 425
W. C. Speakessy
Simpson, Duston

ST. MARTINSVILLE-L. 538 Signorelli's Club Buddy Signorelli Buddy Signorelli
SHREVEPORT—L. 116
Club "66," dba The
New 66 Club
J W. Lacy (Also \_nder
Tyler, Texas)
Ropollo, Angelo
Waldon Entertainment
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Bath Recreation Center
Brian Hughes (See:
Number 9 Talent and
William Cloutier, Lewiston,
Mainel Maine)
ELLSWORTH—L. 768
Duschek, Eberhardt LEWISTON—L. 409
Number 9 Talent
William Cloutier (See:
Bath Recreation Center
and Brian Hughes, Bath,
Maine) Maine)
NAPLES-L. 364
P & J's Lounge
Peter Balabanis, John
Zabawski
OLD ORCHARD BEACH-L. 408 Wells Lounge, The John LaVesque
White Hall, The
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Morea, Joe
Nickelson, Michael St. John
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Reynolds
Violetsville Music
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Gerard Gerard BELTSVILLE—L 161 710 BELTSVILLE—L 161 710
Best, Robert
BRENTWOOD—L, 161 710
Comber, Jimmy
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Ellis Cole
Parzow, Moe
(See Dixie Ptg Musical
Lounge, Sonny Melcher,
Jack Wright, Cottage City,
Md.)
Wachs Albert Wachs, Albert Wachs, Albert
BRUNSWICK—L, /70
Brown, William
CAPITOL HEIGHTS—L.
161-710
Gentlemen, III
James Sita

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Palador Inn, nka The
Blue Moon Cafe
Theodore James
CHAPEL OAKS—L. 161-710
Hamilton, Alfred
CHEVY CHASE—L 40-543
Kramer. Richard L
CLEAR SPRING—L, 770
Tedrick, Richard A.
COLLEGE PARK—L. 161-710
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Ross Russo, Murray M.
Schott, Rueben Pomerantz

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Scott, Dave
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Painters Mill Associates, Ltd.
(See: Diversified Music Enterprises, Baltimore, Md.)
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Vinnie Valentine RANDALLSTOWN—L 40 543 Mogul, Lee ROCKVILLE-L 161 710 CUPO. P J

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Jimmy Jones (See. Stage
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Stage Door Entertainment,
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Jimmy Jones, Salisbury, Md.
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Jimmy Jones, Salisbury, Md.
Also See: Jimmy Jones,
Delmar, Del.)
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Pier, The
Steve Talbert, Brent
Woodall
Ricardo's
Roberts, Brian, Productions
Brian Roberts, Ross Fields
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Emerich, Charles
Taylor, Robert
SUITLAND—L 161 710
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B. J. Fisher, Richard D
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Frank Grabowski
UPPER MARLBORO—L
161 710
Evans, Clarence
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161 710

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(Also under Forrestville, Md.)

WALDORF—L 161 710

Cuckoo's Nest, nka Charlie

Duke's

Dave Durnbaugh

Panayo, Steve

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Alfred Lubeil
ATTLEBORO—L. 198-457 Sounds Associates (Booking License No. 3497) Alfred Correia (Also under Fredonia, N.Y. Maso Under Predonia, N. Y.

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Montoni, Philip

BONDSVILLE—L. 171

Crystal Park

BOSTON—L. 9-535

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A Mrs Jones
Bob Eremiam, Peter J
Pallotta
Boston Women's Symphony
Mrs Marion Sutcliffe
(Also under Natick, Mass)
Brudnick, Lou
Ciano, Bill stanting

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Harry Goodman
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Rush, Elizabeth
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Quintree Manor
BRIGHTON—L 9535
ABCO Restaurant, dba
Frisco East
John Girolimetti, Thomas
F Gormley
BROCKTON—L 138
Celebrity House, The
George Matson
Coolen, Fred
Frank's Restaurant
Frank Caswell
Pachilis, George
Scarlo, Joseph
Village East Lounge
Orian Osburn, Jr
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1280 Restaurant
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Leary, Ed
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Lion" Club
(See: Gatsby's Steakhouse,
Gil Mar, Inc., Charles
Roderick and Gilbert
Martin, East Falmouth,
Mass.)
Wilson, Charles E. Mass J.
Wilson, Charles E.
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International Talent, Inc.,
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Frank Massa Jr.
(See: GMM Co. and GMM
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(Also under Worchester,
Mass.)

