

# INTERNATIONAL

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

APRIL 1980

# MUSICIAN

## Musicians and CETA Jobs

A Guideline By Patricia Ewald

Prominent union leaders and employers in the arts, entertainment and media industry met backstage at the Metropolitan Opera House last fall to hear Joan Mondale and Assistant Secretary of Labor Ernest Green introduce a significant new program that will engage all elements of the arts, entertainment and media industry and the government in a coopera-



Patricia Ewald is National Coordinator of the Arts, Entertainment and Media Industry Employment and Training Program of the Labor Institute for Human Enrichment. She coordinated a pilot program for job development in the performing arts for the AFL-CIO, which preceded the LIFHE program and established its need.

Administrating this program is the Labor Institute for Human Enrichment. The program is a cooperative effort to (1) stimulate greater employment opportunities (2) provide artists and supportive personnel with tailor-made career counseling systems and (3) determine minimum standards for career development training for personnel associated with the industry.

Administrating this program is the Labor Institute for Human Enrichment.

ment (LIFHE), which includes on its governing board the national officers of such performers' unions as the AFM, AFTRA, Actors Equity, AGMA and SAG, as well as the major unions of craft and technical people in the industry. In part, the program is in response to their insistence that the many government programs aimed at stimulating national economic development and employment must be more responsive to the unique problems of the arts, entertainment and media industry and the needs of those working in it.

From time to time I will report on the progress and problems encountered by this major new program. Here, I will address some of the questions our New York, Washington and Los Angeles offices receive concerning programs to employ artists and the arts-related personnel under the federal government's massive (\$11 billion per year) Comprehensive Employment and Training Act (CETA).

Although many actors, musicians and other performing artists have found work in these programs (estimates indicate several thousand this past year), confusion still exists about how one qualifies and about the benefits to be derived.

CETA was enacted in 1973 to provide job training and employment opportunities for economically disadvantaged, unemployed or underemployed persons. These people are defined in the Act as follows:

**1. Economically disadvantaged** — Either a member of a family receiving public assistance or a member of a family whose income during the previous six months would qualify that family for public assistance or did not exceed the poverty level (in 1979 this equalled \$3,400 for a single person and \$6,700 for a family of four) or did not exceed 70 percent of the "lower living

standard income level" which in 1979 varied from \$6,000 to \$11,500, depending on locality. Or, to be considered economically disadvantaged, an individual may be significantly handicapped in seeking employment by such barriers as physical or mental disability.

**2. Underemployed** — A person either working part-time and seeking full-time work or working full-time but for an annual wage that does not average above either the poverty level or 70 percent of the lower living standard level.

**3. Unemployed** — A person without a job for at least seven days or a member of a family eligible for or receiving public assistance; or a person who worked no more than 10 hours and earned no more than \$30 during seven consecutive days.

Through CETA, federal monies are allocated by the U. S. Department of Labor to 473 agencies on the local level (usually a city or county government) which are responsible for planning and implementing a wide variety of employment and training programs in their area. These agencies are called "prime sponsors" and they may contract or

make arrangements with other agencies or organizations to help them carry out this mission.

Among the specific purposes for which a "prime sponsor" may use CETA funds are public service employment (CETA Title II-D and Title VI) and training programs (CETA Title II-B and Title VII). Qualifications for a CETA job position will vary slightly depending on the objective of the particular CETA-supported project.

More performing artists have found jobs in "public service" programs (PSE) than any other part of CETA. PSE jobs are limited by law to eighteen months. Second

salaries are also limited to a maximum of \$10,000 a year, except in high cost of living areas granted an adjustment by the Secretary of Labor. But in no case can the average salary for PSE workers within a prime sponsor's jurisdiction exceed \$12,000 a year.

To qualify for public service employment, you must reside in the prime sponsor's jurisdiction and not have voluntarily left a full-time job without good reason within the previous six months. In addition, to qualify for Title II-D positions, you must have been unemployed fifteen of the previous twenty weeks, and

(Continued on page twenty-one)

## National Endowment Announces Jazz Grants Deadline for 1981

The National Endowment for the Arts has announced its deadline for applications for grants from the Jazz Music Program. All applications must be postmarked no later than June 20, 1980, but organizations intending to apply for support should be cautioned that a schedule of performances through summer, 1980, must be sent in to the Endowment, along with a note stating the intent to apply, by May 15, 1980.

Funding is available to individuals, organizations and management personnel. Grants will be announced in February of 1981, with applicants' projects scheduled to begin no sooner than March 1, 1981. For complete eligibility guidelines and application forms, write today to: Music Programs/Jazz, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506. Or call (202) 634-6390.

## Ford Foundation Donates \$150,000 to Endowment's Chamber Music Program

The Ford Foundation has given \$150,000 to the National Endowment for the Arts for use by its Chamber Music Program. The donation came in response to a dramatically increased number of grant applications from chamber music groups across the country.

It is the first time a private sector institution has given a major grant to the Endowment, through its treasury fund, to enlarge a program's budget for grants assistance. With the exception of

two isolated instances several years ago, both involving small amounts, private donations to the Endowment have been made in support of specific applicant projects.

According to Livingston L. Biddle, Jr., Chairman of the Arts Endowment, the Ford grant will give the Chamber Music Program a \$500,000 budget for making 1980-81 grants to applicants.

Expressing appreciation for the Ford donation, Biddle said the extra funds will permit the Endowment to respond to "an even larger number of first-rate chamber music organizations that are seeking our help." He added, "To have an opportunity for this kind of private-

public partnership, for the arts, is one of the key reasons why the Endowment was created in the first place."

Harold Howe II, the foundation's Vice President for Education and Public Policy, noted that the Ford Foundation has rarely made grants for chamber music. But, said Howe, "We view this as an unusual opportunity to stretch our funds to assist the world of chamber music through the strategically placed medium of the National Endowment's experienced Chamber Music Program."

The development of a full-fledged Chamber Music Program was one of (Continued on page twenty-one)



Officials of the International Conference of Symphony and Opera Musicians (ICSOM) appeared at the Mid-Winter Meetings of the International Executive Board to discuss ICSOM's full recognition and participation in AFM Convention discussions, particularly on matters concerning symphonic musicians. ICSOM representatives are, from left to right: Irving Segall (Philadelphia Orchestra), Chairman; Stanley Dombrowski (Pittsburgh Symphony), Secretary; Melanie Burrell (Denver Symphony), Western Vice Chairman; and John Palanchian (New York City Opera Orchestra), Treasurer.

## "Right-to-Work" Measure Turned Down in Vermont

The Vermont legislature killed a "right-to-work" bill that would have outlawed the union shop.

The 88-49 vote by the state House of Representatives on February 26 defeated the anti-union legislation, which had been introduced last year. The one-sided vote came despite an extensive direct mail and advertising campaign by the National Right to Work Committee.

Earlier this year, sponsors of the "right-to-work" measure were beaten by a 3-1 margin on their attempt to force the bill out of

committee and to a vote in the House.

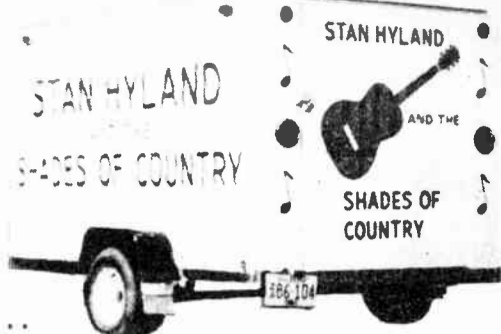
Committee hearings were then held, and more than 1,200 union members came to the state capital in fifteen chartered buses and a huge caravan of private cars to demonstrate their opposition.

State AFL-CIO President Robert E. Clark and Secretary-Treasurer Ralph Crippen credited the turnout with building an 8-1 majority on the committee for a negative "do not pass" recommendation to the full House.

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

American Federation of Musicians of the United States and Canada, 1980

APRIL 1980

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Vol. 78, No. 10

J. MARTIN EMERSON, Editor

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The International Musician (ISSN No. 0020-8051) is published monthly at 1500 Broadway, New York, New York 10036, by the American Federation of Musicians of the United States and Canada. Phone: (212) 869-1330. Subscription price: Member 60 cents a year. Non-member \$6.00 (U.S.), Canada \$7.00, All Foreign \$6.00. All material intended for publication should be directed to the International Musician, 1500 Broadway, New York, New York 10036. The International Musician assumes no responsibility for loss or damage to unsolicited articles, photographs or art. Readers who submit editorial materials should enclose a self-addressed return envelope with proper postage. Advertising Rates: Apply to J. Martin Emerson, Publisher, 1500 Broadway, New York, New York 10036. This publication is available in Microform from University Microfilms International, 300 North Zeeb Road, Ann Arbor, Michigan 48106, and 18 Bedford Row, London, WC1R 4EJ, England. For complete information write directly to University Microfilms International.

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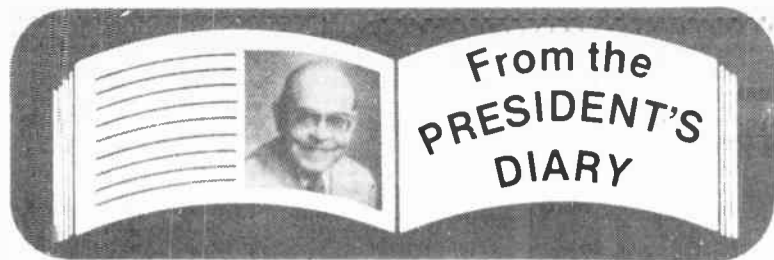
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On the weekend of February 22nd, I attended the opening session of the Western Conference in Fresno, California, and traveled from there to Nashville, Tennessee, where the AFM-EPW Fund sponsored a seminar for representatives of all of the Locals in the United States participating in that plan. The plan for the seminar was conceived by the Fund Administrator, Ed Peters, and myself since we both felt that the Local officials involved in the Pension Plan had never had the opportunity to meet as a group to discuss the Plan and to have their questions answered. Two of the Management Trustees were in attendance together with a majority of the Union Trustees and Martin Levenson representing the actuary, Martin E. Segal Co., and John Ohweiler, the Fund counsel. The meetings lasted for two full days and everyone present indicated that the seminar was a tremendous success. It is hoped that as a result the Local officials involved in collecting and forwarding pension contributions to the Fund will be better able to service their members.

On the following day, February 27th, I participated in a seminar at Belmont College in Nashville on the performance royalty legislation which is currently pending in Congress.

From there I flew to Chicago for a meeting with the officers of the International Theatrical Agents Association (ITAA) in an attempt to reach agreement on the contract form to be used by that organization's members and to discuss the Federation's new booking agency agreement. As of this writing, the matter has still not been resolved; further details will be reported in next month's column.

On March 5th, I appeared before a subcommittee of the Executive Council of the AFL-CIO in Washington, D.C., to testify on behalf of

our Nashville Local in connection with a complaint that had been filed against AFTRA by our union involving some of the artists who perform on the Grand Old Opry show.

Representatives from ICSOM met with my Executive Assistant, Bob Crothers, and me in the New York offices on March 11th to discuss the symphonic provisions of the new recording agreement and, on the following day, the Negotiating Subcommittee of the International Executive Board met with Dick Palmer, President of Ice Capades, Inc., and Ken Cohen, General Counsel for Metromedia, to negotiate a contract for the three ice shows owned and operated by Ice Capades, Inc. As I previously reported to you, Mr. Palmer had appeared before the full International Executive Board during its Mid-Winter Meetings in January and had proposed that his company be given the same contract as was negotiated with Ice Follies. I am happy to report that as a result of the March 12th meetings, an agreement has been reached with Ice Capades which is a vast improvement over the Ice Follies contract. The classifications of eleven of the cities have been upgraded — namely, San Diego, Houston, Charlotte, Louisville, New Haven, St. Petersburg, Memphis, Dallas, Norfolk, Nashville and San Antonio. A contractor will be employed in every city, and health and welfare payments will be made in those cities that currently have such coverage for their members. Although generally all of the other conditions in the Ice Follies contract will apply, including the wage scales as specified for the second and third years of that contract, one other significant improvement was made. In the case of a city having a higher Local wage scale for the 1979-80 season, Ice Capades will pay that rate for the entire two-year term of

the contract. The "Local" rate includes the performance fee, rehearsal fee, doubling charges and any premium for additional shows.

On the following day, Mr. Palmer met with Vice President from Canada, J. Alan Wood and me and a separate agreement for Canada was negotiated similar in all basic respects to the contract for United States performances but taking into consideration the Canadian law governing unions. The full International Executive Board unanimously approved the terms of the agreement and it will become effective as of July 1, 1980.

As you were informed previously, the new Rules of Practice and Procedure for the processing of claims and appeals are now in effect and, as with every new change, there has been some confusion that has resulted on the part of members filing claims. A copy of the Rules are being mailed to each Local. However, I thought that it would be helpful to point out some of the more important features of the Rules, so that every member of the American Federation of Musicians would have a working knowledge of the new procedures. Most importantly, all claims must be filed within one year after the claim or dispute arises, and the written claim must be filed with the Secretary-Treasurer's Office together with a copy of the contract involved and any other documents relevant to the claim. The claim must list the name, address and Local union affiliation of each musician involved with the engagement together with the name, address and trade name of the purchaser or booking agent against whom the claim is being filed. A detailed statement of the facts must be included and the claim must be notarized or it can not be accepted. When the claim has been received, the Secretary-Treasurer will acknowledge it and send a copy of the Rules of Practice and Procedure to the claimant.

Either party may now request a hearing and the parties have the right to be represented by an attorney. All written statements submitted by any party to the case must be notarized. No member of the International Executive Board who is a member of the Local in which either the claimant or respondent is also a member may participate in the case nor may any member of the Board who is a member of the Local union of the Federation in whose geographical jurisdiction the dispute arose participate in the case. The decision of the Board shall be issued within six months of the date of the last submission to the Secretary-Treasurer by any of the parties to the case and, as I advised you previously, the Federation will, at no expense to the member, file a civil action for confirmation of an award if a claim has been allowed in favor of a traveling member and has not been satisfied within a reasonable time.

Appeals from decisions made by Locals must be filed within thirty days from the date of receipt of the decision and must conform to the procedural requirements applicable to claims initially filed with the IEB.

Negotiations with Tuesday Productions will resume on April 1st in San Diego and the results of those meetings will be reported to you in next month's issue. Videotape negotiations will be held through the remainder of April with representatives from the Locals involved meeting with the Negotiating Subcommittee beginning April 8th and negotiating sessions with management on April 14th. Prior to the April 8th meeting, the representatives of the Locals will meet on April 7th with the Subcommittee to discuss possible provisions in a

(Continued on page twenty-one)

## How to Write Resolutions

Delegates or Locals desiring to introduce resolutions for consideration by the Eighty-third Annual A. F. of M. Convention, which will convene June, 1980, in Portland, Maine, must forward same to the office of International Secretary-Treasurer J. Martin Emerson not later than May 1.

In order to expedite their preparation, resolutions should be submitted in duplicate, preferably typewritten and double-spaced. The Local number of the proponent(s) should be indicated under the signature (hand signed and printed). For quicker routing from the regular daily mail at the A. F. of M. offices, please note on the envelope that a resolution is contained therein.

The new format for submitting resolutions follows:

### ARTICLE 28, SECTION 4D

Any resolution or measure to amend the provisions of the Constitution or By-Laws of the American Federation of Musicians shall be cast in the following form for presentation to the Convention:

1. Language and punctuation to be deleted from an existing provision shall be set forth in full and enclosed by double parentheses and the deleted material shall be overtyped with a succession of hyphens, as ((-----)). This requirement does not apply to a proposal to repeal an entire section, which may be done simply by specific reference.

2. New words added to an existing provision shall be underlined.

3. The deletions shall precede the new matter; e.g., "... in the sum of (~~fifty~~) one hundred dollars."

4. Entirely new sections need not have all words underlined but shall be preceded by the designation NEW SECTION in upper case followed by a period and such designation underlined, including the period.

YOUR COOPERATION IN SUBMITTING RESOLUTIONS IN THE ABOVE PRESCRIBED FORM WILL PREVENT DELAY IN PROCESSING.

## Richard Gabriel Joins AFM Staff

President Victor W. Fuentealba has announced that Richard (Dick) T. Gabriel has joined the Federation's staff at its West Coast Office in Hollywood, California, as West Coast Recording Supervisor. Mr. Gabriel assumed his duties in mid-February.

This position has been newly established to improve the AFM's services to its recording musicians in this area of the country. Mr. Gabriel works in tandem with the Recording Department in the Federation's New York City headquarters, maintaining direct communication with Robert Crothers, Executive Assistant to the President, who oversees the department.

Mr. Gabriel gained a thorough knowledge of the recording field while working for Los Angeles Local 47 prior to President Fuentealba's appointment. He served in that Local's phonograph recording department for three years before he was chosen to head its video tape/live TV department. This valuable experience, which also included work with commercials for both radio and television, afforded him exposure to the latest electronic developments now being used as well as insights into those developments soon to be introduced. Mr. Gabriel, who plays both



Richard Gabriel

woodwinds and keyboards, is a graduate of the University of Arizona. He worked out of Local 771 in Tucson until 1960, when he transferred his membership to Local 47. In 1973 he became Local 47's Business Representative in the field of nightclubs, serving as a liaison between the union and the area's rock musicians.

Mr. Gabriel holds membership in the music honorary society, Phi Mu Alpha, and the band honorary society, Kappa Kappa Psi. He resides in the San Fernando Valley with his wife and two children.

## PRECARIOUS SITUATION STILL EXISTS FOR SYMPHONY MUSICIANS IN GREECE

As of February 21, the State Symphony Orchestra of Athens is unsure of its continued existence. A portion of the musicians are state employed and cannot be dismissed. There is presently no program for the orchestra for the 1979-80 season. Concerts are played with inappropriate programs; concerts are rehearsed but not performed, yet the musicians receive their salary according to their contract.

The Radio Symphony Orchestra was formally dissolved on November 30, 1979. However, on the basis of the musicians' strike and the international boycott, the dissolution was suspended.

The legal protection of performers continues to be delayed. An

adequate law satisfactory to performers, to the Phonograph Industry and to a part of the Authors' Society, which had already been signed by three Ministers, was withdrawn.

In view of these negative developments, the Panhellenic Musicians' Union asks musicians everywhere not to conclude any contract for performances in Athens, whether offered directly or by agents of the Greek Home Office or by Broadcasters or any other concert organizer in Athens.

AFM members are asked to inform the President's office of any request they receive in this respect and to defer any confirmation pending an update at that point.

