

INTERNATIONAL

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

DECEMBER, 1981

MUSICIAN

Applications for NEA Fellowships Now Accepted

The National Endowment for the Arts is accepting applications for the summer session of its Fellowship Program for Arts Managers. Fifteen positions will be available in the three-month session at the Endowment for highly qualified professionals training for arts administration careers. The summer session begins May 31, 1982 (application deadline is January 4, 1982).

For program guidelines and application forms, contact the Arts Management Fellowship Program, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506. (Or call 202-634-6380.)

For the three-month fellowship period, each fellow will receive a stipend of \$3,300 and air fare to-and-from Washington, D.C. Selection of the fellows is made on a competitive basis with some consideration given to geographic location. However, emphasis is placed on a combination of professional experience and academic achievement.

While at the Endowment, fellows are assigned to one of a variety of arts discipline or administrative offices with the aim of providing them with a working overview of the agency's operations and policies. In addition to their staff duties, the fellows attend a series of seminars with leading arts administrators, Endowment Program Directors, and other arts experts, as well as attend meetings of the National Council on the Arts, the Endowment.

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SEASON'S GREETINGS

from
The Officers and Members
of the International Executive Board
of the American Federation of Musicians
of the United States and Canada/AFL-CIO

Music Festival Grants Should Generate Funds

The Music Program of the National Endowment for the Arts has announced the first round of grants under its Music Festivals category — thirty-three matching grants totaling \$365,000 to organizations in sixteen states. The grants are expected to generate more than \$704,400 in addition to non-federal funds.

This new category of music grants was designed to assist those festivals which involve two or more areas of music — orchestra, jazz, chorus, chamber music or new music, solo recital, and opera — for which individual guidelines exist.

Prior to the establishment of the Music Festivals category, organizations offering a series of music events were able to apply for Endowment grants, but were often obliged to submit applications in several categories. This new category makes such duplication of effort unnecessary, and, in turn, makes the NEA more responsive to the needs of these organizations.

According to Ezra Laderman, Director of the NEA's Music Program, the goal of the Music Festivals category is not only to streamline the applications process. It is geared to create new opportunities for musicians, enrich the experience of audiences and attract new audiences for music. The program's review panel seeks to encourage festivals that are imaginative and exploratory.

"For instance," said Laderman, "we look to see if a festival includes chamber music, interesting jazz or new American music as well as the old beloved standbys." He added that applying festivals should "reach out to new audiences, people not already a part of the culture circuit."

"Reaganomics" Assailed at AFL-CIO Convention

Last month in New York, "Reaganomics" came under some particularly harsh criticism from the labor movement, as the AFL-CIO opened its fourteenth biennial convention at Manhattan's Sheraton Centre.

On the first day of the conclave, November 16, AFL-CIO President Lane Kirkland gave his keynote address, and in it delivered a sharp-edged dissection of Reagan Administration policies. To the obvious approval of the convention's 900 delegates and 2,000 working guests, Kirkland said the President's economic plan had "promised us a boom and brought us a bust."

Program Canceled

The Department for Professional Employees (DPE) has announced that the Employment and Training Program for the Arts, Entertainment and Media Industry officially ended on August 15. Administered under the auspices of the DPE's Labor Institute for Human Enrichment (LIFHE), the employment and training program was terminated as a result of the U.S. Department of Labor's sudden

(Continued on page fifteen)

Specifically, the labor leader cited Reagan's "genius and masterful command of Congress" as resulting in the nation's highest rate of unemployment since 1939, with joblessness among blacks and other minorities reaching an astronomical 15.5 percent. Double-digit unemployment rates were also cited for blue-collar laborers, 11 percent of whom are without work. Of those still employed, Kirkland added, "real wages" have been depressed.

Kirkland's concentration on the nation's economic policies revealed the AFL-CIO President's belief that organized labor must begin to play a more important role in shaping government. He acknowledged and rejected criticism of the labor movement for not confining its role to "the most narrow interests of the dues-paying members." Kirkland reiterated that the AFL-CIO will not abdicate its "leadership in the struggle for human freedom and human progress." He issued a call to all American unionists to join in that effort.