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Armando Payne

HULL—L. 138
Sands

Club Hair, Lenny Hersch
HYANNIS—L. 153
Alosi, Anthony
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John Barley, Mel Scott,
Edward Taylor, Daniel
Taylor
Ferratti, Louis
Fournier, Armand
Hyannis Lions Club Fournier, Armand
Hyannis Lions Club
Michael Piazzola, Joseph
DePaolo
Rosster, The
Al Metz
Velvet Hammer
Leonard Healy
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Britt, Helens F
MATTAPOSSIET—L 214 MATTAPOSSIET—L 214
Mattapoisett Inn
Privateer Restaurant,
Irving Bookstein
Tetrault, Paul
MEDWAY—L 393
Rock Garden
Harold A Ledoux
MIDDLETON—L 126
Ventola, Nicholas
NANTASKET BEACH—L 138
Nobadeer Club NANTASKET BEACH—L 13
Nobadeer Club
Joseph Colucci
Seabreeze, The
Nicholas J Kallis
NATICK—L 9535
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Boston Women's
Symphony, Mrs. Marion
Sutcliffe (Also under
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Baldwin, James G. Mary McCarthy, Susan McCarthy Mary McCarthy
Susan McCarthy
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World Youth Organization
phillip Bennet!
NORTH TRURO—L. 135
Diego, Frank J.
Joseph H. Beaudry
NORTH WEYMOUTH—L. 138
GMM Co. and GMM
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Frank Massa, Jr. (See:
Frank Massa, Laboratories,
Hingham, Mass)
NORWOOD—L. 9:535
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OAK BLUFFS—L. 214
Hayward, Douglas
PEABODY—L. 126
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Puth Puth Lounge
Mickey Russell
ROWLEY—L. 378
Feeley, Jefferey
ROXBURY—L. 9 535
Russell's Slades, Inc., Bill
(Also under Boston, Mass.)
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Luchessi, Mario J., aka
Mack Jenney
Mulcahy, Frank D.
Normandy Hotel
Clare Farrell
SAUGUS—L. 126
Palladino, John
Towmey, Albert

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Shrewsbury Motor Inn
Pasquale Masiello, David
Lamere, Shrewsbury
Motor Inn Corp.
Swartz, Alan
Veterans Council
SOMERVILLE—L. 9:535
Pal Joey Club
Joe Donohue
SOUTH DEERFIELD—L. 621
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Globe Hotel, The
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Peter Andrews
Clemes, Lance
Karen Records, Inc
Ollie McLaughlin Ollie McLaughlin White Light Spectacle Spectacle Unlimited Corporation, Eugene Skuratowicz BATTLE CREEK-L 594 Apartment Lounge, The Jim Clevenger, Bob Peters Affic Lounge Mrs Andrew Olipra Bach, Paul Bivens, Richard L. Hamlin, Fred Hamlin, Fred
Smith, Howard
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Barnes, Duane
Brown, Henry
Cafficard, Samuel
Charades, The
Dorothy, Morgan
(Blackwell)
Club Manhatlan, The
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Jazz West, Carnilius Watts
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Meyer Kowal
Finks, Arthur W
G & G Productions
John Griffith
Holland Dozier Holland
Productions
Stagecoach Productions,
Hot Wax Records, Hot Wax Records,
Invictus Records, Inc
Honeycone
Creative Attractions, Inc
Izzy, Inc
Marion Isadore "Izzy"
J.L.P. Productions
Jeffrey L. Perry
Jack's Joint
Hugh G. Hughes
Kendricks, Edward
(Also under Los Angeles,
Calif.)
Lawson, Ira
Michigan Palace Lawson, Ira Michigan Palace Sam Hadous Miller, Bernard Mr. M's Peppermint Lounge Joseph Maddalena Multiplexities, Inc.
Joe McClurg
Palmieri, Richard P
Payette, Daniel L. Payerre, Daniel L.
Payne, Jr., Ed
Penthouse Records
Harry Nivens
Pyle, Howard G.
Red Robin Lounge
Jack Maness Red Robin Lounge
Jack Maness
Savoy Club
Jay Ross
Savoy Promotions
Howard G Plyle
6 of Diamonds Club, The
Mrs. Essie Anderson
Soul Expression, The
Woody Bryant
Smith, Duane
Smith, Homer
- Smith, Homer
- Smith, Howard
T.E.A.I. Recording Corp.
Charles Underwood
United Negro Advancement
Council, The
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(Also under New York, (Also under New York, N Y ) NY)
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under Tempe and Tucson,
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FARMINGTON HILLS—L 784
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Janet Janes
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T. J.'s Pizza House, nka
London House
Thomas Grablick, Jerry
Wilson
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Charlie Pappas'
Charlie Pappas
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Jim Bowser
Johnson. Ray, dba Hotel
Management Services
(See Philip Brown, St
Joseph, Mich)
Kings Inn, The
Kenneth Newby
Little. Dan
(See Americana Booking
Agency, Lake Elsinore,
Calif)
Side Door Calit )
Side Door
William A. Woods
Tompkins, Tommy
(Also under Misc.)
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Psetas, William "Bill"
Scene, The
John Bommarito (John
Bommarito also listed