## 35th ANNUAL UNION INDUSTRIES SHOW TO BE HELD MAY 23-28 IN CINCINNATI

The thirty-fifth annual AFL-CIO Union-Industries Show will be held May 23-28 at the Convention Center, Cincinnati, Ohio. The labor/management exposition, produced by the Union Label and Service Trades Department of the AFL-CIO, offers a unique opportunity for the public to see firsthand the professionalism and skills union crafts people bring to their jobs as they make products and offer vital services to the consumer.

The show will feature more than 300 lively exhibits, working

demonstrations, films, educational games and colorful displays. Hundreds of union workers, as well as representatives of government and of the leading U. S. companies, demonstrate the crafts they practice in their jobs, display their products and explain the services they provide. Many unique live demonstrations and working displays are seen only in the Union-Industries Show.

An estimated \$100,000 in prizes and free samples are given away to the thousands of visitors who see the six-day, free exposition, one of the largest exhibitions of its kind.

A major goal of the Union-Industries Show is to enhance the importance of the partnership between this country's union members and the companies which employ them — a partnership that not only produces superior goods, services and technology, but also insures fair wages, good working conditions and a high standard of living for millions of citizens.

For information on participating in or attending the 1980 Union-Industries Show, write to Jack Lutz, Show Manager, AFL-CIO Union-Industries Show, 815 Sixteenth Street N.W., Washington, D.C. 20006.

### Incorrect Membership Date on Per Capita Dues Report

The membership date on the Federation's Second Quarter Per Capita Dues Report which was mailed in mid-March to all Locals was erroneously printed as July 1, 1980, instead of January 1, 1980.

Locals are hereby reminded that the Second Quarter Per Capita Dues is payable April 1, 1980, based on January 1 membership.

# The FCC and the AFM Exchange Opposing Views on the Lea Act

The following correspondence was submitted by Robert R. Bruce, General Counsel for the Federal Communications Commission, to Congressman Harley O. Staggers, Chairman of the Interstate and Foreign Commerce in the House of Representatives. Bruce, in his letter, sharply criticizes the AFM and states the FCC's support of the Lea Act.

## FEDERAL COMMUNICATIONS COMMISSION

Honorable Harley O. Staggers, Chairman  
Committee on Interstate and Foreign Commerce  
House of Representatives  
Washington, D.C. 20515

Dear Mr. Chairman:

This is in response to your request for comment on H.R. 4892, a bill to repeal Section 506 of the Communications Act of 1934, as amended. Although the Federal Communications Commission has not had the opportunity to consider this proposal collectively, I am glad to forward the preliminary views of this office for your consideration.

Section 506 of the Communications Act, or the Lea Act as it is sometimes known, was passed in 1946 to protect broadcasters from certain coercive union employment demands which were common to the radio broadcast industry at that time. According to the House Report on the Lea amendment, these included demands that broadcasters employ persons in excess of the number wanted; that in lieu of failure to employ such persons the broadcaster should pay to the musicians' union sums of money equivalent to or greater than funds required for the employment of members of the Federation; that payments for services already performed and fully paid for should be repeated; that dual orchestras should be employed for a single broadcast over two or more outlets; and that the use of voluntary non-compensated orchestras be barred from broadcasts unless an orchestra of the American Federation of Musicians was also employed or that the union was paid an equivalent or greater amount than the regular charge for a Federation orchestra.

The Lea Act attempted to deal with such featherbedding demands by making it unlawful for anyone to use or threaten to use force, intimidation, or duress to coerce, compel, or constrain a licensee to accede to demands (1) to hire employees or pay for services which the licensee did not need, or (2) to refrain from broadcasting non-commercial or internationally-originated programming.

As the Justice Department has indicated, there have been only four criminal investigations under the statute in the last five years, with prosecution being denied in each instance. At the FCC, we have found no records of any action under Section 506 since its passage in 1946.

While we cannot point to instances in which Section 506 was necessary to prevent coercive employment demands which could not otherwise have been restrained under other existing statutes, we do not feel justified in stating that Section 506 is no longer necessary today as a deterrent to the kinds of coercive employment demands which plagued the broadcast industry in the 1940s. While the FCC's current policy is to support the elimination of outdated or unnecessary regulation, in this case the fact of the matter is that there appears to have been a direct correlation between the decline of featherbedding demands against broadcasters by the professional musicians' union, and the passage of the Lea Act by Congress in 1946. We can give you no assurances that some of the coercive practices in question, or some modern variations of them, would not return in the event that Section 506 were repealed.

Under the circumstances, I believe that the burden should be with the musicians' union and the other supporters of H.R. 4892, to demonstrate that Section 506 of the Communications Act now bars them from otherwise legitimate and desirable forms of personal and economic expression. In my view, any relaxation of Section 506 should be tailored to meet the demonstrated need of the musicians for greater freedom of expression.

Sincerely,  
Robert R. Bruce  
General Counsel, FCC

Ned Guthrie, President of AFM Local 136 in Charleston, West Virginia, and Chairman of the National Committee for Repeal of the Lea Act, offers the Congressman rebuttal of the FCC's allegations. Lending assistance to Guthrie was Henry Kaiser, voluntary legal counsel to the Repeal the Lea Act Committee.

Local 136, A. F. of M.  
1562 Kanawha Boulevard, East  
Charleston, West Virginia 25311  
March 14, 1980

Congressman Harley O. Staggers, Chairman  
House of Representatives  
Interstate and Foreign Commerce Committee  
2366 Rayburn Building  
Washington, D.C. 20515

Dear Mr. Chairman:

Recently, your office was gracious enough to furnish me with a letter written to you in October of last year by Robert R. Bruce, General Counsel of the Federal Communications Commission, commenting on H.R. 4892. Because of concern, lest that letter unduly influence your colleagues, I wish to make the following comments on its contents.

While I do not for a moment doubt Mr. Bruce's good faith, I must observe that he is totally unfamiliar with the unfortunate public atmosphere that prevailed and ultimately made possible the enactment of the Lea Act. As I have previously explained to you, that statute was the carefully and expensively contrived brain-child of a powerful lobbying group, the National Association of Broadcasters, to destroy the reputation of a vigorous labor leader (James C. Petrillo) and thereby immunize the radio industry from lawful demands made by every labor union in the United States and pursued by means which are the highly prized heritage of every American working man and woman — namely, peaceful strikes, picketing and the like.

In addition to a vicious public relations campaign in the form of canned editorials and cartoons attacking Mr. Petrillo, the NAB regrettably, even tragically, was able to delude many honorable and forthright members of the Congress by the extensive use of emotionally charged scare words, like "force," "violence," "intimidation," and "duress." Mr. Bruce repeats most of those words in his letter.

The implication that Mr. Petrillo and the musicians' union had ever engaged in any such criminal activity is pure myth. I challenge any then or present official of the National Association of Broadcasters, or any member of the House or Senate, who supported the Lea Act to cite a single instance in the entire history of the American Federation of Musicians of "violence," "intimidation," or "duress." What Mr. Bruce unfortunately overlooks is the essence of this ignominious statute which is not the prohibition of criminal conduct already outlawed by some state and federal laws, but the prohibition against the "use of other means" to compel a licensee to hire more persons than he wants to hire. In those four simple words lies the real objective of the Lea Act. As they were intended, musicians primarily (and all other radio employees secondarily) would be stripped of the rights enjoyed by American workers in all other industries to peacefully strike, picket and the like to constrain reluctant employers to comply with a union's economic demands on behalf of its members. And I know of no more basic obligation of any union than that of finding work for its members. For the unemployed, high wages, bountiful pensions, decent vacations and other benefits are a cruel mockery.

In sum, Mr. Bruce's inability to give "assurances that some of the coercive practices in question, or some modern variations of them, would not return in the event that Section 506 were repealed" is painfully ironic. There can be no "return" of anything that never was present. The real impact of the Lea Act, as I hope I have made clear, was to paralyze by making criminal the attempts of Locals like my own to protest by a single picket carrying a simple truthful message that men and women who had worked at a particular radio station were unfairly dismissed. In every instance, these wage earners were replaced by canned music which cost the licensee very little and, in many cases, nothing at all.

Thus, Mr. Bruce errs in his suggestion that the Lea Act may have achieved its fraudulently stated purpose of terminating criminal conduct. Unhappily, it has achieved its real purpose, with the result that my professional colleagues — performing musicians — and Local union officials, do not have the financial resources to undertake the monumental expense of Constitutional litigation to nullify this legislative atrocity. Our only hope for relief lies with you and your Congressional colleagues.

Very sincerely,  
Ned H. Guthrie,  
Local 136 President and Chairman of the  
National Committee for Repeal of the Lea Act.



The late Congressman John Slack (second from right), who sponsored a bill in the House of Representatives for repeal of the Lea Act, is shown at a 1978 meeting in Washington, D.C., with (left to right) Jack Golodner, DPE Executive Director; Henry Armantrout, Co-Chairman of the National Committee for Repeal of the Lea Act and Santa Ana Local 7 member; Ned Guthrie, Committee Chairman and President of Local 136; and (far right) Senator Jennings Randolph.

## Congressman John Slack Dies

Musicians lost a great friend and ally in Congressman John M. Slack, who died of a heart attack on March 17, the day before his sixty-fifth birthday.

Slack, a Representative from West Virginia, sponsored legislation in the House calling for repeal of the Lea Act, and tirelessly worked to abolish the law he thought to be so unjust. In addition, he was known

for his support of employment opportunities for the impoverished residents of Appalachia, and was a staunch advocate of highway development programs.

A twenty-year veteran of Congress, Slack was a member of the House Appropriations Committee and Chairman of the State, Justice, Commerce and Judiciary subcommittees.

## Do You Know Your Fly-Rights?

Most airline passengers enjoy an uneventful trip. But if you lost your bags or were bumped from an overbooked flight, would you know the best way to set things right?

The Civil Aeronautics Board says passengers involuntarily bumped from overbooked flights are due denied boarding compensation up to \$200. And compensation doubles if you can't be rebooked to arrive at your U.S. destination within two hours of your original schedule.

To help airline passengers over the hurdles, the CAB has a new publication with tips on dealing with air travel from finding the best air fare to making a complaint. For a free copy of "Fly-Rights," send a postcard with your name and address to the Consumer Information Center, Department 691G, Pueblo, Colorado 81009.

Airlines often overbook flights, and when too many people show up to claim their seats, somebody gets "bumped" from the flight.

A new procedure allows airlines to ask for volunteers to give up their reservations for a payment from the airline. The amount of this payment is negotiated, so you may want to accept less than another passenger to give up your seat or hold out for more money. Those still left behind after volunteers relinquish seats are due denied boarding compensation.

Missing baggage is another common problem. Luckily, most bags are just delayed, not lost. Airlines may provide overnight items to tide you over and may

partially reimburse you for clothing purchases or pay for rental of substitute sports equipment. If your bag is missing, fill out the claim form carefully and completely before leaving the airport and keep a copy to prove your loss later if the bag is not found.

But even if your bag is declared lost, you won't be automatically reimbursed, even for depreciated value. You'll have to negotiate a settlement with the airline. And your total compensation will be limited to the airline's maximum liability of \$750 unless you wisely increase this limitation as necessary by paying a small additional charge when you pick up your ticket.

If you're dissatisfied with the airline's final compensation offer, you can sue in small claims court. But be careful about exaggerating your loss; airlines may deny your claim altogether if they suspect it's excessive.

Often, knowing the right way to complain gets results. If you can't resolve the problem with the Customer Service Representative on the scene, send a typed, business-like letter to the airline's consumer office with a copy to the CAB. Briefly detail all specifics of the incident including reservations held, flights taken, and names of airline employees concerned. Avoiding petty gripes, mention any special inconvenience or expense. Then state exactly what you want the airline to do to settle the issue.

## AHOY, CONVENTION DELEGATES!

### DON'T MISS THE BOAT!

Join E. V. Lewis and the TEMPO Jazz Band, featuring vocalist Ada Lee, for a cruise of Portland's scenic Casco Bay on Monday evening, June 16. Two trips are planned for departure at 6:00 and 9:00 P.M. Arrangements are now being made for transportation to and from the boat.

Be on board for the fun when the TEMPO boat ride casts off! A \$10.00 donation is all it takes. Make your check out to TEMPO-PCC and mail it, before the June 1 deadline, to:

E. V. Lewis  
National TEMPO Committee Chairman  
A. F. of M.  
1500 Broadway  
New York, New York 10036

Portland, Maine, where delegates will meet in June for the 1980 International Convention of our union, is the state's largest city and is situated in Cumberland County, Maine's richest and most populated area.

Portland, the banking, commerce and distribution center of Northern New England, has been an important East Coast seaport since its pre-Revolutionary War beginnings. Located on Casco Bay, Portland is 100 miles north of Boston and is within a day's travel of New York, Albany, Hartford, Providence, Montreal and Quebec City.

The city, according to the Chamber of Commerce of the Greater Portland Region, is accessible from every major city in the country through the services of the Portland International Jetport, located ten minutes from the city's center. International ferry service, with luxury car-carrying cruise ships, links Portland and Yarmouth, Nova Scotia, our Canadian neighbor to the north.



By Gloria McCullough  
President, Local 364

# PORTLAND, MAINE: CITY OF THE CONVENTION

There are lots of things to see and do in Greater Portland, an area made up of three cities and ten towns with a combined population of nearly 160,000. The cultural hub of Maine, visitors can enjoy a variety of concerts, plays and special events. The Portland Symphony Orchestra — one of northern New England's finest — performs at City Hall Auditorium, home of the world-famous Kotschmar Memorial Organ, donated by Philadelphia publisher Cyrus H.K. Curtis in memory of a noted Portland music director. Here, providing a live arts showcase for all of northern New England are the Children's Theatre of Maine, the Portland Concert Association, Portland Players Theatre, the Portland School of Art, the Payson Gallery at Westbrook College, the Ram Island Dance Company, the Portland Stage Company, the Community Chorus, the Portland String Quartet and the University of Southern Maine.

The recently completed, 9,000-seat Cumberland County Civic Center, where business sessions of the AFM Convention have been booked, has been instrumental in attracting an array of nationally and internationally prominent entertainers, from rock to the Boston Pops. The Arena is also home for the Maine Mariners, champion farm team of the Philadelphia Flyers National Hockey League team.

Glamorous nighttime entertainment can be experienced in Port-

land after dark, whether you prefer the waterfront scene or the atmosphere just outside of town. Conventioneers will find cozy lounges and first-class restaurants with the finest kind of entertainment. Outstanding circuit entertainers regularly include Portland in their tours of the Northeast.

Local musicians are members of super-talented house bands and combos which play at many Portland wining-and-dining spots. Individual performers, too, combine with groups to play popular, folk, rock, country and western and ethnic music. Al Reali, Cal Cordiero and Syd Lerman lead fine orchestras which play frequently throughout the Greater Portland area and Southern Maine. The Billy Costa Trio, "We Three," plays six nights a week at an eatery on the Portland waterfront. The Tony Boffa Trio, featuring Boffa's lead guitar, and "The Music Company" of Rick Olsen are popular with the younger audiences.

Don Doane, who played trombone for Woody Herman, is synonymous with the big band sound and regularly leads his "big band" in performances of old and new music. Don Doane, Sr., the patriarch of the musical Doane family, remains active with a group he founded in 1929, the Katahdin Mountaineers. The first organized country music band in New England, it was named in honor of Maine's highest peak,

Mt. Katahdin, in the northern part of the state.

But, the "granddaddy" of all Maine musical organizations is Chandler's Band, founded in 1833. The band, 147 years old in 1980, has played for commencement at Bowdoin College since before the turn of the century and served in the Union Army in the Civil War. Maurice E. Lane has led Chandler's Band since 1960, continuing the tradition begun by Daniel Chandler, his son, William, Charles M. Brooks, Clinton W. Graffam and Leonard C. Hall.

Celebrating its seventy-sixth anniversary in 1980 is AFM Local 364, the Portland Musicians Association. Chartered on January 23, 1904, the Local was incorporated in 1925. Its original members were the piano players for silent movies being shown in Portland theatres. The Strand, the State and the Empire and RKO Keiths — all were places of employment for members of Local 364, whether it was as an accompanist at a single piano or an impressive organ or as members of a stage orchestra. A meeting hall on Middle Street was a popular place for local musicians to congregate, but as Portland vaudeville and its live music were replaced by "talking" motion picture screens and theatre stages, so ended the need for a union hall. Now, members of the Portland Musicians Association maintain an office in a music store at 500 Forest Avenue in the city.

Syd Lerman, who for twenty-three years was Secretary-Treasurer of Local 364 and remains an active member, continues to play live music throughout Southern Maine. Lerman, he recalls, "got in on the very tail end of vaudeville."

"Most theatres had piano players for silent movies, then organs for a sing-along with the bouncing ball. The State (Theatre) organ was one of the best around. All the theatres had orchestras — Arthur Kendall at the Strand and Joseph Gaudreau at Keiths Theatre. After the phaseout of the theatres it was mostly dance band work," Lerman remembers. "It's mostly combos now — the only really large band is Don Doane's."

Card number one of Local 364 is carried by Cliff Leeman, who Lerman says is a Dixieland drummer with impressive credentials. "He plays with top bands and does radio and television work. Guitarist Johnny Smith is from Portland, and William Vachiaro left Portland to join the teaching staff of Juilliard and to play lead trumpet for the New

(Continued on page twenty)



The lighthouse, a timeless symbol of New England.



This is the Cumberland County Civic Center, where delegates will meet for the AFM Convention this June.



Officers photographed at Local 364's annual meeting are: (front row, left to right), Nate Gold, Vice President and Convention delegate; Gloria McCullough, President; Mary Seader, Executive Board Member; and Jerry Der Boghosian, Secretary-Treasurer, (second row, left to right) Arthur "Chico" Ward, Trustee and Sergeant at Arms; Warren Elder, Alfred P. Doane and Donald R. Doane, Sr., Executive Board Members; and Rick Olsen, Trustee.

**ATTENTION  
CONVENTION DELEGATES  
TEE OFF FOR TEMPO-PPC**

Delegates to the AFM Convention in Portland, Maine, are invited to participate in the TEMPO-PCC Golf Tournament. The event will be held at the Riverdale Municipal Golf Course on the morning of Monday, June 16, the opening day of the Convention. Tee-off time will be 8:00 A.M.

The entry fee is \$35.00, which covers the green fee, golf cart, shuttle bus service from hotel to golf course, cocktails, hors d'oeuvres and trophy presentation. All proceeds, after cost deductions, will be given to TEMPO-PCC.

To sign up, simply make out a check to Portland Local 364 for \$35.00, and send to Robert (Babe) Ritchie, Chairman, TEMPO-PCC Golf Tournament, Portland Musicians Association, Local 364, AFM, 500 Forest Avenue, Portland, Maine 04101. Deadline for entry is June 1.