While Kirkland's speech left no doubt that the AFL-CIO is displeased with the performance of the Reagan Administration, the

labor movement's serious dissatisfaction with President Reagan was made evident even before the convention opened. In an unorthodox snub of the nation's Chief Executive Officer, Reagan was not invited to attend this

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ILPA Convenes in New York City

From Thursday, November 12, through Saturday, November 14, New York City's Sheraton Hotel was the site of the International Labor Press Association's (ILPA) biennial convention, in which some 200 delegates participated. The convention's programs and workshops focused on the major issues facing labor in 1982, the role of the labor press in elections, the emerging use of electronic media, and improving technical skills.

In a keynote address, AFL-CIO Secretary-Treasurer Thomas Donahue praised the labor press for its contributions to the work of the labor movement.

"The labor movement stands almost alone as the best organized and most coherent force that is still fighting to defend the rights of and

upgrade the quality of life for all the American people," Donahue told the delegates.

Although union members are in the minority in the workforce, he said, "it is our unity that makes the difference, and one of our strongest assets in building that unity is the effective communications instrument that we have created in the labor press."

The ILPA's central concern during 1981 was the danger posed to the labor press by the Reagan Administration's attempt to strip the Federal budget of funds that permit nonprofit publications a lower, phased postage rate schedule.

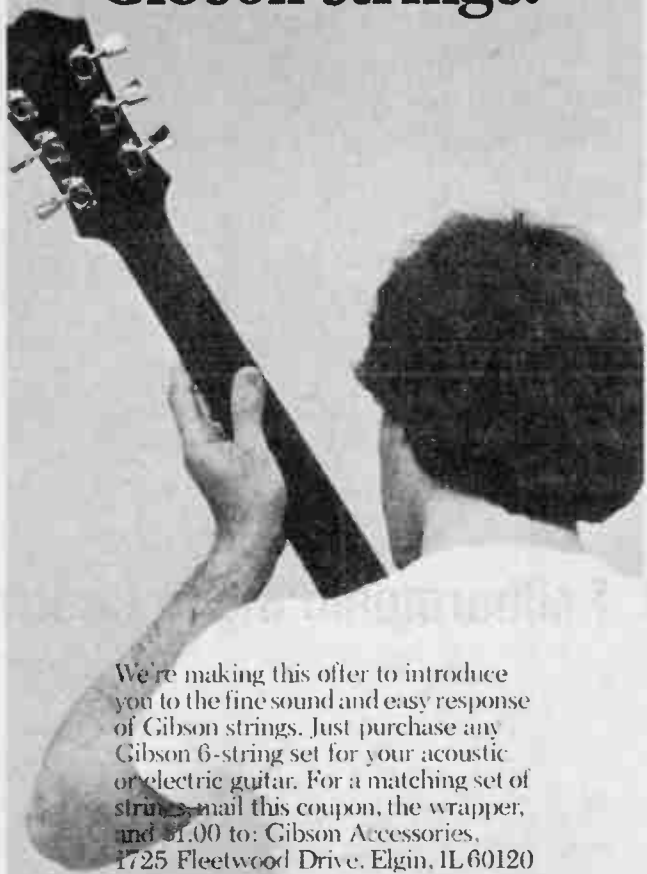
However, the ILPA, as well as

(Continued on page seventeen)

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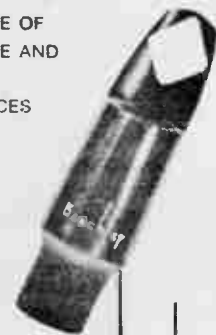
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From the PRESIDENT'S DIARY

The most difficult phonograph recording negotiations in recent history were successfully completed in the early morning hours of October 31st. It was a tremendous victory for our union in that we succeeded in defeating the most determined effort ever made by the industry to destroy both the Music Performance Trust Funds and the Special Payments Fund. In order to save the Funds, our union agreed to certain revisions in the formula that determines contributions to account for the increase in costs of material, labor and distribution in the record industry. No appreciable changes had been made in the thirty-seven-year history of the Music Performance Trust Funds and there was no doubt but that the issues raised by the industry in this regard were valid.

Representatives of the Funds' auditors were consulted during the negotiations and were actually present at the final sessions to advise your negotiators of the potential impact any changes would have on both Funds. In view of the fact that the changes will only affect those records produced after December 1, 1981, there will be little, if any, impact on the Funds during the next few years. At such time when all records sold are those produced after December 1, 1981 (which will undoubtedly never occur), the effect on the Funds at the most will be no more than a reduction of 15 percent. The auditors also advised us that with anticipated receipts of audits from

foreign sales now being increased, revenues from that source will more than offset any potential reduction in the Funds.