Bommarito (John Bommarito also listed with Villa Venice and Walter Oliver, Saginaw, Mich.)

Mich.)
Swan Valley Country Club
Virgil Smith
Villa Venice
Walter Oliver, John Bommarito
also listed with The Scene,
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T. CLAIRE SMORES—1.5

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Jerry Meyerson
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Harry Beacom
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Bonniere, Andre Cattle Company Larry Thompson Langin, Ray ROY-L 784 M & M Productions Boyd's on the River Mike Houser Grace McIntosh Sun Down Disco David Carle Bradford's, nka Zachariah's T.D.A., Inc. David Carle
WARREN —L. 5
Crantill, John
(Also under S. Daytona
Beach, Fla.)
Warren Motor Inn and
Crazy Horse Saloon
John Crantield
WAYLAND—L. 288
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Macklin, William
WAYNE—L. 5
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Olga, Michael and
Thomas Antonow
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Crows Nest West
Tom Smith
Strawberry Music
Productions, Inc.
Denver Beddow, Randy
Erigar Gerald Maler T.D.A., Inc.
Tom Davis, Joe Duffy,
Mike Pritchard
Down Under at the
Haymarket
Sue Backman Finn, Gerald M. Fink, Paul Foss, Harvey (Also under Foley, Minn.) Harson, Tom Hechtor, Sherman (Also under Quincy, III ) Holiday Inn, Brooklyn Center Ned Delk Lackson, Rob Net Delk
Jackson, Bob
Karalis, Pete
Larco Enterprizes
Al Larson (See Larson
Inn, Omaha, Neb)
Roitenberg, Edward, and
Carl Schreiber
Lord Productions, Inc
(Booking License No. 6695)
Martin, Arthur
Martin, E.
Manxen, Robert
Metropolitan Booking Agency
Mike's Bar
Frank Sazenski
Musicsphere Productions, Denver Beddow, Randy Edgar, Gerald Malec WIXOM—L. 5
Continental Bar and Restaurant

Musicsphere Productions,

William Smith

Inc. Price, John Smith and Date Circus MINNESOTA William Smith
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Len Naymark
Strong, Garry
Sunshine Productions, Inc.
Roy Rieger
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MOUNDSVIEW—L 30
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Mermaid, The
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Western Jamboree
Ed Johnston (Also under
Coon Rapids, Minn.)
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Roger Dondlinger, James
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Dybvig, Bruce
(Also under Pequot Lakes, Sharp, Vance OWATONNA-L, 490 UWATONNA—L. 490
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(Also under Brainerd,
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William Bratrud, Ralph
Ptemmer, Jack's Coronado
(Also under Columbia,
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ST CLOUD—L. 536
Crowden, Dean
Reggle's DULUTH-L. 18 Brady, Lyle Phi Beta Kappa Fraternity
James L. Lester
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EAST GRAND FORKS—L 485 Reggie's Reggie Colihan Speak Easy Hal Pollock ST. LOUIS PARK — L. 260 W.D.K. Enterprises, Inc. Renaissance, Walter Kislin EDINA—L. 73 Minotte, Nick Renaissance, Walter Kisling
ST. PAUL—L. 30
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Amie Sagarsky
Belmont Club, The
George Montpetit
Brink man Enterprises
(Booking License No. 6542)
Chambers, Angelo
Chezieon No. 2
Leon W McFails
Graca, Lewis and James
of Graca, Inc.
Kester, Mary
Noble Roman
Michelangelop's EVELETH-L. 459 Mr. Mitch's Mitch Batinich EXCELSIOR—L. 73 Henry, "Doc" FAIRMONT — L. 477 Redwood Chateau Redwood Chafeau
Robert Watters
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Matakis, Mark
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Foss, Harvey
(Also under Minneapolis,
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Lewis. Knute
FRIDLEY—L: 30
Frontier Club
Marlene and Richard