Please join us in making 1980 the best year ever for TEMPO!

Local Tournament Committee: Robert (Babe) Ritchie (Chairman), Donald R. Doane, Sr., Mary Seader.

E. V. Lewis, Chairman  
National TEMPO-PCC Committee

## SPOTLIGHT ON

### Draw Page

By Bill Rand

There ought to be a special place someday in a musicians' Hall of Fame for the real heroes of the big bands, those dedicated but publicly unsung sidemen who helped make it possible for leaders to be leaders and for the famous soloists to be famous.

Such a man is Drew Page. Now in his seventy-fifth year, Drew and Marge, his wife of fifty years, are settled comfortably in their Las Vegas home, along with two French poodles and a host of memories

arising from the fact that Drew prepared himself early to be "the best sideman on reed instruments I possibly could, play them everywhere I could, and not miss anything along the way. Being a leader had no appeal for me."

The groups he played with read like a Who's Who in Jazz and Pop Music for the last fifty years. Some of the big bands include: Ted FioRito, Hank Biagini's Casa Loma Band, Harry James, Ben Pollack, Phil Harris, Johnny "Scat" Davis,

Teddy Powell, Freddy Martin, Bob Crosby, Horace Heidt, Charlie Ventura and the Russ Morgan Orchestra. Some of the little jazz bands include: Red Nichols, Wingy Manone, Freddy Masters and Henry "Hot Lips" Levin.

Son of a circus musician, Drew was born into tough times in Mineral Wells, Texas, a spa where the affluent citizens went to boil out. He says his beginning was so humble there was no possible way to go but up. By fifteen he was playing "passable" clarinet and trombone and at nineteen, joined a circus band, "a good training ground for legitimate musicianship."

Two seasons later, he turned down a job with John Philip Sousa's concert band and bought a saxophone, hoping to crack the more promising dance band field. "There wasn't much doing," he recalls, "for a legit clarinet player in those days." And he adds, "nor in other days either."

Six months later, he was working with the best band in the Southwest, Johnny McFall's in Dallas. Another reed man in the group was Lyle "Spud" Murphy, later to become famed as an arranger and now a union executive at Los Angeles Local 47.

"I learned a lot from Spud," Drew reveals, "especially about how to play ad lib. He was an inspiration to me in many ways."

After a year with McFall and other bands working around the Southwest and Mexico, he went to New York for a short time with the Ted FioRito big band. Then back to Dallas for two more years with McFall.

"During those three years," he remembers, "I worked with some of the other greats and future greats. Besides Spud, there were Warren Smith, Joe Bishop, Curtis Hurt, Country Washburn, Sonny Clapp and Jack Purvis, among others." Then came a tour by train of forty-two states with Jack Crawford, the "Clown Prince of Jazz."

Back to Texas during the Great Depression, playing in theatre orchestras, in radio staff bands and local dance bands, there were Harry

James, Dave Matthews, Bob Zurke, Thurman Teague, Tommy Gonsolin, Irvin Verret, Eddie "Snoozer" Quinn, actress-singer Louise Tobin and a Charleston contest winner named Ginger Rogers.

Then with Warren Smith, Drew set out for Chicago in the mid-30s. Their first job was in Cicero at a club managed by Ralph "Bottles" Capone which was headquarters for the Al Capone family. "Contrary to the portrayal of mobsters in movies, they were nice guys on the surface. They didn't bother us any, only their business rivals."

Later at the Gay 90's near downtown, the name musicians began to drift in and sit in with the band, which was headed by Joe Kahn, with Mel Henke on piano. There were Harry James, Fazola, Bruce Squires, Thurman Teague, Dave Matthews, Buddy Rich, Murray McEachern, Benny Goodman and most of his band.

"It was during this time," Drew reflects, "that Smith and Fazola joined Bob Crosby's Bobcats, and James, McEachern and Matthews went with Goodman, each separately."

In 1938 Drew was invited by Roy Shields to become a member of Chicago's eighty-five-piece radio orchestra. A year later, he got a call from Harry James in New York to join the big band that Harry was forming after his long stint with Goodman.

"This was the turning point for me," Drew thinks. "When you're with a big name, you begin to get calls for other good jobs."

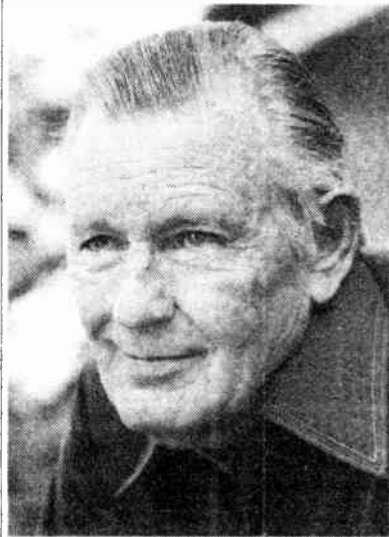
He took Thurman Teague with him to the James job. Connie Haines and Frank Sinatra joined the band later.

The James band toured a lot and Drew states that by 1939 he had performed in all the cities and most of the towns in all the forty-eight states, something he believes to be a record of sorts. "Harry's band got around some."

Upon leaving Harry, he thought he was too old at thirty-five to "chase around the country anymore" and he went back to Dallas to settle down. But soon the road beckoned

again and he went back to Hollywood. World War II was brewing at the time and soon after he got there the bombs dropped on Pearl Harbor. Los Angeles was blacked out, so he joined Johnny "Scat" Davis back in Chicago for a tour and wound up back in Dallas.

Having had three years in the National Guard, he was solicited by a Warrant Officer to join a band he was forming for the Army and promised the rating of Staff Sergeant. "But the poor guy dropped dead with a heart attack and I was over age for the draft, so I deferred enlisting."



Drew Page  
(Credit Molly Parkes)

Back to Hollywood in 1943 after a stint with Joe Reichman in Dallas, he worked the next five years with the bands of Horace Heidt, Phil Harris, Teddy Powell, Wingy Manone, Red Nichols, Freddy Martin and Leo Arnaud's ABC staff orchestra. He also played with local jazz bands and on radio shows with Phil Baker, Jack Benny, Horace Heidt and Jack Carson. At times he played as many as three jobs a day, working radio shows daytimes and club jobs at night and sometimes movie studio work and phonograph recording with various groups.

Bumped from Freddy Martin's band by a returning GI, he joined Jack Fina at the Claremont Hotel in Berkeley, California, and stayed with him through a Palmer House engagement in Chicago. Then to Dallas again, and back to Hollywood for a tour with Will Osborne.

He spent 1951 through 1957 with the Billy Roe Trio at the famous Maison Jaussaud Restaurant in Bakersfield, then on to Las Vegas for five years in lounge groups and show bands.

"After a while I developed a bad case of sit-downitis," Drew laughs, "so I joined the Freddy Masters Dixieland Band, booking out of New York. In three years, we played around the Northeast and made five trips to the upper Arctic (Greenland), and performed in Labrador, Cuba, Jamaica, Puerto Rico and Newfoundland. Once," he says, "we jumped from near the North Pole to near the Equator, which might be some kind of record for a band."

Back in Hollywood in 1968, he joined the "Hello, Dolly" show for a bus-and-truck tour for eight months with conductor Gil Bowers, and the following year he went with "Cabaret" for nine months.

At age seventy-two he retired temporarily after six years with the Russ Morgan band at the Dunes Hotel in Las Vegas to write a book about the role of the sideman in jazz and pop music, and some of the wild things that happen on and off bandstands that leaders and the public don't know about. Publication of the book is imminent.

Regrets? "Not a one," he declares. "I set out to see and do everything and try to be a loyal and dependable sideman."

## DO NOT BUY

All trade unionists and their families are requested to support consumer boycotts against the products and services of the companies which, because of their anti-union policies, do not deserve union patronage. This listing is subject to change and will be amended from time to time.

**AMERICAN BUILDINGS, INC.**  
Metal Structures

**J. P. STEVENS AND CO.**  
Textile Products

**BARTLETT-COLLINS CO.**  
Glassware

**KINGSPORT PRESS**  
Publications

**CHARLES MFG. CO.**  
Furniture sold under the Fox brand name

**MASON-TYLER MFG. CO.**  
Furniture

**COORS BREWERY**  
Beer

**MS. GOLDY'S CHICKENS**  
Poultry

**CROFT METALS, INC.**  
Home Building Products

**R. J. REYNOLDS CO.**  
Tobacco Products

**DAL-TEX OPTICAL CO.**  
Prescription glasses, contact lenses, frames

**RYLOCK CO., LTD.**  
Riveting Machinery

**HUSSMANN REFRIGERATOR CO.**  
Commercial refrigeration equipment

**SEATTLE-FIRST NATIONAL BANK**  
Financial Institution

**ICEBERG LETTUCE**  
Non-union iceberg lettuce

**WINN-DIXIE STORES**  
Food and grocery stores, including Buddies and Kwik Chek stores



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We select Nature's finest cane. Age it patiently. Cut it precisely. Then every Rico Royal reed is carefully inspected to meet our high standards.

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rico royal 2 1/2

# BETWEEN You & MARTY E MERSON



This month I want to discuss the 1979 Budget.

Why? Because the estimated projection "missed" by \$502,000 and in some quarters, according to reports I have received, has been referred to as a "mistake" by Assistant Treasurer Bob Moss and/or the Office of the Secretary-Treasurer. Either reference is erroneous!

First of all, a budget for a non-profit organization such as ours — with no taxing authority to balance or offset a forthcoming deficit — can be nothing more than informational. Nevertheless, a resolution was passed several Conventions ago calling for the publishing of an operational budget each year and my office has complied ever since.

Now, the 1979 Budget, of necessity, had to be prepared months ahead and was based on the actual Statement of Income and Expenses for the nine months ended September 30, 1978. The "preparer" was none other than Assistant Treasurer Bob Moss who is an outstanding accountant with over twenty-five years experience in the profession. His general knowledge and expertise in the field are well known to members of the prestigious (Convention) Finance Committee who, in several instances, are accountants themselves.

The 1979 Budget was published in the February issue of the *International Musician* last year. It forecast a deficit of \$340,000.

We had hardly learned to live with that bleak fiscal future when we received, out of the blue, a statement from the management firm for AFM Headquarters at 1500 Broadway setting forth escalation charges (taxes, utilities and building maintenance) going back to 1975 in the total amount of \$64,000. It seems that the previous management firm forgot to bill the tenants for those four years for the escalation provided for in the rental agreement.

So, the lease was reviewed and the escalation clauses were authenticated. We paid! This brought the projected deficit up to \$400,000 (in round figures) during the spring of 1979.

Then, just before the Mid-Winter Meetings of the International Executive Board this past January, we learned that the Fourth Quarter for last year had not produced the expected revenue and, in fact, could be viewed as a financial disaster. When the smoke cleared and the unaudited statements were reviewed, we discovered that we faced an additional \$502,000 deficit — for a total 1979 deficit of \$902,000.

The casual observer might be occasioned to ask, "How in heaven's name can you miss budget by \$502,000?"

The explanation is very simple. First of all, let's continue to be reminded that the purpose of a budget is to estimate the future income and expenses as accurately as possible, predicated upon the actual financial information available at the time and based on judgement of what is expected to occur in the future. This was done! However —

1. Additional income from Per Capita Dues for 1979 was estimated at \$153,000 over the amount received in 1978.

2. The actual amount received last

actual income and Budget would have been less. But it didn't.

We had a drop in the Federation membership of approximately 14,000! The other area that gave us an unfavorable variance between the actual and the Budget was income from Federation Initiation Fees.

1. The estimated income to be received from Federation Initiation Fees was modestly anticipated to increase by \$21,000 in 1979 over the actual amount received in 1978. This increase did not materialize either!

2. Instead the actual income from F.I.F.s for the year 1979 decreased by \$180,000 over the actual amount received during the year 1978.

Here again, the estimated increase of \$21,000 combined with the actual decrease of \$180,000 results

in a total decrease of \$201,000 estimated for the year 1979 compared to the actual amount received.

This lucidly illustrates the compounding effect caused by the actual income going in the reverse direction of the estimated or Budget income.

So, the overestimated income for the year 1979, in Per Capita Dues and F.I.F.s combined, amounted to \$461,000, which accounts for the major difference between the Estimated Income and Expenses and the Actual Preliminary Income and Expenses for the year 1979.

It should be noted that anticipating what changes in membership our 604 Locals will experience in any given year and the amount of Federation Initiation

Fees they will collect from new members can be, at best, mere conjecture for Budget purposes. Also, the presentation of financial statements on the cash basis causes difficulty in estimating income, since, even if income is due, no recording is made until the cash is actually received. Therefore, income received in January that applies to, say, December, must be shown with January receipts for income purposes.

With the consummation of the A. F. of M.'s much-publicized Settlement Agreement with the National Labor Relations Board (NLRB) has come many changes in the way the Federation conducts its business affairs. More important, as (Continued on page twenty-one)

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# POP & JAZZ SCENE

## JAZZ NOTES

A big band headed by guitarist Sal Salvador and drummer Joe Morello went into rehearsal in New York last month. The Salvador-Morello Quartet was heard on Sunday evenings during March in the Ultra Lounge of Howard Johnson's in Scarsdale, New York. . . . Leonard Feather reports that Cozy Cole, the

## BY BURT KORALL

veteran drummer and teacher, is seriously ill. We wish Cozy a rapid recovery. . . . Chuck Smith, the Denver jazz trombonist and former Jack Teagarden sideman, has completed a book, titled "Teagarden's Big Band: The One-Nighters." To be published in September by Louisiana State University Press, the tome centers on Teagarden and life on the road during the last three years the band was together. . . . Red Rodney, the trumpeter who made his name with the Gene Krupa band in the 1940s, and later played with Charlie Parker, has been appearing at the Crawdaddy in New York City. . . . Jose Mangual, a master of the bongos, has joined The Latin Percussion Jazz Ensemble. . . . One of the possible highlights of the Playboy Jazz Festival in June — a group led by pianist Teddy Wilson. It will feature Shelly Manne, Ruby Braff and special guest Benny Carter. . . . The Lansing (Michigan) Symphony Orchestra presented a concert showcasing trumpeter Allen Vizzutti, March 1, at Everett Auditorium in its home city. A former associate of Chuck Mangione and Chick Corea, Vizzutti also has been lead and solo trumpeter with the Woody Herman Thundering Herd. . . . An all-star, eighteen-piece Jazzmobile Orchestra premiered Frank Foster's "Lake Placid Suite" at the Agora Theatre, Lake Placid, New York, February 16. Commissioned by the 1980 Winter Olympics Fine Arts Committee, the piece (and its

performance) provided one of the musical highlights of the Winter Olympics.

## OUT OF THE COUNTRY

B. B. King tours Ireland, England, France, Finland, Sweden, Norway and Denmark the first seventeen days of this month. The bluesman concertizes in Sao Paulo, Brazil, April 24, and in Buenos Aires, Argentina, April 26-29. . . . Working with the Thad Jones big band, Eclipse, in Copenhagen are some leading American musicians: Ed Thigpen (drums), Horace Parlan (piano), Richard Boone (trombone) and Sahib Shihab (baritone saxophone). The band is tentatively slated to appear at the Montreux Jazz Festival in July. . . . The Duke Ellington Orchestra under Mercer Ellington will visit South America and the Far East this year. . . . Singer Joe Williams and Clark Terry's small band recently completed a six-week, nine-country tour of Africa under the auspices of the U.S. State Department. . . . A twenty-eight-piece Archie Shepp band, including such musicians as Eddie Preston and Ray Copeland, recently recorded in Paris and performed in France, Belgium and Holland. . . . The Palacio das Convencoes in Sao Paulo, Brazil, will be site of the Second International Festival of Jazz — the 24th-27th of this month. Among the participants — McCoy Tyner, Mary Lou Williams, Dexter Gordon's group, the Woody Shaw band, the Mingus Dynasty and Phil Woods and his combo. . . . Geno Jordan and his show recently completed a six-week tour of Europe, under the sponsorship of the U.S. Department of Defense. The troupe, which entertained American troops in various countries, included Pepper, Geno's band — featuring Harold Cook, Jr. (piano), Reginald Ward (lead guitar), Gregory Mullins (drums), Stanley Parker (bass guitar) and Geno (vocals and alto and tenor saxophone — plus Velvet Touch, his vocal group — including Sheila Tyson, Eartha Sims and Michelle Morgan. . . . Correspondence from the Australian Information Service and Jamey Aebersold casts light on recent jazz activities in Australia and New Zealand. The First Sydney Music Festival at the Regent Theatre (January 14-19) and the Sydney International Jazz Festival 1980 at the Seymour Center's York Thea-

tre (January 16-26), showcased such American musicians as Dave and Chris Brubeck, Herbie Mann and his Family of Mann, Les McCann, Toshiko Akiyoshi and Lew Tabackin and their fifteen-piece band, the Art Ensemble of Chicago and the Dave Liebman Quintet. A series of clinics, "very warmly received," says Aebersold, were held in Sydney and Melbourne (Australia) and in Wellington (New Zealand). The musicians who taught the clinics included Aebersold, Liebman, Mike Tracy, Hal Stein, Tom Hart (saxophone); John McNeil, Pat Harbison, Ken Slone, Termasa Hino (trumpet); John Scofield and Steve Erquiaga (guitar); Ed Soph and Adam Nussbaum (drums); Jim Pugh and John Leisenring (trombone); Dave Baker (cello); Hal Galper and Jim McNeely (piano); and Ron McClure and Todd Coolman (bass). . . . Recently in Great Britain: Joe Newman, McCoy Tyner, Harry Edison, the Buddy Rich Band and Air — a trio comprised of Henry Threadgill, Fred Hopkins and Steve McCall.

## POP NEWS

A salute to the music of the big bands was presented, February 16 (a matinee) and the evening of February 17, by the Minnesota Orchestra under Norman Leyden at Orchestra Hall in Minneapolis. The focus of the program were pieces made famous by Glenn Miller, Benny Goodman, Artie Shaw and the Dorsey Brothers. . . . Harold Arlen, the much-admired songwriter, celebrated his seventy-fifth birthday, February 15. . . . The Ron Craig/Roy Russell seventeen-piecer is heard Sunday nights at Phinneas Phogg's in Pensacola, Florida. Craig, former vocalist-guitarist with the Ray McKinley/Glenn Miller band, writes that the orchestra has been appearing at the club for a year now. . . . Sylvain Sylvain, a former member of the New York Dolls, introduced his new group at New York's Town Hall in January.