In addition to preserving the Funds, your negotiating team was successful in achieving an 8 percent overall wage increase in the first year of the contract and a 7 percent increase in the second. Health and Welfare contributions were increased, as was cartage for harp.

Significant changes were made in the symphonic portions of the agreement, which we trust will result in increased recording by American orchestras in both the symphonic and opera fields.

Representatives of the Locals present during the negotiations and the members of the negotiating team unanimously recommended ratification by the players eligible to vote. It is hoped that when the ballots are tallied on December 3rd, the musicians involved will concur and approve the contract.

In a previous issue, you were advised of actions taken by the International Executive Board and my office concerning finances of the Federation, and I hope that there is no misunderstanding of our present situation. Although the income from the 1 percent work dues as of November 12th amounted to \$1,628,004.00, our Federation will not be in the best financial condition for several years to come. For example, in order to satisfy the \$600,000.00 notes to the Chemical Bank, it was necessary to sell

\$600,000.00 in short-term investments. That transaction, therefore, might be misleading to some of you. By satisfying these obligations, the Federation effectuated a savings on the interest being paid versus the interest being received from the investments, but we were forced to sell \$600,000.00 of income-producing paper.

The agreement with the AFL-CIO obligates the Federation to repay over a two-year period the per capita dues past due from the period July, 1980, through June, 1981, totaling \$455,558.61. This is being repaid in twenty-four monthly installments in the amount of \$18,981.61 each. In addition, we are required to make current monthly payments of per capita dues in the amount of approximately \$33,500 per month. To complicate our fiscal problems even further, the delegates attending the AFL-CIO Convention on November 18th, voted to increase the per capita effective January 1, 1982, by over 26 percent from 19 cents per member to 24 cents per member with a further 3 cents per member increase to take effect on January 1, 1983. When the vote was taken on this resolution, the only delegates that voted against the raise in per capita were your delegates. Also, the Department for Professional Employees has doubled its per capita from 5 cents to 10 cents per member for the first 10,000 members of each union. There is no doubt that this tremendous increase will have a serious effect on our budgetary plans for the future. At its midwinter meetings, the International Executive Board will discuss not only this problem, but all other fiscal problems facing our union. At those meetings, the Special Finance Committee will make its report and recommendations to the Board.

Victor W. Fuentealba

Highway Emergency Directory

The nonprofit National Highway Safety Foundation publishes a pocket-size directory designed to take the guesswork out of what to do if you need help on the highway.

The thirty-two-page "Highway Assistance Directory" contains the emergency telephone numbers of the highway patrols throughout the United States, accident procedures, AM-FM radio stations, national weather radio network, first aid, tourist information offices, and how to deal with motor vehicle-emergencies.

The directory also provides a list of priority fuel locations — a list of truck stops that are open 24 hours a day and stock gasoline and diesel fuel.

The booklet is available for \$1.00 to cover postage and handling from the National Highway Safety Foundation, 116 State Street, Ridgeland, Mississippi 39157.

Penalties for Union Corruption

Declaring that "the morals of the marketplace will not suffice," AFL-CIO President Lane Kirkland has given his sanction to legislation that would stiffen criminal penalties for union corruption.

In his testimony before the Senate Permanent Investigations Subcommittee last month, Kirkland said, "The trade union movement can only be strengthened by law enforcement that dislodges those with a criminal bent who may find a toehold in our structure."

The proposed legislation, which was introduced by Senators Sam Nunn (D.-Georgia) and Warren B.

Rudman (R.-New Hampshire), would make a felony of any union-related crime involving more than \$1,000; remove union officers from their duties immediately after conviction, rather than after appeals; and increase the time of suspension from office from five to ten years.

Although the AFL-CIO leader did join the Reagan Administration in endorsing this bipartisan legislation, Kirkland also noted that current law is already more stringent against union officers than against those holding similar positions in other organizations.