Marlene and Richard Poviitsky

Warren Music Facilities Dale O. Warren

Thigpen, James Von Feldt Productions Kevin Von Feldt Kevin Von Feldt
SHAKOPEE—L 73
Boccard Restaurants, Inc
dba Shakopee House
Theatre Restaurant
Arthur Summerfield
Colohan, Ray
Doc Hollidays
Jim Shannes
1 and 44 Club
Garv Bendtickton Gary Bendickson
SHOREVIEW — L 30
Sandpiper Inn
Joe Daszkiewicz
THIEF RIVER FALLS—L. 485 American Legion Club TOWER-L 459 Vermillion Club, The L. M. Weldner. Deniel C. J. Heinzen VIRGINIA—L. 459 Havisto, Lila, Mrs. Karkoc's Cuisine — Bar & Lounge, fka Sammy's Bar & Lounge Spolar, Joe and Elizabeth Stavos, Georganne WACONIA—L. 602
Paradise Ballroom
John and Corky Wicker
WAITE PARK — L. 536
J. J.'s Emporium
Jim Fulgham
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Ken Doornbos
Johnson, Scott WACONIA-L. 602 Johnson, Scott
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AI Anderson
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Frank Schenck
Clementines
Glen Russell
Colbet, Devoy
Gay 90's, The
William Cook, El Patio
Club (Also under New
Orleans, La.)
Living Room, The Ltd.
J Bridge Records, Inc.
Mc Laren, Bill
Montaleone, Carl, Estate of
North Star Productions David Foster Ricker, Bruce Living Room, The Beverly and Pat Chapman Ralph, Lloyd Sands Club, The Pat Chapman Sound Seventy Productions
Greg Wayne
Splendor International Pro-William Humphrey Vapor's Lounge (West S. Sheared Starlite Lounge
Mrs Ruby Franks
Summers, Ken, Enterprises Besch) - Gene Jernigan, Gringo Room Gene Jernigan, Gringo Roc CLARKSDALE—L. 71 Parris, James CLEVELAND—Local 71 Hardin, Drexel COLUMBUS—L. 579 Biue Room Night Club, The J. B. Evans Martin, Dale GREENVILLE—L. 579 Pinkney, Clyde GREENWOD—L. 579 Ramada Inn Sweet Leat Productions, Ltd G Lafterty, Joe Slaughter West, Roy L White Associates, M. J Michael J Clarke Zanville, Ron
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Charles T. Sweet
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Capri Club
Jimmy Le Wallen
La Grace Motor Hotel
John Stapleton
JACKSON—L. 579
Al's Country Lodge
Al Robinson
American Creative Talent
(See: Bob McPherson,
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Farr, James
Hat and Cane Club
Joe Venett MARYLAND HEIGHTS-L 2 197
M and L Entertainment, Inc.
John Lerner
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James, Cliff
(Also under Misc.) (Also under Misc.)
Raye, Jimmie
(Also under Misc.)
PLATTSWOODS—L. 34-627
Lindsey, David, dba Talent
Productions
(See. J B & F, Inc., Larry
Kile, Kansas City, Mo.)
POPLAR BLUFF—L. 818
Ranch Room Restaurant
(The Candielight)
Dwayne Casey
RAYTOWN—L. 34-627
George's Club "50"
George's Club "50"
George Carter
ST. JOSEPH—L. 50 Hat and Cane Club
Joe Venett
Head, Richard K.
Meadows, Sidney
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Stardust Supper Club
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Jimmy Lillo
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(See Ray Scott, McComb,
Miss)
MCCOMB—L. 579
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MCCALL CREEK—L. 579
Torbon Pedersen
Theta Kappa Omega
Fraternity. The
Vic Simmons
PASCAGOULA—L. 407-613
Action, Inc
POPLARVILLE—L. 568 ST. JOSEPH—L. 50 Jenkins, Dave Verma Moore ST. LOUIS—L. 2-197 Arno, Russ Ball Park Lourige Gene Green Banks, J. B. Barks, J. B.
Chilton Motor Lodge
John Feiden (See:
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dba Chilton Motor Lödge,
Springfield, Mo.) Springfield, Mo.)
Encore Club
Tod Flaherty
Gents Social Club
Metvin Labat
Granada Inn South
Harold's Supper Club
H. E. Pritchard
Helen's Black Eagle
Lounge
Helen Bell Action, Inc POPLARVILLE—L 568 Ladner, Curtis "Red" Village Lounge, The Bud Skelton Lounge
Heten Bell
Hun Social Club, The
J. B. Bradley
Metzger, Bert
Mr. Frank's Lounge
Frank Gallina
Muddy Waters
Herbert A. Kasten, Jr.
Neon Productions
Bob Saffron
Old St. Louis Noodle and
Pizza Co.
Pyramid Productions
John B. Hartfield
Raggae, Ltd.
John Gourley
RAM Studins. Inc.
Rusty Springs Tupelo Country Club