## ON CAMPUS

Pianist Walter Bishop, Jr., is on the music faculty at Hartford University. Jackie McLean runs the Black Studies program there. . . . The Eastman School of Music is offering workshops this summer. They include "Basic Techniques for Arrangers" (June 23-August 1), directed by Bill Dobbins, and "Arrangers Lab/Institute" (July 14-August 2), directed by Rayburn Wright and Manny Albam. . . . Chuck Mangione does a series of Eastern college dates this month. On his itinerary are the University of Connecticut, the University of Massachusetts, the University of New Hampshire and SUNY in Oswego, New York.



The Flint (Michigan) Police School Safety Program Dixieland Band has performed since 1970 in the area's elementary and junior high schools promoting live music, child safety and police-community relations, as well as offering a background of musical instruments and history of jazz. An average of fifty performances are given each year through funds provided by the Music Performance Trust Funds and Flint's Mott Foundation. The band's members, all affiliated with Flint Local 542, are (left to right) Jerry Cliff, saxophone; Bob Cobb, trumpet; Doug Cobb, drums; Keith DeWitt, trombone, group leader and a member of the Flint Police Department; Bob Morehouse, bass; and Byron Lovejoy, piano.

**INTERNATIONAL MUSICIAN**



# Country Ramblings

C & W, Gospel and Bluegrass Notes

Nashville's non-country image received a big boost recently with the release of a new survey showing easy listening music as the city's favorite.

The "communitywide study" prepared by Shockley Research, Inc., shows easy listening leading the preference poll with a total of 42.9 percent, followed by country with 30.8 percent, rock at 17.2 percent, classical at 12.6 percent and a 9.5 percent rating for jazz.

The research firm, compiling the information for its files, also found that Kenny Rogers was the favorite artist of those who prefer pop music as well as those citing country as their favorite. Top entertainers for the sample group are Bob Hope, Kenny Rogers, Johnny Carson, Steve Martin, Carol Burnett, Richard Pryor, Lawrence Welk, Bing Crosby, John Wayne, Roy Clark, Elvis Presley, Dolly Parton and John Denver.

Gospel goodies: World, Inc., reports 1979 sales reaching \$42 million, three times the figure recorded in 1974. The figures include records, music, books and educational products . . . The National Gospel Radio Seminar will be held at the Dunfey Hotel in Dallas, July 18-20 . . . Debby Boone has completed her first solo gospel album produced in Nashville by Larry Butler, who recently won a Grammy as the top producer in the music business.

Country music and the motion picture industry are becoming loyal suitors. "The Electric Horseman" has become a giant box office smash, with much of the credit due to Willie Nelson's effective soundtrack vocalizing. Nelson also makes a strong screen debut in the flick starring Jane Fonda and Robert Redford . . . And Dolly Parton will be starring in Universal's "The Best Little Whorehouse in Texas" with Burt

Reynolds. Dolly is now filming "Nine to Five" with Jane Fonda and Lily Tomlin . . . The Loretta Lynn autobiographical movie, "Coal Miner's Daughter," has opened to rave reviews. Stunned by the portrayal of their city and music by Robert Altman's "Nashville," Nashville's music business leaders were quick to praise the flick as a highly accurate portrayal of both the country music industry and the hill people of Kentucky who have suffered repeatedly as stereotypes

## BY GERRY WOOD

at the hands of Hollywood filmmakers. Sissy Spacek turns in a masterful performance in both her acting and singing chores — and musician Levon Helm, formerly of The Band, shines in a powerful rendition of the role of Loretta's father. All of the principals in the movie gathered with Lynn and the principals of her life in the recent gala premiere in Nashville.

Sonny Throckmorton was honored as writer of the year and Steve Gibb's "She Believes in Me" scored as song of the year at the thirteenth annual Nashville Songwriters Association International banquet and awards in Nashville, March 1 . . . Mark down June 9-15 as the dates for the ninth annual Country Music Fan Fair. Sponsored by the Grand Ole Opry and the Country Music Association, the fete is expected to draw a record turnout of some 15,000 fans.

Kris Kristofferson, in Nashville to appear on Johnny Cash's twenty-fifth anniversary special and a two-hour television tribute to Hank Williams, spent some time at his offices in the Combine Music building . . . RCA Records Nashville chief Jerry Bradley gifted two of his label's acts with gold records — Waylon Jennings for "What Goes Around Comes Around" and Ronnie

Milsap for "Milsap Live."

While some segments of the music industry are down, national direct-response television marketing firms report their sales volume of music product is running "substantially higher" than last year. That includes both country and non-country product, according to a *Billboard* survey.

Among those calling Charlie Daniels in the hospital when the musician suffered multiple fractures of his arm was President Jimmy Carter. Keeping it in the family, Billy Carter sent Daniels a floral arrangement of flowers and peanuts . . . Hank Snow met with President Carter to discuss the child abuse prevention programs that are dear to the heart of Snow.

Paul Harvey's poignant keynote address, productive panels and blunt question-and-answer periods highlighted the tenth annual Country Radio Seminar that closed with its talent-rich New Faces Banquet and Show, March 15, in Nashville. Nearly 400 registrants attended the two-day conclave.

The Country Radio Seminar awarded its 1980 scholarships to two broadcasting majors. Cheryl Croyle of Marshall University and Cliff Wilson of the University of Kansas received grants of \$1,000 each.

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### NOTICE TO ALL MEMBERS

SUBJECT: RETROACTIVE PAYMENTS

In order to respond to those Participants who have stated their lack of awareness that Plan Benefits were available at age 65 for individuals who continue in active employment, the Trustees of the American Federation of Musicians' and Employers' Pension Welfare Fund wish to announce that until July 1, 1980 (and only until such date) an otherwise eligible Plan Participant over the age of 65, who is still actively engaged in covered employment, may apply for pension benefits retroactive to his 65th birthday. After this open period (i.e., after July 1, 1980), pension benefits for such individuals shall be payable commencing with the month following the month in which the Participant has fulfilled all conditions for entitlement to benefits, and following the expiration of sixty (60) days from the date he files the appropriate application.

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## Music a Source of Enjoyment for Congress of Strings Graduate



Carl G. Moore, Jr.

Violist Carl G. Moore, Jr., continues to play his instrument with inspiration. Mr. Moore, a graduate of the AFM's 1970 Congress of Strings program, earned his bachelor degree in mechanical engineering from the University of Delaware in 1974 and is currently a candidate for a master's degree in the same field. Although his college studies occupied most of his time and energies, he managed to fit in some playing. He performed with several musical groups at the

university as well as in two musical productions with the Salesianum School alumni in Wilmington, Delaware.

Mr. Moore, now twenty-seven years old, began to play viola when he was twelve, taking formal lessons at Wilmington Music School in his hometown for several years. Prior to playing viola he also studied piano and clarinet.

He attended the 1970 Congress of Strings at its University of Cincinnati (Ohio) location on a scholarship received in winning Wilmington Local 311-641's COS audition. Mr. Moore points out that his COS experience motivated him to work on his own musically. Since graduating the AFM's summer string program, he has delved into composing. Of his latest compositions the one of which he is most proud is a Latin mass. In addition, he has taught himself to play the guitar and during 1976-78 he played and sang at St. Thomas More Oratory in Newark, Delaware.

Mr. Moore nostalgically comments that the summer he spent with the Congress marked a peak in his musical creativity and he is now working towards restoring the positive atmosphere he found so encouraging to his artistic development.

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**National Association  
of Jazz Educators  
Convenes Its Annual  
Super Session**

If you thought that Albuquerque, New Mexico, wasn't hot in January, you weren't there when the National Association of Jazz Educators came to town for its seventh annual convention. Then, with the likes of Sarah Vaughan, Chick Corea, Bill Watrous and Ed Shaughnessy on hand, the place was sizzling with some of the hottest jazz to be heard in the country. In fact, one music industry publication described the lineup of soloists and clinicians appearing at the four-day session as "the most imposing array of professional musicians ever to assemble for a convention."

In addition to the luminaries already mentioned, performers included the Bobby Shew Quintet, the Johnny Smith Quartet, the Collier/Dean Duo Ramon Lopez and many more. Lopez, a percussionist, was discovered by the late Stan Kenton, to whose memory this convention was dedicated. Matt Betton, executive director of the NAJE, noted that Kenton helped found the organization, and that through much of the late jazz great's efforts, the NAJE reached a level of national success.

Betton further noted that the convention featured "every kind of clinic, workshop and lecture for the amateur musician," with attendees awarded a one-hour graduate credit. AFM Secretary-Treasurer J. Martin Emerson once again represented the musicians' union, along with Presidential Assistant Mike Werner and International Representative Joseph Shortlidge, who were there to answer any of the young non-pros' questions about union membership. Seventeen-year-old alto sax player Tami Schultz was the 1980 "Young Talent Award" winner and was among the many gifted students who performed alongside the top jazz pros at the convention.

If you missed this year's super session, start planning for 1981, when the NAJE will be headed for Saint Louis, Memphis or Kansas City. Wherever, it'll be the second week of January, and it's bound to be the hottest week of the year!

Photos by John Kuzmich, Jr. and Bob Holt



Ed Shaughnessy



Ramon Lopez



Bill Watrous



Rich Matteson



Bobby Brookmeyer



Bill Berry

# CANADIAN NOTES

On February 13, the Canadian Brass returned from a seventeen-city tour of Japan. Stopping at Tokyo, Yokohama and Osaka. Among other points, the group also appeared on a half-hour television program that was broadcast by the national network NHK on March 9. In addition, RCA released three Canadian Brass albums during the tour, and an invitation for a return visit has already been extended. Closer to home, on February 16, CBC-TV broadcast "Canadian Brass: Capital Concert," an hour-long musical show that relates the intrepid brass quintet's adventures

## BY GERALD LEVITCH

en route to Ottawa for a concert at the National Arts Centre. The tale begins with the Brass being forced to bail out when their plane develops engine trouble. The musicians land in a haystack at the Agricultural Experimental Farm on the outskirts of Ottawa, and from there they make their way to the gig, taking the long way by means of a tourist boat on the Rideau Canal, a visit to the Museum of Man and the Museum of Science and Technology, a trip to the National Art Gallery and an exploration of the Rotunda of the Center Block of the Parliament Buildings. Finally, they reach the National Arts Centre, where the concert begins.

And there's more brass news from Quebec, where the Montreal Trombone and Tuba Workshop was held on March 28, 29 and 30, at the McGill University Faculty of Music. The workshop was directed by Ted Griffith, a member of the faculty and bass trombonist with the Montreal Symphony Orchestra. The three-day event featured clinics, demonstrations, master classes, participation in large and small ensembles, music and instrument displays, and concerts featuring the guest artists. Music was provided by the Montreal Symphony Orchestra Low Brass section, the McGill Trombone and Tuba Studio, the McGill Jazz Band under the direction of Gerry Danovitch, the Queen's University Trombone Choir led by Richard Cryder, the Mount Royal Brass Quintet and many others. Guest artists included Bill Watrous; Miloslav Hejda, bass trombonist with the Czech Philharmonic; John Marcellus, former principal trombonist with

the National Symphony and now professor at the Eastman School of Music; Serge Lortie, bass trombonist with the Quebec Symphony; Ted Robbins, euphonium soloist and principal tubist with the Philadelphia Orchestra and now professor at Michigan State University. Freelance artists included Claude Blouin, Albert Devito, Philippe Gelinas, Lance Nagels, Emil Subirana and Margaret Wada.

Rita Costanzi, principal harpist of the Vancouver Symphony, commissioned Frederick Schipizky to write a work for solo harp for her Jeunesses Musicales tour of Eastern Canada. *Elegy* for solo harp was premiered on January 25 in Collingwood, Ontario. At a concert on February 13 in Vancouver, Martin Hackleman, French horn, and Robin Chow, piano, performed Elliot Weisgarber's *Sonata for Horn and Piano*. At the Vancouver Academy of Music on February 29, John Rudolph, percussion, and Kathleen Berens Rudolph, flute, performed several new works by Harry Somers and Michael Horwood.

On March 21, the Elmer Iseler Singers joined the Vancouver Chamber Choir for a concert in the Orpheum Theatre. The eighteen-member Vancouver Chamber Choir, conducted by Jon Washburn, is holding its annual round of cross-country auditions during the month of April. The auditions are being held in Vancouver (April 5), Edmonton (April 14), Ottawa (April 20), Montreal (April 21), Toronto (April 23), Moncton (April 25), Fredricton (April 26) and Halifax (April 28).

The 1980 Travelers Community Concert Series continued through April 14. The schedule included concerts by the Niagara Symphony, conducted by Melvin Berman (January 19); the Oshawa Symphony, conducted by Winston Webber (February 10), which featured flutist Margot Rydall-Campbell; the Mississauga Symphony, conducted by John Barnum (March 1); the Windsor Symphony, conducted by Laszlo Gati (March 9), featuring violinist Steven Staryk; the Quebec Symphony (March 11), conducted by Mario Duschenes, featuring violinist Peter Zazofsky; the McGill Chamber Orchestra, conducted by Alexander Brott (March 17), featuring flutist Jean-

Pierre Rampal; the Nepean Symphony, conducted by James Wegg (March 30), featuring oboist Marv-Anne Symes, clarinetist Mary Wegg, bassoonist Esther Froese, French hornist Nat Battersby; the Atlantic Symphony, conducted by Victor Yampolsky (March 31 and April 1), featuring cellist Gisela Depkat; and the Victoria Symphony, conducted by Dr. Paul Freeman (April 13 and 14), featuring pianist Walter Prosnitz.

Andrew Davis, the music director of the Toronto Symphony, has announced the 1980-81 season, which will run from September 9, 1980, to June 5, 1981, including 105 performances of forty-seven different programs. World premieres include new works by Norman Symonds, Harry Somers, John Hawkins, and *La Serenissima* by Andrew Davis. On January 12, Quebec-born violinist Chantal Juillet made her debut with the Toronto Symphony. On March 13, as part of the DuMaurier Promenades, special solo features by orchestra members showcased principal flutist Jeanne Baxtresser, clarinetist Stanley McCartney, harpist Judy Loman, bassoonist Christopher Wait and trumpeter/composer John Cowell.

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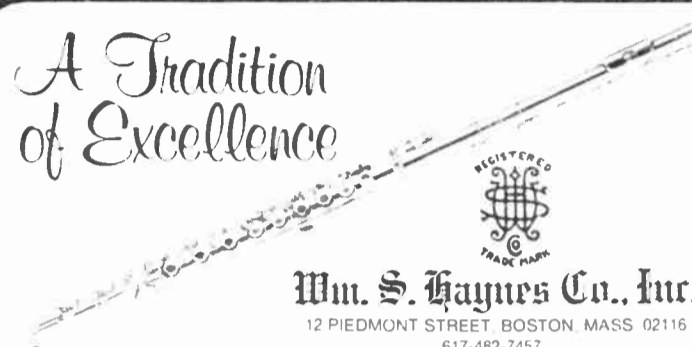
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On November 28 Local 800, Cornwall, Ontario, Canada, held its annual banquet and Ladies' Night at the Royal Hotel in that city. Among the persons attending the affair were, left to right, Gary Lawrence, banquet committee; Brad Lewis, Secretary-Treasurer of Local 800; Michael Heenan, banquet chairman; Stan Dianne, President of Local 800; Jae Burchill, Secretary-Treasurer of Local 357, Belleville, and guest speaker; and Simmy McMillan, banquet committee. Other neighboring Local officials present, but not pictured, were James Lytle, Secretary of Local 180, Ottawa, and Cliff Endicotte, President of Local 191, Peterborough.

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# OVER FEDERATION FIELD

The Canadian Conference convened late last year was the largest ever held, reflecting the remarkable growth enjoyed by the Canadian music industry over the past decade. Priority topics of discussion for conference representatives included answering the changing needs of Canadian Federation members in this burgeoning market, and rising to the challenges of the new decade.

Among the other important items of business conducted was the election of officers. Instated as the Canadian Conference's President and Vice President were, respectively, Windsor, Ontario, Local 566 President Carm Adams and Local 571 President Peter Power, whose Local serves the provinces of Nova Scotia, Prince Edward Island and Newfoundland. James Begg, who serves as Secretary-Treasurer of Hamilton Local 293, was re-elected Secretary-Treasurer of the Canadian Conference. Board members elected were Victor Bridgewater, Secretary of Toronto Local 149; Bill Neff, President of Chatham Local 582; Eddy Bayens, Secretary of Edmonton Local 390; and Ray Petch, Secretary of Calgary Local 547.

Productive and progressive, it was, remarked Peter Power, "the conference of conferences!"

It appears that discos all across the country are catching on to the trend — mixing live with recorded music. One success story in this trend comes from Worcester, Massachusetts, where Dick Alfego, leader of The Hollywood Sounds, approached the management of a popular local nightclub called The Loft. Alfego sold the club manager on the concept of blending The Loft's customary disco music with live performances of The Hollywood Sounds' big band-oriented music.

After several appearances, the band was asked to play The Loft on a steady basis for the remainder of the year. The alliance has proved beneficial for all parties, and has once again shown that given the opportunity to hear live music, well performed, the public will respond.

The story also proved that a little initiative and careful planning can go a long way. Both Alfego and club manager Brooks Piper recognized the need for advance publicity. Alfego enlisted the aid of Local 143 officers and a local newspaper entertainment writer, the latter of whom wrote up the event in his column. Piper and club owner Bob Gallo placed large ads emphasizing the fact that live music was coming to The Loft. The result — success!

In appreciation to The Loft's open-minded management and co-

operative attitude, Local 143 officers George Cohen and Rudy Forge presented Piper and Gallo with a special certificate, applauding their support of live music.

Edward A. (Teddy) Jamieson has spent a lifetime serving his fellow musicians with a dedication and selflessness that is rare indeed. Late last year, some of those who have benefited so much from his work came together to honor this richly deserving individual with a special testimonial banquet.

The Honorary Life President of Local 145 in Vancouver, British Columbia, Jamieson was presented with a beautifully inscribed plaque to commemorate his retirement from the Musicians' Benevolent Society, which is affiliated with that Local.

Jamieson had served as the Society's Secretary-Treasurer since



Local 391 of Ottawa, Illinois, recently celebrated its seventy-fifth anniversary at the Pitsticks Pavilion with gala diamond jubilee festivities. Pictured at left is the head table, with Local officers preparing for the party to begin. At right is International Representative George Sartick, who commended the Local on its landmark occasion. Later, revelers danced to the music of the Gene Victors Orchestra and enjoyed a special medley by a string sextet, led by violinist and Local 391 Secretary-Treasurer Carlos Santucci.

1923 without remuneration, and only his failing eyesight convinced him to relinquish this position last October.