L.A. Philharmonic Signs Contract

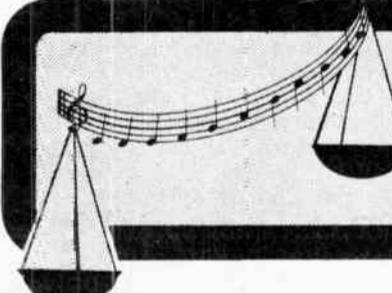
Members of the Los Angeles Philharmonic have ratified a new three-year contract with the Philharmonic Association by a vote of 63 to 20.

The contract includes a new minimum wage for the first contract year of \$620 per week, going to \$680 during the second contract year and to \$735 during the third year of the contract.

The pension has also been raised for eligible members. The rate will be increased from \$900 per month to

\$1,000 for those retiring the first year of the contract, to \$1,100 the second year and to \$1,200 the third year. During the second year of the contract, members sixty years or older with thirty years continuous service will be given the option of retiring without suffering any loss of benefits.

Life insurance and health and dental plans have also been upgraded. In addition, gains have been made in seniority pay, severance pay and travel allocations.



The MUSICIAN and the LAW

By L. James Juliano, Jr.

This article will discuss the protection of a stage name or the name of a group. For convenience, this article will refer to the name of a group, although the information will generally apply to any stage name.

When most musicians or groups choose a name to use on stage, they hope to choose one which the audience and others in the industry will identify with them. Many

musicians spend much effort choosing a name, begin to use the name, and then find that another musician or group is also using the name. This leaves the group with the choice of sharing the name with the other performer or changing it. Rather than face this choice, the group may want to legally protect its rights in the name it has chosen. Several methods for protection exist.

States have their own systems of registration of a trademark, service mark, or trade name. The state protects only the use of the name within its boundaries. It offers a less comprehensive protection than the federal registration. A group should take advantage of the opportunities for state registration.

The American Federation of Musicians Local in your area may also accept registration of a group name. Call your Local for procedure.

Most courts also recognize state law against unfair competition or misrepresentation. A plaintiff group may enforce its right to use its name by asking the court to enjoin (prohibit) another group from misrepresenting itself as the plaintiff group. This can be an effective remedy.

But federal law offers the most complete protection. A group which has national aspirations should investigate obtaining federal registration before it invests very much time, effort, and money in any name.

Federal law provides for the registration of the name of an entertainment unit as a "service mark." Registration on the principal register of the United States Patent and Trademark Office provides the most comprehensive protection for your group name or service mark. If the musician has received a registration for his name on the principal register, it becomes notice to the entire United States that he owns the name.

A service mark identifies the services of the owner of the mark with the owner and only the owner. It resembles a trademark in that a trademark identifies goods rather than services. As with any other form of property, the owner may

sell, give or license the mark to any other person.

A mark must have a secondary meaning to qualify for registration. The term "secondary meaning" means that the mark, when used in the course of the owner's business, identifies the owner's services. The public must perceive the mark as identifying those services. For example, a group must develop an association between its name and the group itself so that the public perceives the name as identifying this group only. The name will then have developed a secondary meaning beyond the common meaning of the words above.

Service mark registration, unlike copyright registration, involves a complicated procedure. Congress did not design the law for practice by a lay person, and one should be very careful if one attempts to obtain service mark protection without the aid of counsel.

The date of the first use of the name in interstate commerce determines the date when protection for the mark begins. If a group uses a name within its state but never uses the name outside of its state, the group cannot obtain federal protection. It must first become involved in interstate commerce.

Before the group begins use of the name, it should obtain a search of the service mark records to determine whether another group or musician is using the name to promote similar services. If another group has been using the name, and that other group has applied for registration, a local group will probably not have the opportunity to obtain national registration for its name.

One may obtain searches of varying degrees of thoroughness. The most thorough search will provide the client with similar

names from telephone books and other publications throughout the county. This will offer the client the greatest confidence that no one else is using the name. The least thorough will check only the trademark office records. This will offer the least amount of confidence, but it will also cost less. The group must decide how thorough a search it needs.

Once the group finds no similar name in use, it may begin to use the name in interstate commerce.

A group may most obviously use its name in interstate commerce by traveling to another state to perform. But it may also satisfy this requirement by showing that it attracts business from other states — for example, when it plays in a club near the state line and attracts customers from the adjoining state. A group may most easily prove this type of interstate commerce by advertising in a newspaper which circulates in the adjoining state. The group may then save copies of the advertisement to use as proof if necessary.