MISSOURI

Larry Neuhaus VICKSBURG—L. 579 Harris, Paul

ANNAPOLIS—L. 818

Morning Star Campgrounds

Tom Leach Tom Leach

BRIDGETON—L 2-197

Ruggles Eatery and Cabaret

Ruggles Cabaret,

Barbara and Bob Cox

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N J McCullough, Wayne Beck FLORISSANT—L 2 197 Charles Enterprises, Inc. Nicholas A Pukish FORT LEONARD WOOD-NCO Open Mess Sgt. A. H. Clair INDEPENDENCE-L 34 627 NDEPENDENCE
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Irvin, Lowren
Williams, Eivester
JOPLIN—L 620
Catch One Lounge
Barry Franks
Field, Scott
KANSAS CITY—L 34-627
Boardwalk Lounge, The
Bill Hoffman
Brooks, Orville Brooks, Orville (Also under New York, N Y, and East Elmhurst, L I., N Y.) Celebrity Attractions
Martha Jo Seufert
Dunning Records
Samuel J. Dunning
Frankoviglia (Franks) Guys and Dolls Harold Ash Inferno Show Lounge Sylvester C. and Marcele Sylvester C. and Marcele I. Smith Inventor's Group, The John Sheffeld J B & F, Inc Larry Kile (See. David Lindsey, dba Talent Pro-ductions, Plattswoods, Mo.) Krazy Otto's Gregory Pucci, Dennis Spratt Matthews. Les Matthews, Les Mid-American Management,

MONTANA

Singer, Andy Spiral Staircase, The Geraldine Foster

Sundance Concerts, Ltd. Ron Sunshine

Sunshine Productions
Bob Ware
World of Tomorrow Shows.

The Bert Metzger (Also under Cincinnati,

Mike Dubois, Dave Gilliland SPRINGFIELD—L. 150

Patrick Kemppanien

Johnson's Economy Inns, dba Chilton Motor Lodge (See Chilton Motor Lodge and John Feiden, St. Louis,

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Lyons Den
Jim Lyons, Bobby C Lyons
Ra Mons Club
Ray Rutledge
Sports Page Nightclub,
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Tony Matteson, Pat
Howard
Townhouse and Alibi
Murreli Elson

SUNRISE BEACH—L 217
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Lounge John E. Drake VALLEY PARK—L. 2-197

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Crowe, Jerry

Grove, The Duane Ennis Half-A Hill

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Louis Vournas
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Robert W Stout
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Stover, Jack D.
BUTTE—L 24!
Griswold, Robert
Hansen, David
Roadhouse, The
Bryan Seidita
(See: Meadowlark Ventures
and Dave Englund, Missoula, Mont.)
CUT BANK—L 365 CUT BANK—L 365 Lowrance, Bucky Jerry Robinsen EAST GLACIER — L. 365 Waterhole Dolores Oens Dolores Oens
GLASGOW—L, 429
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(Also under Bismarck,
N.D.)
H and M.Ber
Harry Mehr GREAT FALLS-L 365 Brothers Three King Arthur's Lounge Edward and Larr Beautieu
Heine, Bob O
Mayberry, Leroy (Lee) Ed-(See. L. E. Mayberry, Misc.) Sapp. James M

ABDD, James M
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Cameron, Jack
(Ser Green Lantern,
Hamilton, Mont)
Green Lantern
(See Jack Cameron,
Hamilton, Mont.) Hamilton, Mont.)