The name James L. (Jim) Falvey means a lot to the people of Springfield, Massachusetts. For forty years, Falvey served as President of Local 171 in Springfield and became widely known as a concerned and involved member of the community, as well as a highly respected union official.

Early this year, ill health forced Falvey to tender his resignation. The Local Executive Board, with deep regret, accepted Falvey's resignation during a meeting in February, and immediately bestowed upon him the title of President Emeritus.

In addition to his role as Local 171 President, Falvey acted for over forty years as a delegate to the AFM Conventions, and was repeatedly



Looking into the future of the music industry in Canada are, left to right, Marty Paulson, Music Performance Trust Funds Trustee, AFM President Victor Fuentealba and AFM Vice President from Canada J. Alan Wood, who were representing their offices at the largest Canadian Conference ever held.



E. A. (Teddy) Jamieson



James L. Falvey

elected to serve on the delegation to the AFL-CIO Conventions.

A life member of both Local 171 and Local 144 in nearby Holyoke, Massachusetts, this dedicated man has held myriad positions to the benefit of his neighboring New Englanders and his fellow musicians.

Assuming the presidency of Local 171 is longtime Vice President John J. Brogan. Brogan, an attorney and

a musician, has donated legal advice to the Local for many years and is thoroughly versed in the inner workings of the Local.

Remarked Local 171's Financial and Recording Secretary George T. Lull, "As much as Jim's resignation saddens me, I know that the leadership in this Local under our new President will continue in the same progressive manner as it always has."



The Hollywood Sounds have been successfully blending live music with the regular disco format played at the popular nightclub, The Loft, in Worcester, Massachusetts. Pictured from left to right are Dick Alfego, drums; Don Penni, alto sax and clarinet; Tony Ferris, tenor sax and clarinet; and Slim Silvia, electric piano.



The Loft has shown support of live music, and AFM Local 143 has in turn shown appreciation of The Loft by presenting the club with a special certificate. From left to right are Local 143 Secretary-Treasurer Rudy Forge, club owner Bob Gallo, Local 143 President George Cohen, and club manager Brooks Piper.



The Loft has shown support of live music, and AFM Local 143 has in turn shown appreciation of The Loft by presenting the club with a special certificate. From left to right are Local 143 Secretary-Treasurer Rudy Forge, club owner Bob Gallo, Local 143 President George Cohen, and club manager Brooks Piper.

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## IVER CARLSON

Iver Carlson, Secretary of Local 64, Ottumwa, Iowa, for approximately fifty years, died on February 6 at the age of seventy-eight. He had attended many of the Federation's Conventions while serving in this office.

Mr. Carlson's original instrument was the violin. During the silent picture era he played in local theatres and also did a great deal of jobbing work for traveling shows. Later he played French horn with the Ottumwa Municipal Band as well as served as its Secretary for many years.

## OSCAR PADULA

Oscar Padula, a former member of the Board of Directors of Local 248, Paterson, New Jersey, passed away recently in Hallendale, Florida, where he had resided for the past few years.

Mr. Padula joined Local 248 in 1928 and served as a member of its Board for more than twenty-five years and as a delegate to numerous AFM Conventions. Ill health forced him to retire from Local office.

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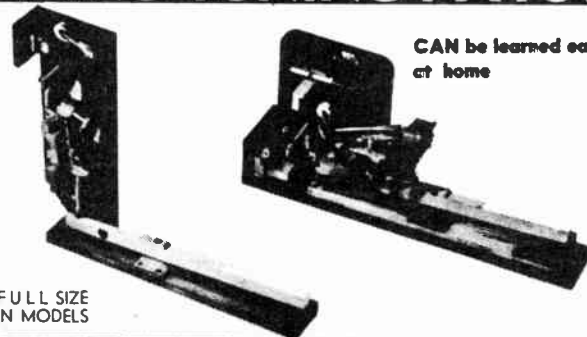
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## CLOSING CHORD

### JAMES E. ANDREWS

James E. Andrews, a life member of Local 787, Cumberland, Maryland, having joined that organization fifty years ago, passed away on December 1 at the age of seventy-eight. During his many years of affiliation with Local 787 he served as President, Vice President, Secretary-Treasurer, Executive Board Member and delegate to numerous AFM Conventions.

An outstanding musician, Mr. Andrews played saxophone and clarinet. He was leader of his own orchestra, the Jimmy Andrews Orchestra, which was in demand for dances throughout the area.

### LARE WARDROP

Lare Wardrop, a member of Local 5, Detroit, Michigan, for fifty-one years, is dead at the age of sixty-nine.

Accomplished on several musical instruments, including the English horn and oboe, Mr. Wardrop performed with the Detroit Symphony Orchestra from 1936 to 1965,

receiving critical acclaim for his orchestral solos. He also gave recitals and performed in chamber music programs in and around the city.

But classical music wasn't his only forte. He also played saxophone with bands led by such greats as Fred Waring, Paul Whiteman, Russ Morgan, Artie Shaw and Jack Teagarden. In addition, he taught music at the University of Michigan for twelve years.

### WINNIE BUTLER JOSS

Winnie Butler Joss, a former Secretary-Treasurer and Board Member of Local 299, St. Catharines, Ontario, passed away last December 11 at the age of sixty-three.

Mrs. Joss, who joined Local 299 on January 13, 1946, also served as Vice President of the organization from 1968 to 1970 and again from 1972 to 1979. She attended the AFM Convention in Houston, Texas, and several meetings of the Canadian Conference.

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# The International Executive Board Acts On Resolutions

The following resolutions were referred to the Board by the 1979 Convention:

**RESOLUTION NO. 3 FINANCE**

WHEREAS, The present writing of Article 22, Section 13, 2. (a) which specifies 75 members necessary membership in a symphony orchestra as a requirement for participation in the Strike Fund works an undue hardship upon those orchestras which meet all other requirements.

THEREFORE, BE IT RESOLVED, That Article 22, Section 13, 2 (a) be changed "with at least (75) 50 members performing at least five services per week."

John B. William,  
Local 375

The report of the Committee is that the resolution be referred to the International Executive Board.

Discussed by Osgood, Local 60-471.

The Convention adopts the report of the Committee.

**I.E.B. ACTION**

On motion made and passed it is decided to adopt the following recommendations of the Symphony-Opera Orchestra Strike Fund Trustees effective as of September 15, 1979:

(a) Eliminate the 30-week season, number of services per week and reduce the number of members from 75 to 60.

(b) Delete the budget requirement, but add a provision requiring a minimum annual salary of \$10,000.00 per player with a further provision that the Trustees shall have the authority to increase the minimum salary requirement.

**RESOLUTION NO. 21 LAW**

**NEW SECTION.**

WHEREAS, The protection to the principle of Local autonomy regarding non-touring ballet orchestras has been terminated on December 31, 1978, under Pamphlet B (AFM), and,

WHEREAS, The historical and traditional rights of Locals must be protected, and,

WHEREAS, Host Locals are forced to accept the so-called Master Agreement (Collective Bargaining Agreement) for non-touring, traveling ballet and opera orchestras' Home Local without the participation or consent of the Host Local, and,

WHEREAS, The financial loss of these type of musical organizations injures the Host Locals both from dues and employment.

THEREFORE, BE IT RESOLVED, That Article 2 of the American Federation of Musicians be amended by adding Section 8G as follows: That traveling, non-touring opera and ballet orchestras on a non-tour configuration (a residency) or non-touring status must receive the consent of the Host Local's Executive Board prior to entry into the Host Local's jurisdiction, and,

FURTHER BE IT RESOLVED, That the non-touring ballet or opera shall employ all Host Local competent musicians, pay proper traveling work dues or work dues equivalents, and be subject to the rules and regulations of the Host Local.

Elio H. Del Sette,  
Local 506

On motion made and passed it is decided to refer this resolution to the International Executive Board.

**I.E.B. ACTION**

On motion made and passed it is decided to reject the resolution. (Arons abstains.)

**RESOLUTION NO. 24 LAW**

WHEREAS, Locals of the American Federation of Musicians depend upon traveling dues and/or work dues equivalents to sustain their existence, and,

WHEREAS, The said dues are used for payment of Federation per capita dues and Local expenditures, and,

WHEREAS, Certain forms of musical units are exempt from payment of traveling dues and/or work dues equivalents resulting in loss of Local revenue necessary to sustain a Local's existence, now,

THEREFORE, BE IT RESOLVED, That Article 2 of the Constitution and By-Laws of the American Federation of Musicians be amended by adding the following section:

**NEW SECTION.**

**SECTION 12.** Any loss of traveling dues and or work dues equivalents due to the exemption from the payment of same by any form of musical unit performing in a traveling or non-touring status, the total amount of traveling dues and/or work dues equivalent lost to a jurisdictional Local as a result of a musical unit's exempt status shall be credited against the Federation per capita dues chargeable to the jurisdiction up to the maximum amount that would be due each year by a Local to the Federation effective January 1, 1979.

Elio H. Del Sette,  
Local 506

On motion made and passed it is decided to refer this resolution to the International Executive Board.

**I.E.B. ACTION**

On motion made and passed it is decided to reject the resolution. (Arons abstains.)

**RESOLUTION NO. 22 LAW**

**NEW SECTION.**

WHEREAS, Host Locals do not participate in the negotiations for Master Agreements (Collective Bargaining Agreements) for non-touring, traveling opera or ballet orchestras or symphonic/concert type orchestras (not covered under Article 22, AFM), and,

WHEREAS, The work dues, employment, and working conditions of a Host Local are pre-empted by so-called master agreements.

THEREFORE, BE IT RESOLVED, That Article 16 of the Constitution and By-Laws of the American Federation of Musicians be amended by adding Section 30 as follows:

That no Local shall be subject to the terms of a Master Agreement regarding traveling, non-touring opera, ballet or symphonic type orchestras whose tours effect the Host Local in any manner and shall not be binding upon a Host Local without its approval or consent of the Host Local's Executive Board or without the Host Local's participation in the negotiation of the Master Agreement which effects the Host Local's scales, work dues,

Elio H. Del Sette,  
Local 506

working conditions or rules and regulations.

Elio H. Del Sette,  
Local 506

The report of the Committee is unfavorable.

Discussed by Del Sette, Local 506, Russ (Russo) Local 802.

On motion made and passed it is decided to refer this resolution to the International Executive Board.

**I.E.B. ACTION**

On motion made and passed it is decided to reject the resolution. (Arons abstains.)

**RESOLUTION NO. 4 GOOD AND WELFARE**

WHEREAS, The American Federation of Musicians is sadly in need of favorable publicity, and,

WHEREAS, The Federation is sadly in need of favorable credibility, and,

WHEREAS, All of the other unions representing the performing arts have one kind of national awards shows on national television in prime time, now,

THEREFORE, BE IT RESOLVED, That the President appoint a committee to immediately investigate the possibility of the A. F. of M. producing an A. F. of M. Music Awards Show, and,

ALSO BE IT RESOLVED, That this committee look in earnest for a large national corporation to sponsor said show in the tradition of the already existing shows so that the cost to the Federation in dollars would be negligible in comparison to the far reaching benefits of such publicity.

Ron Craig,  
Local 283

The report of the Committee is that the resolution be referred to the International Executive Board.

Discussed by Craig, Local 283.

The Convention adopts the report of the Committee.

**I.E.B. ACTION**

On motion made and passed it is decided that the subject matter has been disposed of inasmuch as producer Jerry Frank is currently exploring the possibilities of producing an A. F. of M. Awards Show. (Arons abstains.)

**RESOLUTION NO. 5 GOOD AND WELFARE**

WHEREAS, Employment of live music by A. F. of M. members has been declining steadily because of "DISCO" and/or non-union encroachment, and,

WHEREAS, Many A. F. of M. dropouts add tremendously to this encroachment plus bad mouthing the union by spreading vicious propaganda to remaining members or potential new members, and,

WHEREAS, Many A. F. of M. members enter jurisdictions without proper identification in order to work non-union but later enter a new jurisdiction and admit they are members in good standing if advantageous, and,

WHEREAS, A good majority of unscrupulous booking agents are having a field day supplying non-union groups on union contracts to good union establishments without depositing copy in Local office.

THEREFORE, BE IT RESOLVED, That our Public Relations Department initiate a program to enhance the image of our Federation and its affiliate Locals with a series of good informative articles by "Big Name Artist" in all facets of our music industry. Let them speak out and promote the A. F. of M. In spite of their ups and downs they never dropped out, instead they always remained loyal members. NAJE has a vast circulation nationwide influencing young musicians through informative articles plus personal appearances of today's

**I.E.B. ACTION**

On motion made and passed it is decided to refer this resolution to the International Executive Board.

**RESOLUTION NO. 43 MEASURES AND BENEFITS**

WHEREAS, Work Dues Deduction Authorizations by members are required, and,

WHEREAS, The Federation currently provides a form of Local Member Dues Authorization (Form LDA).

NOW THEREFORE BE IT RESOLVED, That Article 3 - Eligibility and Application for Membership - of the By-Laws of the A. F. of M. be amended to provide that the prescribed Federation Application Form contain the following provision:

**AUTHORIZATION**

I authorize my employer to deduct from my earnings Work Dues based upon minimum scales of the Local

"giants" in music. Our International Musician, Billboard plus any other good publication may be used for this program. In essence my main purpose of submitting this resolution is to get something started toward an affirmative direction.

Joe Pace,  
Local 601

The report of the Committee is that the resolution be referred to the International Executive Board with a recommendation that the International Executive Board request our Public Relations Department to act on this issue as well as all phases of public relations. The Convention adopts the report of the Committee.

**I.E.B. ACTION**

It is decided that the resolution has merit and action will be taken to implement same.

**RESOLUTION NO. 25 LAW**

**NEW SECTION.**

WHEREAS, There are community orchestras as well as opera, ballet, and concert type orchestras which are composed of union and non-union musicians with the approval of their Home Local wherein these community type orchestras reside, and,

WHEREAS, More of these types of orchestras are traveling out of their Home Locals competing unfairly with union musicians in the jurisdiction wherein they travel by underscaling union orchestras in order to obtain engagements, and,

WHEREAS, Many non-union musicians do not receive compensation for their services which allows a traveling orchestra mentioned above to compete for engagements thus displacing union orchestras and further undermines the proper control of Host Locals over union members of such groups, and,

WHEREAS, Host Locals need to protect against such competition and to protect the right to control affairs of union members within their Locals.

THEREFORE, BE IT RESOLVED, To amend Article 16 of the Constitution and, By-Laws of the American Federation of Musicians by adding Section 32 as follows:

That all A. F. of M. members of a community orchestra or community ballet, opera, or community concert orchestra or community symphonic orchestras (not covered under Article 22, AFM) shall not travel from their Home Local to another Local without the consent of the Host Local's Executive Board.

Elio H. Del Sette,  
Local 506

On motion made and passed it is decided to refer this resolution to the International Executive Board.

**I.E.B. ACTION**

On motion made and passed it is decided to reject the resolution. (Arons abstains.)

**RESOLUTION NO. 43 MEASURES AND BENEFITS**

WHEREAS, Work Dues Deduction Authorizations by members are required, and,

WHEREAS, The Federation currently provides a form of Local Member Dues Authorization (Form LDA).

NOW THEREFORE BE IT RESOLVED, That Article 3 - Eligibility and Application for Membership - of the By-Laws of the A. F. of M. be amended to provide that the prescribed Federation Application Form contain the following provision:

**AUTHORIZATION**

I authorize my employer to deduct from my earnings Work Dues based upon minimum scales of the Local

in whose jurisdiction I perform according to rates established by such Local and to pay over such deductions to the Local in whose jurisdiction I perform in accordance with Article II, Section 8 (c), 9 and 10, of the By-Laws of the Federation.

The authorization shall be effective for one year and for renewable successive one-year periods until 60 days written notice of termination.

/s/.....  
Member

Lou Melia,  
Local 204

The report of the Committee is that the resolution be referred to the International Executive Board with the following amendment: In the resolve strike the words "following provision" and insert "prescribed and applicable Work Dues Authorizations." Delete the authorization language.

The Convention adopts the report of the Committee.

#### I.E.B. ACTION

On motion made and passed it is decided to adopt the resolution. It is also decided to approve the following authorization form prepared by General Counsel.

#### AUTHORIZATION FOR CHECK-OFF OF WORK DUES

TO: ALL EMPLOYERS OF MY MUSICAL SERVICES

I hereby authorize and direct you to deduct from my pay and to remit to Local Union No. \_\_\_\_\_ of the American Federation of Musicians of the United States and Canada (hereinafter called "Federation"), to all other Local Unions of the Federation, and to the Federation, from my wages earned by me as your employee (in my present or in any future employment by you) those membership work dues, or the work dues equivalent, of a percentage of my earnings which I am required to pay, and at the times I am required to pay, pursuant to the Constitution and/or By-Laws of said Local Unions and/or the Federation.

This authorization, direction and assignment shall be irrevocable for the period of one (1) year from the date hereof, or until the termination of any applicable collective bargaining agreement which is in effect between you and said Local Unions and/or the Federation, whichever occurs sooner; and shall automatically renew itself and be irrevocable for successive annual periods or for the period of each such succeeding applicable collective bargaining agreement, whichever shall be shorter, unless written notice is given by me to Local Union No. \_\_\_\_\_ or to the Federation at least thirty (30) days prior to the expiration of any one (1) year period or at least thirty (30) days prior to the expiration of any applicable collective bargaining agreement, whichever occurs sooner.

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(Signature of Member)

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#### RESOLUTION NO. 44 MEASURES AND BENEFITS

WHEREAS, The problem of emasculated contracts has been, and is now, before the Federation, and,

WHEREAS, The Federation has not solved this problem, and apparently is doing nothing to solve it,

BE IT RESOLVED, That, since anyone emasculating a contract has violated the rights of the other signers of the contract, without their signed consent, and is therefore a law violator, this person shall be notified by the Federation to cease and desist such practice, and, in case of further violation, the violator, and any institution represented by the violator, shall then be placed on the National Unfair List.

John A. Miller,  
Local 213

The report of the Committee is that the resolution be referred to the International Executive Board with the following amendment:

Delete the resolve and insert the following: BE IT RESOLVED: Any member or members of the American Federation of Musicians who perform under an altered A. F. of M. contract, is in violation of Federation rules and subject to a fine of not more than \$500.00 for each offense.

The report of the Committee is adopted.

#### I.E.B. ACTION

On motion made and passed it is decided to reject the resolution.