Once the group has established use in interstate commerce, it may then make application to the trademark office for registration of the name. The application consists of an affidavit, five specimens of the name of the group, a drawing of facsimile of the name of the group and logo, and \$35.00.

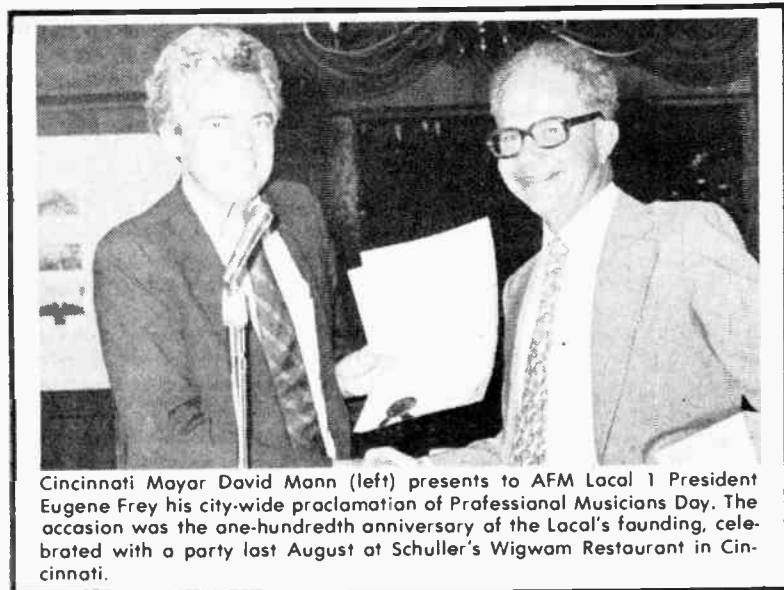
The trademark office will acknowledge receipt of the application but this may take some time, and the applicant would best send the application by certified mail with a return receipt.

The registration, if approved by the trademark office, will become effective as of the date of application. The complete process from date of application until final

(Continued on page seventeen)



The Labor Day window display of the Three Rivers Music Company in Fort Wayne, Indiana, featured a collection of sheet music covers dealing exclusively with the working man and woman. In the display almost every aspect of labor was depicted, including the *International Musician*. The covers come from the collection of first editions owned by Sam DeVincent, life member and Trustee of Local 58, who provides covers for year 'round holiday displays at the store.



Cincinnati Mayor David Mann (left) presents to AFM Local 1 President Eugene Frey his city-wide proclamation of Professional Musicians Day. The occasion was the one-hundredth anniversary of the Local's founding, celebrated with a party last August at Schuller's Wigwam Restaurant in Cincinnati.

AFM Local 1 in Cincinnati Holds Its Centennial Celebration

President, C. M. Currier, and its Treasurer, George Schath, occupied the same offices in the newly formed national organization. With the beginning of American Federation of Labor, there were those who were hesitant to be identified with blue collar workers such as plumbers and carpenters. These elitists frequently attended conventions and identified themselves by wearing top hats. "The others," Frey wryly observed, "wore derbies."

This "top hats versus derbies" philosophical difference existed not only among musicians but throughout the early union movement in the United States. Some disdained association with organized labor because of its "socially unacceptable" public image. Others saw unionism as a political movement and a vehicle to accomplish sweeping social change. But ultimately, the organizations that endured were those that subscribed to the tenets of "pure and simple" unionism, which concentrated on the issues of wages, hours and working conditions.

On the evening of Local 1's centennial party, the celebrants were understandably proud of their union's endurance. In paying tribute to longevity, the party honored nine more musicians who have belonged to the Cincinnati Local for fifty consecutive years. Local 1's total in this category is now seventy-three. The honorees, Maurice Spitalny, Otto Gardner, Jr., Jack Curby, Robert Trendler, Paul Potzick, Charles "Chick" Mauthe, Joe

Tonge, Bernie Golde and Rodney Ellis all represent a living history of music in the area.

Frey pointed out that music is an important part of Cincinnati life, and always has been. When that initial union meeting took place one hundred years ago, there was much work available for musicians. "It was a time when a lot of theatres flourished," said Frey. In a city of about 250,000 population, there were, 1,857 saloons and many of these biergartens employed musicians. In addition to already established park concerts and the Cincinnati May Festival, there were elegant restaurants and facilities for dances, theatricals and concerts at the top of the hills above each of the city's four inclines.