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Herington, Verna

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Dodson, Bill

[Also under Misc.] (Also under Misc.) Morton, H. W. MISSOULA-L 498 Benchmark Club Bruce Fowler Blue Angel Promotional Agency, The Bill Suthers Gabse, Mike
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Jerry Baker
Meadowlark Ventures
Dave Englund (See: The Roadhouse and Bryan Seidita, Butte, Mont.) Trading Post Saloon Clement Spicher Valquette, Ron PLENTYWOOD—L. 429 Golden Wheel, fka Robin's

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Malay Tom

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Safari Social Club, The
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Michelangelos's

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T.'s Richard (Rick) Triviski

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Miners Camp Saloon and
Dance Hall
Jesse L Copsey
CHADRON—L 686
Pink Panther Club, The
Ronald E Davis
South 40 Inn
FREMONT—L 463
Brass Lantern Lounge
James Garner Rod Henning FREMONT—L 463
Brass Lantern Lounge
James Garner
Dump, The
Kathy Bundy
Lost Choro, The
Dr. A. T. Harvey
Wes. Ann Club
Tanya June Barber
GRAND ISLAND—L. 777
Boosalis, Michael C.
Holiday Inn Midfown
Wayne Elgert
Ramada Inn
Reid Halbert, Arnold
Jamison, Stanley Snow
Rustic Barrel
Mike Hammond, Darryl
Wilhelm
Satellite Supper Club, The
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Ragan, William C
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Roller Rench Ramada Inn Roller Ranch Gerry O'Rourke LEXINGTON — L. 609 V.F.W. Club Howard Skiles LINCOLN-L. 463 Esquire and Angel Corpora tion, The The Esquire Club, Leon and Carol Larson Francke, Jim Inn, The Gary Mann Gary Mann
Peterson, Fred W.
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'51. George and the Dragon
Michael Hopkins, Al Michael Hopkins, Al Johnson
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Richard Gruver
NORTH PLATTE—L. 609
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Gigi's Golden Spur
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Lounge Heef Lounge, tka Cheers
Lounge
Yano Caniglia
Incline Lounge
Don Carson
Lamplighter Motor Inn
Chase Miller Larson Inn
(See Larco Enterprises,
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Durand, Oscar, dba Cathy & Co. NASHUA---L. 349 Holiday Inn Bud Grady SALEM—L. 302 Junior Chamber of Com-merce of Methuen merce of Methuen
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(See: Luther's Restaurant,
John Hounsel, Laconia,
N.M.) WOLFEBORO — L. 374 Duchano, Donald

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Sandy Jackson
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Lou Saka and Country
Sales Bernstein, Sid Berosini International Circus Otto Berosini Bold Explosion, Inc Brewer, Jay Buchanan, James Card, Jack, dba Jack Card **Productions** (Also under Montreal, P. Q., Can.) Cast, Ernie (Castaldo) Collins, Ed Damon, Val, aka Philip

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Mogyrosi, Ferenc (Frank)
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(Total Sound Express, (Total Sound Express, Ltd.)
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Sally J. Woodman
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AC & EG Productions
Alfonse Crincoli
Buza, William (Billy)
Calvin's Lounge
Calvin Grant
Cutro, V.
DeLucia, Frank
DiCosmo, Nicholas
Frontler Talent
Original English Opera Co.,
Stuart Schoenwetter, aka
Stu Ric (Farmingdale,
N.J.), Barry Singer (Union,
N.J.)
Harvard, John
Ramos, Edwardo
Rinalidi, Anthony
Skyline Lounge, The
Ed Hausnar
Sterling Lounge
Peta Kalin-Ed Hausnar Sterling Lounge Pete Kalisha Sutter, inc., John P. John P. Sutter Universal Talent Agency Paul Veltri ENGLEWOOD CLIFFS-L. 526 Bentley's Restaurant, nka Evergreen Restaurant, Garmack, Inc Gary Merritt Lynne, Gloria (Also under New York, N Y ) 9W Bowling Lanes Lounge Melton Flamm

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Pal Joey's Joseph Falco Palace Disco, The Vince Fields

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Tiki Lounge Frank Valentine

BELMAR — L. 399 Sky-Sun Productions Gary Pascale BOUND BROOK—L. 204 Circus ROUND

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Malanga
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Coales, Jack, dba Jack
Coales Music Agency (See:
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Londonderry, Vt.)

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Mulliery, W.
Russell, Elmer

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Bell, John Mullaney, Ronald BEACHWOOD-L. 399

Diamond's, Joey, Downstairs at the Ritz

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Blue Dove Entertainment NEW JERSEY SBURY PARK-L. 399

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HOBOKEN—L 526
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Brahs me, William J.
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Fontaine, Eddie
(Also under Misc)
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Angel Mercado Angel Mercado
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Oft Track Lounge
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Gerry Quenn, G. Statiris
(Grant), Bernie Levine
Zelinski, Mrs. Helen
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Keelans, Bob, Restaurant
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KEARNY—L. 16
Brahame, William J
(Also under Jersey City,
N.J.)
LAKE HOPATCONG—L. 237

(Also under Jersey City, N,J)
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Dunham, Oscar
Zeeb, Carl
(Also under Misc.)
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Severiano, Frank
LAKEWOOD—L, 399
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(Also under South Falls.)