#### RESOLUTION NO. 45 FINANCE

WHEREAS, The cost of operating and maintaining an international headquarters office in the city of New York is higher than would be incurred in other areas of the A. F. of M. jurisdictions, and,

WHEREAS, The difference in time changes between the East Coast the the West Coast many times make it most difficult to communicate immediately and directly with the A. F. of M. headquarters offices,

BE IT RESOLVED, That the I.E.B. begin long range plans to move the offices of the Federation to a more advantageous and central location by the year 1985, and,

BE IT FURTHER RESOLVED, That the I.E.B. formulate in writing the physical and communications needs of such office so that cities or areas of the A. F. of M. may forward and submit their desires to have such offices located in their town, in accordance with the basic needs of the Federation.

Kendall J. Heins,  
Local 437

The report of the Committee is that the resolution be referred to the International Executive Board.

The Convention adopts the report of the Committee.

#### I.E.B. ACTION

On motion made and passed it is

decided to reject the resolution, however, it is further decided that, before the current lease expires, a complete feasibility study be made as to requirements, location and costs of the Federation headquarters.

#### RESOLUTION NO. 49 LAW

WHEREAS, The conflicting interpretation of part of Article 3, Section 2A, is causing members of Locals to resign from their Home Locals, while still residing there, but retaining membership in other Locals, because they perform more musical services in that jurisdiction,

BE IT RESOLVED, That Article 3, Section 2A, reads as follows:

A member who obtained membership in a Local of the Federation in the jurisdiction in which he resides shall retain membership in such Local so long as he resides in that jurisdiction and is engaged in performing musical services. A member who has resigned from such a Local shall reinstate his membership in that Local if he has maintained or re-establishes residence in that jurisdiction and engages in performing musical services. (~~IN THAT JURISDICTION.~~)

Michael D. Moroni,  
Local 499  
Ralph Mixer,  
Local 400

The report of the Committee is unfavorable.

Discussed by Moroni, Local 499. On motion made and passed it is decided to refer this matter to the International Executive Board.

#### I.E.B. ACTION

On motion made and passed it is decided to reject the resolution.

#### RESOLUTION NO. 23 LAW

##### NEW SECTION.

WHEREAS, There is no clear definition of fragmentation in the A. F. of M. Constitution and By-Laws nor for its application, and,

WHEREAS, There should be a clear understanding of the use of this term.

THEREFORE, BE IT RESOLVED, To amend the Constitution and By-Laws of the American Federation of Musicians, Article 16, by adding Section 31 as follows:

That a member of any traveling, non-touring opera, ballet, or symphonic or concert type orchestra shall not fragment nor solicit nor accept a casual miscellaneous or steady engagement in a Host Local's jurisdiction without the consent of the Host Local's Executive Board in whose jurisdiction the member is traveling on a non-touring basis, and,

FURTHER BE IT RESOLVED, That when permission is granted by the Host Local, the fragmented member shall be subject to the scale, working conditions, and all rules and regulations of the Host Local.

Elio H. Del Sette,  
Local 506

On motion made and passed it is decided to refer this resolution to the International Executive Board.

#### I.E.B. ACTION

On motion made and passed it is decided to reject the resolution and substitute the following addition to Section 3 of Article 21 (Symphony Orchestra) after the second sentence: "Members of opera, ballet or symphony orchestras 'in residence' in another Local's jurisdiction, shall not be permitted to perform other musical engagements in that jurisdiction without the prior consent of that Local." (Arons abstains.)

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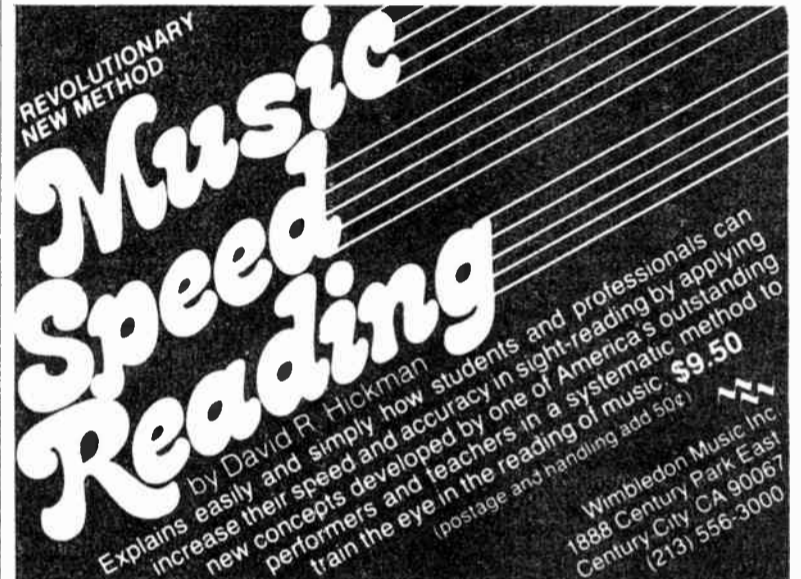
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Matteo, Alfred E. Troppe. Local 656 — Minot, North Dakota — Pat Lilly.  
Local 661-708 — Atlantic City, New Jersey — Alex Bartha.  
Local 729 — Clearwater, Florida — Oscar C. Hartmann.  
Local 730 — Fort Myers, Florida — Martin I. Goldberg.  
Local 677 — Honolulu, Hawaii — Quintin Alfafara, Pualeilana M. Rogers, Pablito R. Tabuyo, Ernest Washington.  
Local 686 — Rapid City, South Dakota — George Turek.  
Local 784 — Pontiac, Michigan — Douglas Green, Donn Preston.  
Local 802 — New York, New York — Joseph Berizi, George Beuther, Robert Bleck, William M. Bolton, Gerald Bowne, Harold F. Brown, Anthony J. Cianrella, Charles Colletti, John C. D'Alessandro, Pasquale Esposito, Charlie B. Fowlkes, Jacob Fracht, John Glasser, Richard F. Goldman, Gregory Haines, Henry Henneken, Felix Hernandez, David Izenzon, Louis Jones, Norman W. Keenan, Barney Kimmelman, Wilbert Kirsch, Alexander Mahson, Anthony P. Miraglia, Jack E. Martin, Scanlon, Hohn Sermolin, Dante F. Versaci, Aaron B. Voloshin.  
Local 815 — Saint John, New Brunswick, Canada — James H. McCarthy.

### ADDITIONS AND CORRECTIONS TO THE WORK DUES EQUIVALENTS BOOKLET

Local 148-462, Atlanta, Georgia — 2 percent; 3 percent on national contracts.  
Local 174-496, New Orleans, Louisiana — 3 percent on casual engagements; 2 percent on steady engagements.  
Local 542, Flint, Michigan — 3 percent.

### PLACED ON INTERNATIONAL DEFAULTERS LIST

**CALIFORNIA**  
Anaheim — Local 7: Creative Image Productions, Inc. — \$4,250.00.  
Beverly Hills — Local 47: Lewis Grey — \$2,400.00 (added), total default — \$2,735.10.  
San Francisco — Local 6: Crystal Clear Records, Inc. — \$13,949.82.

**COLORADO**  
Boulder — Local 275: Wall St. Jazz Cellar — \$1,200.00.

**FLORIDA**  
Davie — Local 655: Moose Lodge No. 1798 — \$2,000.00.  
Ft. Myers — Local 730: Iandworth Corporation dba Copa Club — \$900.00.  
Jacksonville — Local 444: South East Corner, Inc., dba Holiday Inn — \$2,500.00.  
North Miami — Local 655: Kami Records, Inc. — \$7,973.91.  
Vero Beach — Local 806: Edward Stickell — \$700.00.

**INDIANA**  
Union City — Local 599: El Sombrero — \$1,100.00.

**KENTUCKY**  
Benton — Local 200: Kaintuck Territory — \$5,000.00.

**MASSACHUSETTS**  
Milford — Local 319: Jean's Italian Vineyard, Inc. — \$375.00.

**MICHIGAN**  
Grand Rapids — Local 56: The Imperial House Restaurant and Henry Pestka — \$1,150.00.  
Kalamazoo — Local 228: Back Door — \$485.00.

**MONTANA**  
Three Forks — Local 709: Tom Haley — \$1,700.00.

**NEW JERSEY**  
Pennsauken — Local 77: Nashville East — \$2,175.00.

### WANTED TO LOCATE

Denise H. Dorfman

Herman Dorfman, a member of San Francisco Local 6, and his wife, Laura, are offering a \$5,000 reward for information leading to the whereabouts of their daughter, twenty-eight-year-old Denise Holly Dorfman. Denise, a pianist and artist, is described by her parents as being a white Caucasian, 5 feet, 2 inches tall, 110 pounds. She has dark brown, shoulder length hair, hazel-brown eyes and wears eyeglasses with large blue frames. She has been missing from home since February.

The identity of any informant will be kept strictly confidential. Please contact Mr. Lipset at (415) 421-9137; Mr. Yasinitzky at (415) 495-3907; Mr. Nicholson at (415) 553-1321; or the San Francisco Police.

**NEW YORK**  
Elmira — Local 314: Trifoso's — \$500.00.  
Newburgh — Local 291: Mark I — \$5,643.00.

**OHIO**  
Port Clinton — Local 573: Paul Revere Inn — \$4,240.00.

**OREGON**  
Pendleton — Local 99: Sany and Spaghetti Shop, Inc., dba Tumbleweed — \$627.00.

**PENNSYLVANIA**  
Horsham — Local 77: Blair Mill Inn — \$4,159.30.

**WASHINGTON**  
Renton — Local 117: Cascade Lanes Lounge and Hughes Enterprises — \$3,050.00.  
Seattle — Local 76: Alex Gotsis — \$900.00 (added), total default — \$2,400.00.  
Jazz Alley — \$502.00.  
Trojan Horse — \$900.00 (added), total default — \$20,750.00.

**WISCONSIN**  
Brookfield — Local 193: Pinnacle Peak — \$600.00.

**WYOMING**  
Mills — Local 381: Beacon Club — \$6,800.00.

**CANADA**  
Drumheller, Alberta — Local 547: Waldorf Hotel — \$125.00.  
Stephenville, Newfoundland — Local 571: Loralie Lounge — \$29.40.  
Halifax, Nova Scotia — Local 571: White Owl Rod and Gun Club — \$300.00.  
St. Catharines, Ontario — Local 299: Inn on the Lake — \$3,100.00.  
Scarborough, Ontario — Local 149: Woburn Collegiate Institute — \$1,000.00.  
Thunder Bay, Ontario — Local 591: Fuzzy Freak Brothers and Wynn Anderson — \$1,250.00.  
Toronto, Ontario — Local 149: GBM Productions and Harold Head — \$530.00.  
Clyde McNeil — \$750.00 (added), total default — \$1,650.00.  
Willowdale, Ontario — Local 149: Goldie Risenman — \$511.00.  
Quebec, Quebec — Local 119: Centre Culturel Petit Champlain — \$2,668.00.  
Quyon, Quebec — Local 180: San Antonio Ranch and Mick Armitage — \$1,150.00.

### REMOVED FROM INTERNATIONAL DEFAULTERS LIST

**CALIFORNIA**  
Anaheim: Angus Inn and Roger Payne.  
Los Angeles: Music Management International and Paul Smith.  
Pomona: Oasis Ballroom and Allen David.

**FLORIDA**  
Clearwater Beach: Bank 1890's Restaurant and Jay Keyes.  
Seminole: Pin Bayou Restuarant.  
Tarpon Springs: Harbor Club.

**MICHIGAN**  
Flint: T-Bird Lounge and Bryan Jones.

**NEW YORK**  
Rochester: Music Unlimited, Inc., and Jerold Hamza.  
Lou Noce.  
Ugly Mug Lounge and Earl Martin.

**OHIO**  
Bedford Heights: Don Evans dba "New Morning Enterprises."  
Lima: Junior Grant.  
Lone Star Productions and Bill O'Neil.  
Market West Club and Jim Young.

**Lima:** The Nite Gallery and Jack Brown. Ty Wilson.  
Youngstown: The Penthouse Lounge and Michael Naffah.

**OREGON**  
Albany: Swept Wing Motel, Inc., dba Swept Wing Motel.  
Portland: The Upstairs Lounge, Jim Britt and Barbara Jones.

**WASHINGTON**  
Everett: Blair House, Inc., Charles Blair and Larry Boehringer.

**CANADA**  
Banff, Alberta: The Brewster Transport Social Club and Eric Holden.  
Calgary, Alberta: Roma Ristorante.  
Hanover, Ontario: Hanover Inn.  
Stratford, Ontario: The Windsor Hotel.  
Toronto, Ontario: West Toronto Secondary School and Joe Luongo.

### PLACED ON INTERNATIONAL UNFAIR LIST

**TENNESSEE**  
Chattanooga — Local 80: Chattanooga Symphony Association and Chattanooga Symphony Services Corporation.

**CANADA**  
Toronto, Ontario — Local 149: Martin Onrot, Inc. Westway Club.

### BOOKING AGENCY AGREEMENTS TERMINATED

**ILLINOIS**  
Maroa — Local 89: Arrow Booking Agency..... 8560

**LOUISIANA**  
Metairie — Local 174-496: Wood, Mike, Agency..... 8314

**NEW YORK**  
Crugers — Local 398: Kolt, Tony, Ltd..... 5507  
Gloversville — Local 163: Smith, Gary S..... 7963

**NORTH DAKOTA**  
Minot — Local 656: Magic City's Universal Productions..... 9444

**OREGON**  
Medford — Local 597: North Coast Talent Agency... 9784

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# MINUTES

## Meetings of the International Executive Board New York, New York September 10-13, 1979

1500 Broadway  
New York, New York  
September 10, 1979

President Fuentelba calls the meeting to order at 10:00 A.M.  
Present: Winstein, Wood, Emerson, Frey, Jones, Herman, Massagli and Arons.  
Also present: President Emeritus James C. Petrillo and General Counsel Cosimo C. Abato.

There is a lengthy discussion on the new C-1 and CP-1 contracts.

The session recesses at 12:35 P.M.  
The session resumes at 2:05 P.M.

The Board discusses the new set of Rules of Practice and Procedure in processing claims. General Counsel Abato recommends that the new rules be adopted and initiated in conjunction with the adoption of the new contract forms C-1 and CP-1.

The rules are reviewed and amended.

It is then decided to lay this matter over for further consideration.

The session adjourns at 6:20 P.M.

1500 Broadway  
New York, New York  
September 11, 1979

President Fuentelba calls the session to order at 10:00 A.M.  
All members present.  
Also present: General Counsel Cosimo C. Abato.

There is a general discussion concerning Professional Corporations and the Federation's policy with respect thereto.

Egon Dumler, Counsellor at Law and Geoffrey R. Lissauer, Accountant, are admitted.

Messrs. Dumler and Lissauer appear to explain and discuss the advantages of Professional Corporations with respect to musicians.

Messrs. Dumler and Lissauer are excused.

There is continued discussion on Professional Corporations.

The session recesses at 12:45 P.M.  
The session resumes at 2:00 P.M.

President Emeritus James C. Petrillo in attendance.

On motion made and passed, it is decided to adopt the Rules of Practice and Procedure with the changes agreed upon in the previous session.

There is lengthy discussion concerning the new forms C-1 and CP-1 contracts as compared to the form B2B contract. Legal counsel advised that the new forms are in compliance with the National Labor Relations Board settlement agreement.

On motion made and passed, it is decided that the forms C-1 and CP-1 be adopted as official A. F. of M. contract forms except in Canada.

President Fuentelba reports on a problem encountered with Tuesday Productions, Inc. of San Diego, California. Tuesday Productions is a non-signatory company engaged in the production of jingles.

President Fuentelba has been negotiating with the company and the company has indicated its desire to sign an agreement provided some legal points can be resolved and some modification can be made with respect to production and reuse.

On motion made and passed, it is decided to lay this matter over.

The session adjourns at 6:02 P.M.

1500 Broadway  
New York, New York  
September 12, 1979

President Fuentelba calls the session to order at 9:00 A.M.  
All members present.  
Also present: General Counsel Cosimo C. Abato.

There is further discussion concerning Tuesday Productions, Inc. On motion made and passed it is decided that President Fuentelba should continue to negotiate with the company in an effort to reach an agreement.

Any agreement entered into must be approved by the Subcommittee on Negotiations with final approval by the International Executive Board.

A discussion is held concerning a letter dated August 7, 1979 received from Herbert I. Osgood, President of Local 60-471, Pittsburgh, Pennsylvania, wherein he requests that the International Executive Board review the decision of Local 86-242, Youngstown, Ohio, that all imported members of Youngstown Symphony be required to join Local 86-242.

It is decided to table the matter pending the receipt of additional information.

A discussion is held concerning the proper application of Recommendation No. 14 which was adopted by the 1979 Convention.

### RECOMMENDATION No. 14 INTERNATIONAL EXECUTIVE BOARD LAW

BE IT RESOLVED, That Article 3, Section 15 of the By-laws be deleted.

BE IT FURTHER RESOLVED, That Article 3, Section 2 of the By-laws be amended as follows: Application for membership in any local of the Federation must be made in the jurisdiction in which the applicant resides. No local shall consider an application unless the same is made on the official application blanks prescribed by the Federation. Failure to comply therewith shall render the local liable to a penalty at the discretion of the International Executive Board. No local shall accept an application for membership from an alien if the immigration laws prohibit said applicant from accepting employment. Every applicant for membership in any local of the Federation shall be required to participate in an Indoctrination Procedure which every local shall be required to administer in accordance with minimum guidelines as established by the International Executive Board. The official application blank for membership shall contain the statement: "I hereby agree as a condition of my membership in the American Federation of Musicians of the United States and Canada to complete the indoctrination program within six months of the date hereof."

Fraternally submitted,  
J. MARTIN EMERSON,  
Secretary-Treasurer

The report of the Committee is favorable.

Discussed by Jaffe, Local 802, Beggs, Local 293.

The Convention adopts the report of the Committee.

It is decided that any alien who is eligible to work is eligible for membership in the Federation.

A discussion is held concerning the matter of work dues payment allegedly due Local 155, Hyannis, Massachusetts, from the Boston Symphony Orchestra, Inc. for the performance of a Pops Concert at the Cape Cod Coliseum on April 29, 1979.

A motion is made and seconded that the Local 155 work dues are not applicable to the engagement

in question. (Wood, Frey, Jones and Arons are in favor. Winstein, Herman, Massagli and Emerson are opposed)

There is a tie vote.  
President Fuentelba votes in favor of the motion.  
The motion is carried.

The following proposed amendment to Article 2, Section 8(F) of the By-Laws is discussed:

No Local shall require any traveling member of the Federation to pay work dues equivalent on wages derived from symphony, opera or ballet services, when such services are rendered under a Master Agreement negotiated by the home Local of said orchestra and, when under the terms of said agreement, the traveling member is required to pay work dues to the home Local of said orchestra.

On motion made and passed, it is decided to lay this matter over for the Mid-Winter Meeting.

President Fuentelba reports on a problem encountered concerning minimums for the traveling show "Dancin." The Federation had an agreement for the use of five traveling musicians for this particular show. When the show played San Francisco, Local 6 advised that no more than three traveling musicians could play in the pit. The producers thereupon contacted President Fuentelba who ruled that Local 6 had no authority to limit the number of traveling musicians provided the Local minimum requirement was adhered to.

On motion made and passed, it is decided to concur in the ruling of the President and it is also decided that no Local has the authority to limit the number of traveling musicians that can accompany a traveling musical show inasmuch as such authority comes within the sole jurisdiction of the International Executive Board.

There is further discussion concerning the decision of Local 86-242, Youngstown, Ohio, that all imported members of their symphony orchestra be required to join Local 86-242.

On motion made and seconded, it is decided, based on the facts in this particular case, that the importees cannot be required to join Local 86-242, however, they must pay the Local work dues. (Winstein, Wood, Herman, Arons are in favor. Frey, Jones, Massagli, Emerson are opposed)

There is a tie vote.  
President Fuentelba votes in favor of the motion.

The motion is adopted.

On motion made and passed it is decided to approve a proposed agreement by The Jerry Frank Company, dated August 13, 1979, with respect to the production of a T.V. Special, "The A. F. of M. Award Show" with the stipulation that nominees for this award must be members of the Federation and they must maintain their membership during the period of selection and acceptance of the award.

The session recesses at 12:30 P.M.  
The session resumes at 2:55 P.M.

President Fuentelba reports that Randy Kuhn, Federation Representative to the Music Performance Trust Funds, has accepted another position with the Funds and International Representative Harold Imhoff has been appointed as the Federation Representative at a salary of \$19,000.00 per year.

On motion made and passed, the salary of Harold Imhoff is approved.

President Fuentelba reports that he has appointed Gerald Storm of Local 433, Austin, Texas, to replace Harold Imhoff as International Representative and Ralph Franchi of Local 314, Elmira, New York, has been appointed to replace International Representative John Mosley.

There is a discussion regarding the personal news letter "Got a Minute" which was sent out by Executive Officer Eugene V. Frey.

President Fuentelba advises that \$1,000.00 was donated to Mus-

cular Dystrophy.  
He polled the Board prior to making the donation and Emerson, Frey and Jones were opposed.

On motion made and passed, it is decided to reconsider Case No. 2427, 1978:

Case No. 2427, 1978: Claim of member John F. Braun d/b/a "Fast Freight" of Local 625, Ann Arbor, Michigan, against Rusty Nail, Mt. Clemens, Michigan and Peter Laudozio, employer, and/or J-I Talent Agency, Southfield, Michigan, Booker's Agreement No. 6299, and Judie Horwitz, agent, for \$1,200.00 alleged salary due in connection with cancellation of contracted engagement.

A motion is made and passed to allow the claim in an amount to be determined against Rusty Nail and J-I Talent Agency. (Wood, Jones and Herman are opposed)

A motion is made and seconded to allow \$1,080.00.

A motion is made and seconded to amend the motion to read \$540.00 each.

A vote is taken on the amendment. (Frey and Arons are in favor. Winstein, Wood, Jones, Herman, Massagli and Emerson are opposed)

The amendment is defeated.

A vote is taken on the original motion to allow \$1,080.00. (Winstein, Frey, Massagli, Arons and Emerson are in favor. Wood, Jones and Herman are opposed)

The motion is carried.

A discussion is held concerning Resolution No. 1 adopted by the 1979 Convention.

It is decided, in order to comply with the intent of the Resolution, that the first sentence of Article 4 in the Constitution be amended to read as follows:

"The Federation shall hold a Convention in 1980 and Biennial Conventions commencing the third Monday in June, 1981, and each odd numbered year thereafter, at such place as the International Executive Board may determine."

It is also decided that Article 26, Section 1 be amended to read as follows:

"The election of officers shall take place in 1980 and biennially commencing in 1981 and shall be prescribed in the following sections."

President Fuentelba submits the following resolution for consideration by the International Executive Board for submission to the AFL-CIO Convention in November which, if adopted, would reduce the Per Capita Tax payments now being made to that body:

WHEREAS, Section 1 of Article XV of the AFL-CIO Constitution provides that "a per capita tax shall be paid upon the full paid up membership of each affiliated national or international union . . ."

and WHEREAS, affiliated unions which issue withdrawal cards to their members are not required to pay per capita tax on such members, and

WHEREAS, there are few international unions which have no provisions for withdrawal cards and are therefore required to pay per capita tax on all members, whether they are working or not at their trade or profession, and

WHEREAS, there is currently no provision in the AFL-CIO Constitution to correct this inequitable situation, which is grossly unfair to those international unions which do not authorize withdrawal cards, and

WHEREAS, because of unusual circumstances it is not feasible for those unions not authorizing withdrawal cards to change their structure for that purpose,

NOW THEREFORE, BE IT RESOLVED, that Section 2 of Article XV of the AFL-CIO Constitution be amended by changing the period at the end of the Section to a comma and adding the following language "with the exception of international unions who receive from their Locals a per capita tax of \$15.00 or less per year and who have no provisions for withdrawal cards. Such international unions shall pay a per capita tax of 10¢ per member per month."

On motion made and passed, it is decided to submit the Resolution.



servitudes in connection with any property in this trust.

C. To compromise, arbitrate or otherwise adjust claims in favor of or against the trust Fund; to carry such insurance as the trustees may deem advisable.

D. To have, respecting securities, all the rights, powers and privileges of an owner.

E. To employ and compensate from the trust Fund such person or persons as may be necessary to the administration of this trust Fund.

F. To pay taxes, assessments,

charges, compensation and other expenses incurred in the administration or protection of this trust Fund.

7. The trustees shall receive no compensation for their services in connection with the administration and execution of this trust Fund.

8. A majority vote of the trustees shall be sufficient to take effective action in furtherance of the powers conferred on them by this instrument.

9. Members of the Executive Board of the American Federation of Musicians shall serve as trustees

ex-officio, but they shall so serve only as long as they remain members of said Executive Board. Their successors as members of the Board shall qualify automatically as successor trustees. Should any trustee refuse or be unable to execute his powers as trustee, the remaining trustees shall designate a substitute trustee who shall have all the powers and obligations of the original trustee.

10. The trustees shall have the power, in their discretion, to discontinue and terminate this trust Fund whenever they deem it advis-

able, distributing any remaining principal or income of the Fund to charities in accordance with the purposes of said Fund.

11. The trustees shall not be required to furnish official bond or other surety.

JAMES C. PETRILLO  
570 Lexington Avenue  
New York, New York

Witnesses:

GEORGE GIBBS  
Boston, Mass.

JACK FERENTZ  
Detroit, Mich.

Dated this 2nd day of May, 1951.  
New York, New York.

On motion made and passed, it is decided to reconsider Case No. 419, 1979:

Case No. 419, 1979: Charges preferred by Local 44, Salisbury, Maryland, against former member Don Wimbrough d/b/a "Paper Cup" of Local 40-543, Baltimore, Maryland, for alleged violation of Article 10, Section 7 of the A. F. of M. By-Laws.

On motion made and passed, it is decided to dismiss the charge.

The following cases are considered:

Case No. 154, 1979: Claim of member Stanley R. Stahl d/b/a Stan Stahl Orchestra of Local 369, Las Vegas, Nevada, against Moore Productions, Las Vegas, Nevada, and Donny Moore, President, for \$4,974.17 for services rendered plus \$16,344.08 alleged balance of salary due in connection with early termination of contract. Total: \$21,318.25 and counterclaim of Moore Productions and Donny Moore against member Stanley R. Stahl for return of clothing valued at \$953.43 plus microphones, cords, and stands valued at \$440.00. Total: \$1,393.43.

On motion made and passed, it is decided to allow the claim and member Stanley R. Stahl must return the equipment.

Case No. 292, 1979: Claim of Hoekstra Agency, Inc., Altamonte Springs, Florida, Booker's Agreement No. 3635, against member Dennis Wise d/b/a "Forever Elvis" of Local 620, Joplin, Missouri for \$2,395.00 alleged commissions due, plus accounting of further commissions due in the amount of 15% or

10% of gross as set forth in enclosed statement through January 10, 1979 plus \$321.36 alleged motel expenses allegedly paid by Hoekstra Agency, Inc. plus \$50.00 alleged cost of preparing case, total: \$2,766.36 plus 1 1/2% interest per month on all above items; and counterclaim of member Dennis Wise against Hoekstra Agency, Inc. for \$5,000.00 alleged deposit paid to Hoekstra Agency, Inc. and not remitted to musicians.

On motion made and passed, it is decided to allow the claim in the amount of \$1,500.00 and to deny the counterclaim.

Further, it is decided to release Dennis Wise from the exclusive agreement.

Case No. 296, 1979: Claim of Dallastown Area School District Dallastown, Pennsylvania, as guardian ad litem of Van Campa-nella subscribers to Dallastown Area Senior Prom and Nadine Miller, employer, against member Paul Johns d/b/a "Saturday" of Local 40-543, Baltimore, Maryland, and Starleigh Enterprises, Baltimore, Maryland, Booker's Agreement No. 6784, and Marc Loundas, Agent, and Bruce Rohrbach & Co., Inc., Harrisburg, Pennsylvania, Booker's Agreement No. 52, and Bryan Rohrbach, Agent, for \$24,351.47 alleged damages and expenses incurred in connection with failure of group to appear on contracted engagement.

A motion is made and seconded to allow the claim in an amount to be determined against Paul Johns and Starleigh Enterprises, only. (Herman and Massagli in favor. Winstein, Wood, Frey, Jones, Arons and Emerson are opposed)

The motion is lost.  
A motion is made and seconded to allow the claim in an amount to be determined against Starleigh Enterprises and Marc Loundas, Agent. (Wood, Herman, Massagli, Arons and Emerson are in favor. Winstein, Frey and Jones are opposed)

The motion is carried.  
A motion is made and seconded to allow the amount of \$525.43. (Wood, Herman, Massagli, Arons and Emerson in favor. Winstein, Frey, and Jones opposed)

The motion is carried.  
(Continued in the May issue)

## PORTLAND, MAINE: CONVENTION CITY

(Continued from page five)

York Philharmonic," Lerman said. He recalls that another New York Philharmonic member from Portland was Elden "Buster" Bailey, a graduate of Deering High School who also was a percussionist for the Sauter-Finnegan band. "He's nuts about circus music and his hobby is to play with circus bands."

Lerman's recollections include Birge Peterson, the Strand Theatre organist who was "a top-notch accompanist;" Arthur Kendall at the Strand who "also played for many years at the Columbia Hotel and put on shows with local talent — he gave a lot of starts to vocalists;" Arthur Stevens, "well known as a conductor, educator and French horn player;" Sandy Grant, a former President of Local 364, who was a teacher and "played theatres and in churches."

"Joe Gaudreau was with Les Brown," Lerman says, "and came back (to Portland) to work for the IRS. He was with the Duke Blue Devils — he's still around. A lot of (union) members were with big bands and came back to Maine." Included in that group are Don Doane, with Woody Herman; Steve Madrick with Les Brown; Fred O'Connell with Randy Brooks; and, many more. "Jimmy Hanson came back from Fred Waring and started a band." Mal Lary, whose untimely death saddened the Portland music community last fall, was a clarinetist who played with the big bands and returned to Maine to form a group which played locally for many years. (Nearly 1,000 persons jammed the Portland Elks Club recently to attend a Mal Lary Scholarship Fund benefit and to listen to five hours of music pro-

vided by members of the Portland Musicians Association.)

According to Lerman, very few local musicians can depend on music solely for their income. Most have other jobs and many are affiliated with schools or teach privately. But, Lerman says, Portland musicians are tops. "The caliber of musician here is high. A lot of shows enjoy coming here and bring only conductors and lead men. Portland musicians have a very high rating," he said. And so, when the Ice Capades, the Ringling Brothers and Barnum & Bailey Circus and solo acts, such as Frank Sinatra, come to town, the call goes out for members of Local 364 to "sit in."

Portland is musically exciting and enjoyable. Portland is also a city which features a recently renovated downtown area which continues to be developed. There is a brand new community library and dozens of shops line the streets of Intown Portland, just a few short steps from the Civic Center. Within walking distance, too, is the Old Port Exchange near the waterfront and dozens of fine restaurants. There is featured, of course, traditional American cuisine as well as Polynesian, Oriental, Italian, German, French and other ethnic delights. But, save lots of room for Maine's world-famous boiled lobster and clams, steamed or fried, and other shell and fin fish from the icy waters of the Gulf of Maine.

The Maine Shore Dinner was originated at a nearby Inn in 1878, with clams, lobster, corn-on-the-cob, sugar cookies and donuts. It cost 50 cents. Only the price has changed.

The International Musician, official journal of the American Federation of Musicians (founded in 1900 and published every month since that date) is in no way affiliated with the publication, International Musician and Recording World.

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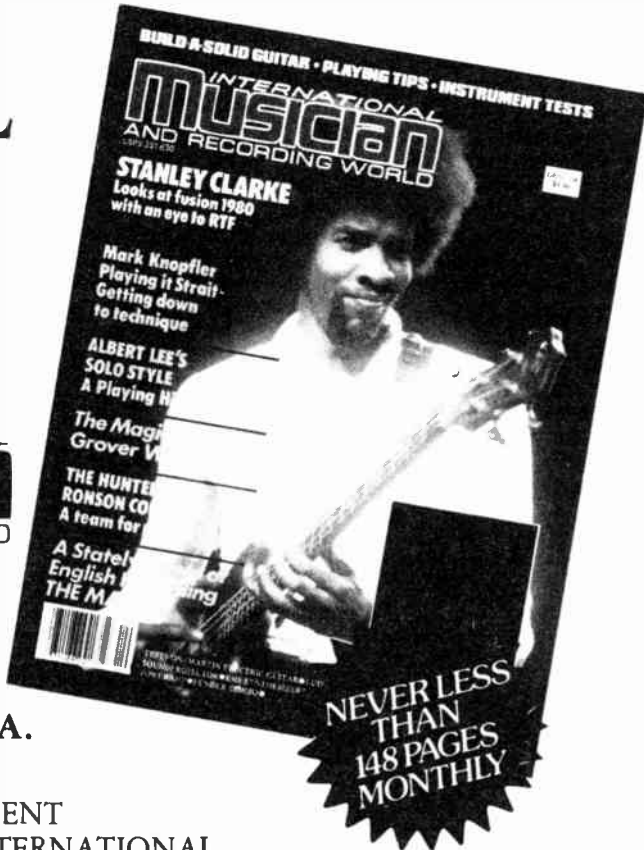
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INTERNATIONAL Musician AND RECORDING WORLD

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(Continued from page seven)

it affects the Secretary-Treasurer's Office, is the institution of new procedures which are highly legalistic and hardly resembling those which have prevailed for so many years in this office.

While the handling of charges under the new system will not be too much of a variance, the processing of claims filed by members, booking agents, employers, etc., is now a different ballgame altogether.

The procedures are too involved to be published in this column and the only purpose to be served in mentioning the matter at all is to call attention to the fact that the first step to be taken is to become acquainted with the Rules of Practice and Procedure referred to in the C-1 and CP-1 contracts.

These rules were drawn by the AFM General Counsel and, in the main, set forth the manner in which members, the International Executive Board and the Secretary-Treasurer's Office must process claims for arbitration. (Even the letters of reply have been composed by General Counsel.)

Many calls have been received at Headquarters requesting copies of the Rules of Practice and Procedure. After consultation with

both the President and General Counsel, permission was received for publication. The copy is at the printers and the booklet, to be mailed by the President's Office, should be in the hands of all Local Presidents and Secretaries before this item is read.

An interesting observation is that the "case load" of members of the International Executive Board has for many years averaged around thirty-five to forty-five cases-to-read and voted upon each week. That number, in the past year, has dropped dramatically to about ten a week. As a result, there are now eight less people working in the Secretary's Section compared to the 1978-79 number of employees.

The new arbitration procedure, it appears at this juncture, will undoubtedly complicate and lengthen the administrative process, although a stronger file will result which can be used for litigative purposes on behalf of members who have filed claims.

• • •

The following letter and enclosure from C. T. (Carm) Adams, President of the Canadian Conference, are stories in themselves that I would like to share with you:

## CANADIAN CONFERENCE

American Federation of Musicians  
of The United States and Canada

February 21st, 1980



affiliated with  
AFL-CIO & C.L.C.

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682 Dundas Avenue  
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TORONTO Ontario M4H 1M2

Bill Neil  
14 Forest Street  
CHATHAM Ontario N7L 1Z7

Mr. J. Martin Emerson  
Secretary-Treasurer  
American Federation of Musicians  
1500 Broadway  
New York, New York 10036

Dear Marty:

In light of the recent "Canadian Caper," when six U. S. diplomats were smuggled to safety by the Canadian embassy in Iran, there has been a generous outpouring of thanks from our American neighbours and friends similar to your "Thank You, Canada!" on the front page of the February issue of the International Musician.

In Detroit there are huge billboards, electric signs, etc. erected with a thank you message. Some merchants in Detroit have purchased full-page ads in our local newspaper, and many clubs and restaurants are accepting Canadian money at par in a way of expressing their gratitude.

However, every thank you deserves a "You're Welcome," so I stole a page out of a local paper and made you a belated valentine with a You're Welcome from the Canadian Conference.

Kindest personal regards and looking forward to seeing you in June.

Sincerely and fraternally,

*Carm*  
C. T. (Carm) Adams  
President

**BEHIND THE SCENE:** The box which appeared on the first page of the February issue of the International Musician thanking Canada for helping six Americans escape the clutches of Ayatollah Khomeini actually replaced (right at press time) a picture of the late George Meany (see below) which had been scheduled to accompany the former AFL-CIO President's eulogy.

We felt certain that, under the circumstances, Brother George — wherever he might be — would not have had it any other way.



George Meany

To my secretary, Theresa Naglieri, and all the distaff lovelies who toil at A. F. of M. Headquarters, a special salute is included here in observance of National Secretaries Week, April 21st through April 26th.

This year's theme, "Raises, not roses" will call the public's attention to "The Week" through a series of public service announcements sponsored by a special coalition of women's groups and labor union men and women designated to create "more substantial recognition of the 20 million women office workers in the United States."

• • •

---- SMILE ----  
IT MAKES PEOPLE  
WONDER WHAT YOU'VE  
BEEN UP TO!

—J.M.E.