(Also under South Falls-burg, N.Y.) Garfinkel, Leon Modern Life Insurance Edward Kaplan (Also under Bronx, N.Y.) AMBERTVILLE -L. 62 Lambertville Music Circus St. John Terrell LEDGEWOOD CIRCLE—L. 237

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Brothers Productions)
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(Also under Hasbrouck
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and Charles Jones
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Smithville Music Fair
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SOMERSET—L. 204
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AMROY—\_.373

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Bob's Hide-Away
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Charly 5's inn
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SWARTSWOUD—L 237
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Matthew San Angelo
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Walker, Louis C
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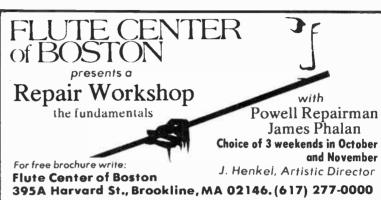
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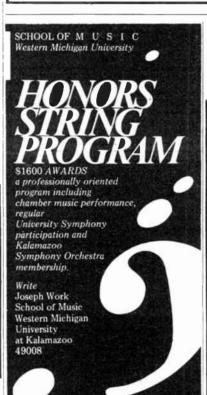


## THE CINCINNATI **SYMPHONY ORCHESTRA NATIONAL** PUBLIC RADIO

The CINCINNATI ORCHESTRA will perform a 13 cancert series to be aired on most National Public Radio Stations nationwide commencing this October. (Check local stations for broadcast dates and times.) The series, recorded at Cincinnati's Music Hall, features concerts with Music Director Michael Gielen as well as guest conductors Kiril Kondrashin, Krzystof Penderecki, Jorge Mester and the late Walter Susskind. Guest artists include flutist James Galway, violinist Phillip Ruder, pianists Jorge Bolet and Tedd Joselson, cellist Lynn Harrell and hornist Barry Tuckwell. The series is made passible in part by a grant from the Baldwin Piano and Organ Company. The series was recorded by station WGILC-FM Cincipnati by station WGUC-FM, Cincinnati.

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Oct. 20 Los Angeles

San Francisco

Winston-Salem, NC

Miami

**New Orleans** Washington, DC

Philadelphia

**Boston** 

**New York** Jan.

Salt Lake City 6

Denver

Minneapolis Cleveland 13

Detroit

16 Chicago

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Conservatory admissions and financial aid policies afford equal opportunity to all applicants.



**HELP WANTED advertisements** can be found on pages 29, 30, 31 and 32 of this issue . . .

#### **HELP WANTED**

## Pittsburgh Symphony Orchestra

**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

VACANCY

## **CO-PRINCIPAL CLARINET** (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** 135 North Grand Avenue, Los Angeles, CA 90012

The Los Angeles Philharmonic is an equal opportunity employer

## **Buffalo Philharmonic** Orchestra

**JULIUS RUDEL, Music Director** 

**Announces Immediate Vacancy** 

## PERCUSSION OPENING

(TIMPANI PLAYING REQUIRED)

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QUALIFIED APPLICANTS PLEASE WRITE: Fred W. Bradford, Personnel Manager, 370 Pennsylvania St., Buffalo, N.Y. 14201.

## 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 Orchestro, GPO Box 2350, San Juan, PR 00936. Please call collect to: Jose Cabera, (809) 763-3886.

## SAN FRANCISCO SYMPHONY

Announces the following vacancies for the 1981-82 Season

SAN FRANCISCO

INSTRUMENT **AUDITION DATES ASSOCIATE CONCERTMASTER** JAN. 30, 31, 1981 **ASSISTANT CONCERTMASTER** JAN. 30, 31, 1981 **VIOLA** (Possibly second stand and section) DEC. 4, 5, 1980 **SECTION CELLO** FEB. 19, 20, 1981 \*PICCOLO/3RD FLUTE FEB. 12, 13, 1981 \*\*SECOND OBOE NOV. 13, 14, 1980 \*\*ENGLISH HORN/THIRD OBOE NOV. 13, 14, 1980 **SECOND BASSOON** MAR. 13, 14, 1981 PRINCIPAL PERCUSSION (Timpani required) DEC. 11, 12, 1980

\*Applicants should be prepared to audition on both piccolo and flute. \*\*Applicants should be prepared to audition on both oboe and En-

Send a one-page resume to

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

**RESUME DEADLINE: ONE MONTH BEFORE AUDITION DATE** 

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#### BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, Music Director

#### PRINCIPAL TRUMPET

Auditions for the above vacancy will be held in January 1981 for employment beginning September 1, 1981. Only the most highly qualified applicants need apply. 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 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 reinvitation.

### THE RICHMOND SYMPHONY

**JACQUES HOUTMANN, Music Director** 

Announces Immediate Opening

#### PRINCIPAL CELLO

Full-time: 38 week season, chamber and full orchestra. Attractive position

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

#### NORTH CAROLINA SYMPHONY

Lawrence Leighton Smith, Artistic Director

Immediate Opening or Winning Candidate's Earliest Availability:

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Auditions will be held in Raleigh, North Carolina on November 9, 1980

**New Contract Under Negotiation** 

Past Season: 40 weeks, \$360.00 Assistant Principal minimum weekly salary. Paid vacation, paid medical and instrument insurance, pension plan.

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

## **Baltimore Symphony Orchestra**

SERGIU COMISSIONA, Music Director

Announces a Vacancy for the 1981-82 Season

#### CONTRABASSOON

**AUDITIONS TO BE HELD IN MID JANUARY 1981** 

Send resume to George Aranow, Personnel Manager, 1313 St. Paul St., Baltimore, Md. 21202.

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I have written fifty one-page essays to be read aloud by elementary students at violin lessons. In these essays, students learn what to look for when they practice, why they must do things a certain way, and how to "be your own teacher." The book is designed to supplement all music books currently to supplement all music books currently used. Its content shows the student the importance of all points of violin technique commonly agreed to, included are seven pages of scales at the end of the section: "Why should you learn scales?" Each essay takes about five minutes to read. You will be surprised how well elementary students read, and how much these essays can improve their understanding of the process of learning the violin. To order, send six dollars to: Robert Showers Carney, 4232 Colfax Ave. So., Mpls., MN 55409. Phone: 612-824-4479.

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> DISPLAY ADVERTISING RATE INCREASE-SEE NOTICE ON PAGE 32

INTERNATIONAL MUSICIAN

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Anxieties can be minimized by expert coaching and evaluation. Prominent string players of the N.Y. Philharmonic can help with guidance in musical and technical matters of both solo and orchestra repertoire.

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8 weeks paid vacation, Fension, Life and Instrument Insurance, Major Medical Benefits, Sabbatical Leave, Solo and Chamber music opportunities.

ONLY HIGHLY QUALIFIED APPLICANTS PLEASE CONTACT:
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Hall, 718 North Grand Boulevard, St. Louis, Missouri 63103. Phone: (314) 533-2500.

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## 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.

## 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:

JOSEPH FISHMAN, Personnel Manager
135 North Grand Avenue, Los Angeles, CA 90012

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## HELP WANTED

## CHICAGO SYMPHONY ORCHESTRA

ANNOUNCES TWO VACANCIES

# SECOND VIOLIN Section Position VIOLA Section Position

POSITIONS OPEN IMMEDIATELY

The C.S.O. has revolving string section seating

Only qualified musicians should apply WITH A COMPLETE PERSONAL/PRO-FESSIONAL 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.

## 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.

# BOSTON SYMPHONY/BOSTON POPS ORCHESTRA

SEIJI OZAWA, Music Director

#### SECTION VIOLIN (Revolving Seating)

Section violin auditions for one vacancy will be held in November 1980 for employment beginning September 1, 1981, or earlier as the winner's availability and the BSO's convenience allow.

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.

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AAA-1 ACTS NEEDED, immediately for motel and lounge circuit. If you are a top single, duo, trio, quartet or show group we guarantee you work the year around. Dates for country groups also available. Send photos, resume and tape to: Richard Lutz Agency, 5625 "O" St., Lincoln, Neb. 68510. Phone: (402) 483-2241.

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ACTS, we need professional singles to show groups. Must be well groomed, uniformed and responsible. Send photo, songlist, and references to: Goodwin, Talent Agency, P.O. Box 2011, Morgan City, La. 70381. Phone: (504) 395-3783.

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ACTS, from singles to show groups. M.O.R. Rock, Novelty, etc. Do you want to include Florida in your tour. We offer honesty and many years of experience as musicians. Send photos and tapes to: Ron Sanchez, or Bill Sabo, Sound Promotions, P.O. Box 3207, St. Augustine, Fla. 32084. Phone: (904) 824-8102.

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