(Continued from page one)

be economically disadvantaged. To qualify for Title VI positions, you must have been unemployed for ten of the previous twelve weeks and have a family income at or below the lower living standard income level for at least three months or be a member of a family receiving public assistance for ten of the previous twelve weeks.

Public service programs supported by CETA funds are intended to benefit the general community as well as those who receive much needed employment. For this reason such projects often stress activities that use performers in an educational or recreational mode and feature presentations in schools, hospitals, prisons and parks that very often are more demonstrations of the art than full-scale performances. Such activities enable performers to use their skills and exercise their artistic "muscle" while building greater interest, understanding and appreciation for their art among new audiences.

Although fewer artists have enrolled in CETA training programs than in public service employment, their numbers may increase in the future. When the U.S. Congress reauthorized CETA in 1978, it insisted that CETA programs emphasize better preparation or training of participants for permanent, unsubsidized employment. If this Congressional mood persists, more funding is likely to be channeled to the training titles (II-B and VII) than to the PSE titles (II-D and VI).

To qualify for either Title II-B or Title VII programs, you must be economically disadvantaged and unemployed, underemployed or in school (including college, trade and vocational schools).

There is no difference in eligibility requirements between Title II-B and VII and, in fact, the types of programs that can be funded under either of them are similar. There is one primary difference, however: Title VII is specifically designed to encourage the "private sector" — business and other non-governmental employers — to utilize CETA-eligible employees or trainees, with the hope that these employers are in a better position to offer participants future, long-term employment.

Sadly, CETA supported programs and the arts, entertainment and media industry have not enjoyed a

close and constructive relationship in many areas. This is so, in part, because the rules and regulations implementing the CETA program could not envision the unique situations facing both potential employers and employees in this very special industry. Mostly, however, this happened because the major elements of the industry and the prime sponsors on the local level did not establish adequate communication lines so that these problems could be overcome and more information about the programs could be disseminated to those in the industry who are in need of the opportunities offered. A consequence of this was reported on in a special study commissioned by the Labor Department in 1976 and carried out in cooperation with the major performer unions and the AFL-CIO Department for Professional Employees.

According to this survey, though 15 percent of AFM members qualify on the basis of income for CETA jobs, less than 1 percent ever participated up to that year.

We hope to correct this situation. If you are qualified, CETA is meant to help you. Our new program — created by the unions of the arts, entertainment and media industry — intends to help make CETA and other federal, state and local employment and training programs work better for you.

CETA has received some bad press — some of it relating to the employment of artists and art-related programs. Some of the criticisms are valid: CETA wages are limited, the term of employment is fixed, poor managements do exist, CETA artists are subjected at times to rules and regulations that don't fit their industry or occupation. But on the other side of this issue are the many thousands who have gained experience and training in arts or art-related work while enjoying a steady job and salary.

To find out more about who is hiring for CETA supported programs and whether or not you qualify, contact your local or state Employment Service or write to us:

**AEMI Employment and Training Program**  
Labor Institute for Human Enrichment, Inc.  
AFL-CIO Building, Suite 509  
815 16th Street, N.W.  
Washington, D.C. 20006

## FORD FOUNDATION DONATES \$150,000

(Continued from page one)

the prime objectives of Ezra Laderman when he became Director of the Endowment's Music Program in February of 1979.

Laderman pointed out that over the past several years "there has been an increasing amount of chamber music activity throughout the country." Endowment support for chamber music during the previous two years had been conducted through a limited pilot program. Following extensive discussions with program panelists and others, a new set of guidelines for an established Chamber Music Program was submitted and approved at the May, 1979, meeting of the National Council on the Arts.

The result has been a substantial growth in the number of chamber music applications for consideration by the music panel. Laderman reported that the panel considered 150 applications in late February for recommendation to the May, 1980, Council meeting. Grants are to be awarded in June of this year.

For information on grants guidelines, write to the Program Information Office, National Endowment for the Arts, Seventh Floor, West Wing, 2401 E Street, N.W., Washington, D.C. 20506. A booklet containing summary guidelines for all Endowment programs will be sent to individuals or organizations upon request.

## FROM THE PRESIDENT'S DIARY

(Continued from page three)

proposed agreement for video cassettes and video discs. Following conclusion of the videotape negotiations, preliminary negotiating sessions are tentatively scheduled with representatives of the major recording companies and other interested parties who plan to

produce products for this relatively new market. Due to the printer's deadline requirements, it will not be possible to give you a report on the results of either the videotape or video disc cassette negotiations until the June issue.

Victor W. Fuentealba



# You're Welcome




## CANADIAN CONFERENCE

affiliated with  
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American Federation of Musicians  
of The United States and Canada

AS THE MAN IN THE CANADIAN EMBASSY SAID -  
IT WAS ONLY WHAT YOU WOULD EXPECT FROM  
ANY GOOD NEIGHBOUR AND GOOD FRIEND.

AFTER ALL, WHAT ARE FRIENDS FOR!















## HELP WANTED



### Thunder Bay Symphony Orchestra

DWIGHT BENNETT, Conductor and Music Director

Announces the Following Vacancies  
for 1980-81  
Commencing September, 1980

**PRINCIPAL VIOLA — PRINCIPAL CELLO**  
**PRINCIPAL BASS — PRINCIPAL HORN**  
**PRINCIPAL TRUMPET — PRINCIPAL BASSOON**  
**PRINCIPAL SECOND VIOLIN and**  
**SECTION FIRST VIOLIN (Two Positions)**

The Thunder Bay Symphony Orchestra consists of a core of 22 full-time musicians which is augmented to full symphonic size by part-time players. The Symphony supports an active Chamber music programme and School of Music. University teaching is available.

The season is 38 weeks from September to the  
end of May. Salary is negotiable

Please forward resume and inquiries to: The General Manager, Thunder Bay Symphony Orchestra, P. O. Box 2004, Thunder Bay, Ontario, P7B 5E7.

### QUALIFIED SYMPHONY MUSICIANS

Spend the winter months in the beautiful Florida Sunshine and play symphonic music, opera & ballet. The Greater Palm Beach Symphony, The Civic Opera of the Palm Beaches and the Palm Beach Festival desire a nucleus of professional musicians to live in the Palm Beach area and participate in all their activities from Nov. 15 to April 15 in the season 1980-81.

Talented graduating students and retirees welcomed. Openings in all sections.

Only qualified applicants will be invited to audition May 20-23, 1980, in New York City.

Please write for more information and send one page personal/professional resume to:

JOHN IUELE, Artistic Director, Greater Palm Beach Symphony, P.O. Box 48, Palm Beach, FL 33480.

### INDIANAPOLIS SYMPHONY

JOHN NELSON, Music Director

Immediate Vacancy for Remainder 1979-80 Season

**PRINCIPAL VIOLA**

Vacancies for 1980-81 Season

**FIRST VIOLIN SECTION, SECTION CELLO**

(ISO is enlarging its Violin and Cello Section for the 1980-81 Season)

**and THIRD HORN**

45 week season 1980-81, 46 week season 1981-82. Major Medical and Pension Benefits. Qualified applicants will be invited to audition in Indianapolis.

Send complete resume to: Harald Hansen, Personnel Manager, Clowes Hall, P.O. Box 88207, 4600 Sunset Ave., Indianapolis, Indiana 46208.

### COLORADO SPRINGS SYMPHONY

CHARLES ANSBACHER, Music Director

Announcing Openings—1980-81 Season

**SECOND FLUTE, SECOND OBOE/ENGLISH HORN**  
**TUBA, TIMPANI**

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

Send resume to: Natalie Irrera, Personnel Manager, Colorado Springs Symphony, Box 1692, Colorado Springs, CO 80901.

AUDITIONS TO BE HELD BY APPOINTMENT IN LATE MAY, 1980  
IN COLORADO SPRINGS AND NEW YORK CITY.

A "per-service" orchestra: approximately 90 services per year. This metropolitan orchestra of outstanding reputation serves a community of 1/2 million. In 1982 it will begin performing in a newly constructed Theatre-Auditorium.

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### SYMPHONY MUSICIANS NEEDED

In order to expand to a statewide basis, the Jackson Symphony Orchestra needs more professional musicians for all instruments who can perform on a per service basis with the Jackson Symphony's touring orchestra. Active music community — two operas, two ballets, churches, chamber music and shows offer additional playing opportunities. Send resume and cassette tape to: Roger Dollarhide, Personnel Manager, P.O. Box 4584, Jackson, Miss. 39216.

Help Wanted continued on page 30

## HELP WANTED

### BALL STATE UNIVERSITY and MUNCIE SYMPHONY ORCHESTRA

ROBERT HARGREAVES, Music Director

**OPPORTUNITIES FOR STRING PERFORMERS**

Doctoral Fellowships, Graduate Assistantships—Stipends, Salaries to \$6,000.

Undergraduate Scholarships & Salaries—\$1,000 plus additional lucrative employment in area orchestras possible.

Graduate & Undergraduate String Quartets, Trios, other Chamber Ensembles.

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**VIOLIN:** Dmitry Sitkovetsky, Winner, Fritz Kreisler International Competition, Vienna. Dr. Alfredo Gleam, Former Concertmaster, Victoria, B.C. Symphony. Patricia Trelick, Former member Denver Symphony.

**VIOLA:** Robert Slaughter, Former Principal Viola, Dallas Symphony, Houston Symphony and Chicago Lyric Opera.

**CELLO:** Dr. Frederick Miller, Former Cello Instructor, Interlochen Arts Academy.

**DOUBLE BASS:** Dr. Phillip Albright, Former member National Symphony, St. Louis Symphony.

**INFORMATION:** Director, School of Music, Ball State University, Muncie, Indiana 47306.

### Hudson Valley Philharmonic

IMRE PALLO, Music Director

Announces openings—1980-81 Season

**PRINCIPAL SECOND VIOLIN**  
**SECTION VIOLINS**  
**SECOND OBOE—SECOND FLUTE**

AUDITIONS: JUNE 1980

Send one page resume to: Susan Hall, HVP, Box 191, Poughkeepsie, NY 12602.

### New Jersey Symphony Orchestra

THOMAS MICHALAK, Music Director

Vacancy beginning 1980-81 season

**PRINCIPAL TRUMPET**

Send resume to: Auditions, New Jersey Symphony Orchestra, 213 Washington Street, 7th Floor, Newark, N.J. 07101.

### THE LOUISVILLE ORCHESTRA

JOHN NELSON, Artistic Consultant

Announces openings for the 1980-81 Season  
pending the results of local auditions

**FIRST VIOLIN — SECOND VIOLIN — BASS**

NATIONAL AUDITIONS IN LOUISVILLE IN MAY, 1980

Qualified applicants should send a complete educational-professional resume to: Kenneth Albrecht, Personnel Manager, 333 W. Broadway, Louisville, KY 40202. 502/587-8681.

The Louisville Orchestra is an equal opportunity employer

### SYRACUSE SYMPHONY

CHRISTOPHER KEENE, Music Director

Announces an immediate opening for:  
**SECTION VIOLIN**

Minimum Salaries: 1980-81, 42 weeks—\$12,684 including 4 weeks paid vacation. Paid Blue Cross plus Major Medical.

Qualified candidates will be invited to audition in Syracuse

Contact: Frederick T. Boyd, Personnel Manager, Syracuse Symphony, 411 Montgomery Street, Syracuse, N.Y. 13202. (315) 424-8221.

### NEW ORLEANS PHILHARMONIC

PHILIPPE ENTREMONT, Musical Advisor/Principal Guest Conductor

1980-81 Season

**PRINCIPAL HORN**

**CELLO SECTION (2nd Stand Inside)**  
(ONE YEAR ONLY)

Auditions will be held in New Orleans in May, 1980

Applicants contact: Mr. Vincent Orso, Personnel Manager, New Orleans Philharmonic Symphony, 203 Carondelet St., Suite 903, New Orleans, La. 70130. Phone (504) 524-0404.

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AA 1 SINGLES ONLY, pianists, organists, guitarists. Must sing and be self-contained (except pianists). Free to travel for hotel-motel inn lounge engagements. Same too needed for Manhattan based entertainers for commuted engagements Long Island, Connecticut, West Chester, and Jersey. Send photo, tape etc. to: Robert Hough Associates, Suite 1062, 342 Madison Ave., New York, N.Y. 10017. Phone: (212) 867-6262.

ACTS, duos, trios, quartets and show groups needed immediately for Midwest area. Send photos, resumes, song list, references and open dates to: Mikro Productions, Box 6628, Lincoln, Neb. 68506.

AMERICAN ARTIST MANAGEMENT, new, progressive entertainment agency, centrally located between Cleveland and Pittsburgh, is in need of class acts for top motor inns and top rooms. Must be uniformed, well rehearsed and full time groups. Need duos, trios, 4, 5, 6 pieces and up, top 40, show groups. Send all promotional material, tapes if available with open dates and prices to: American Artists Management, 38 West Lorian St., Masury, Ohio 44438. Phone: (216) 448-4613. Agency inquiries welcome.

ASSISTANT PROFESSOR OF MUSIC, full-time (academic year) tenure track position in violin and Music Education. Masters required, doctorate preferred. Music Ed background required. Candidates should possess outstanding performance record, and should have background in recruiting and development of strings program within the context of a music department in a state university. Salary negotiable. Begins September 1980. Application deadline: April 15, 1980. For further information write to: Donald Stratton, Coordinator, Music Division, School of Performing Arts, 123 Lord Hall, University of Maine, Orono, ME 04469. Equal Opportunity-Affirmative Action.

BEST MUSIC AGENCY, Salt Lake City, needs professional road groups for Utah, Idaho, Wyoming, Montana, Colorado, North and South Dakota, Arizona and Oregon. Top 40 and country bands our specialty. Send promotional materials to: B.M.A., 2461 South Highland Dr., Salt Lake City, Utah 84106. Phone: (801) 484-5253.

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**For All Instruments  
and Vocalists**

Nationally known orchestra. Travels year round. Applicants must read music.

For audition information and requirements, call or write: Timothy Yeazel, Buddy Young Orchestra, 362 East High St., Springfield, OH 45501. (513) 323-6794.

BOOKING NATIONWIDE, from offices in Illinois and Florida, we have kept the small town touch. We urgently need quality duos, trios, 4s and 5s doing top 40, disco, slick country or variety. We think you'll like working with us. Send photos, songlist, references to: The Band Organization, P.O. Box 1284, Jacksonville, FL 32204. 62651 or P.O. Box 3207, St. Augustine, Fla. 32084.

CLASS DUOS and TRIOS, urgently needed, plenty of work. Must have excellent wardrobe and good photos and publicity. We want tight, experienced acts. No "put together" groups, please. Send photos and resumes as well as club references along with a photo copy of your union card to: Sound of Music, Talent Agency, Box 2763, Lincoln, Neb. 68502.

DELAWARE ENTERTAINMENT AGENCY, is seeking strong rock and top 40 groups for work on East Coast. Send pictures, promotional material and open dates to: Delaware Entertainment Agency, 2702, Tonbridge Dr., Wilmington, Del. 19810. Phone: (302) 475-5050.

DUOS, TRIOS, QUARTETS, DANCE GROUPS, SHOW GROUPS, for immediate work in the U.S., Canada, and the Caribbean. Please send photos, tapes etc. to: Towers Productions, 1629 E. Sahara, Las Vegas, Nev. 89104.

ENTERTAINING DUOS, TRIOS, SHOW GROUPS, for lounges. Must be self-contained. Send resume, tape, and photos to: Penn World Attractions, 1416 N. Second St., Harrisburg, Pa. 17102. Phone: (717) 233-7972.

ENTERTAINMENT, come to the beautiful Southwest United States. Weather is great year around and the scenery is breathtaking. Singles to show groups. Send photos, promo and requirements to: Music Star Agency, Inc., 9910 Indian School Road N.E., Albuquerque, N.M. 87112. New York headquartered.

**SESSIONE SENESE  
PER LA MUSICA E L'ARTE**  
Music performance in Siena (Florence) Italy  
NINTH YEAR  
July 16 to August 20, 1980  
University of Siena  
American Universities and Colleges  
Joseph Del Principe, Musical Director

Perform and/or compose in small and large chamber ensembles of both vocal and instrumental music while living in Italy. Program is designed for graduates, professionals, teachers and students — most levels (18 or older).

Complete program cost is \$385.00 for the Summer: includes room-board (pensione), culture trips, tuition, opera, museums, Italian course, three college credits in music or arts. Limited Enrollment — about 40.

Perform in public concerts and attend related Seminars: Composition concert at the end of the program, free credits for language course; trips to Venice, Pisa, Assisi, Cortona, Perugia, Cortona, attend a Paschi opera at his villa. Ample free time for self and travel. Professional atmosphere. Special low cost charter for participants leaving first week of July and returning last week of August from Rome or Zurich. Cost of charter not included in program cost.

The staff encourages involvement in the Summer life, culture and festivities of the people of this beautiful Tuscan town.

Personal interviews in N.Y. (types accepted in special cases). Early application is recommended.

Internationally famous Artist Faculty.  
Dr. M. Scianni; Coordinator (Siena).  
Strings: W.W., Voice, Piano (accamp) Horn, classical guitar, composition.

Write: Sessione Senese  
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**1980 FLORIDA SUMMER MUSIC FESTIVAL**  
Renee LaBonte, Gen. Mgr. Dr. James A. Brooks, Mus. Dir.  
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Optional week available Aug. 4-14 in Santo Domingo

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**FLUTE MASTER CLASS with BERNARD GOLDBERG July 21 thru July 25**  
Professional Summer Festival Performing Orchestra and Advanced Master Class & Conducting Course open to all qualified musicians and conductors. Considerable conducting and solo opportunities. For details write: Renee LaBonte, Gen. Mgr., Florida Festival, 1000 Coconut Creek Blvd., Pompano Beach, Florida 33066. (305) 972-9100 Ext. 2457.

The Saint Paul Chamber Orchestra,  
Pinchas Zukerman, Music Director, Announces An

# Annual Composers Competition

American composers are invited to enter a competition for a new work written for chamber orchestra, to be premiered January 30, 1981.

GUIDELINES

- The Competition is open to American citizens born after October 31, 1944.
- Registration deadline: June 15, 1980 (Fee: \$15)
- Deadline for submission of scores: October 31, 1980.
- One award of \$2,500, plus copying costs to the composer, for an unpublished, unperformed work.
- Premiere performance of the work: Friday, January 30, 1981, in Minneapolis. The Orchestra retains the right to this performance as the world premiere of the work.
- The work should be written for nothing larger than the following instrumentation and should not include soloists: 1 flute, 2 oboes, 1 clarinet, 2 bassoons, 2 French horns, (1 doubling percussion), piano, and strings (6 6 4 2).
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