It was the first big band era. However, these bands were uniformed, and played not only dances and picnics but also numerous parades. In an atmosphere of patriotism plus beautiful weather, the biggest payday for musicians then was the 4th of July, and any such event could count on a big turnout for the day-long festivities.

Throughout the years, there have been many changes in the styles of music and in the musicians union. Frey, who has headed Local 1 since 1958, admits that the way has not been easy. Cincinnati musicians, like so many of their counterparts across the country, were hit hard by the disco trend a few years ago. Prerecorded disco music for en-

tertainment seriously reduced the number of clubs that had previously employed musicians on a regular basis. The trend resulted in reduced income for professional musicians and cost the Local between \$10,000 and \$20,000 a year. The news that the fad is on the decline and the demand for live performers is on the increase is music to any Local's ears.

Frey stated the belief that adaptability and pragmatic innovation are paramount to Local 1's continued success.

One novel concept initiated by the Cincinnati Local is Accent Music, Inc., an in-house booking agency. Established last October, Accent Music signed \$80,000 worth of contracts in the first eleven months of operation. This was primarily new business and helped its members find gainful employment in music while providing the Local with another source of income.

Frey said that of the 1,300 current members of Local 1, about 300 make their living in music full time. The casuals who gig on weekends but maintain a day job number about 500. The remainder either reside or work outside the Cincinnati area or are inactive though keeping their AFM memberships.

"I think our Local has kept pace with the times," said the Local leader. "And we're looking to the future. We want to continue to be innovative and constructive, so that one hundred years from now our successors will be observing another anniversary."

In the bustling downtown area of Cincinnati, a group of some fifty determined-looking musicians filed into a small meeting hall. The topic of discussion, which was mainly in German, was the formation of a union to establish a fair minimum wage, eliminate bribes or kickbacks for a job, cooperate to insure getting paid, and create through assessment a fund for death benefits. The date was June 15, 1881.

American unionism itself was in its infancy, and musicians in Cincinnati were in the vanguard of the movement.

From that meeting one hundred years ago was formed the Cincinnati Musicians Protective Union, one of the first organizations of its kind to flourish and survive uninterrupted in the United States. Fifteen years later when the American Federation of Musicians organized, this group would become Local 1. The honor of

being assigned "No. 1" was bestowed upon it because, with its 400 members, the Cincinnati Local was the largest in the Federation at the time.

Eugene Frey, President of Local 1 and International Executive Board Member of the AFM, amassed considerable information and memorabilia on his Union's history for this year-long centennial observance. As members of the Cincinnati Local gathered at Schuller's Wigwam Restaurant for an anniversary party this past August, Frey told the story, illustrated with slides and accompanied by appropriate live music performed by the Queen City Brass Quintet.

In the 1880s, musicians recognized the need for a local and national representative organization. The Cincinnati group assisted in the formation of the National League of Musicians in 1886. The League's

Criteria for Corporate Grants Revealed in Recent Survey

A recent study of over 500 companies by the American Council for the Arts (ACA) has produced a number of important insights into the corporate contributions process. At a time when there is increased emphasis on business support of the arts, this information is critical to the understanding of corporate philanthropy.

Criteria for Contributions

The single most important criterion in corporate evaluation of a request to fund an arts project is its impact on the corporation's local community. A total of 87.6 percent of those companies which responded to ACA's recent questionnaires on corporate funding of the arts rated "impact on the community" first or second on a scale of one to five in order of importance (one equals most important, five equals least) in evaluating an application. There were a total of fourteen criteria on the questionnaire.

The second highest overall rating was given to "geographic location" (86.7 percent), followed by "management capability" (67.5 percent) and "artistic merit" (59.5 percent). Employee involvement was rated one or two by 54.9 percent of the respondents. Next were "quality of application" (43.3 percent), "board of directors" (38.5 percent), "size of audience" (34.1 percent), and "support by other firms" (27.5 percent). "Coordination with other groups" received a one or two rating from 23.4 percent of the respondents, "support by foundations/government" from 15.6 percent. "Publicity value" was next at 14.9 percent, followed by "matching grants" (12.4 percent) and finally, "gifts from individuals" (8.1 percent).

Kinds of Activities Supported

Performing arts organizations were funded by almost 93 percent of the companies which responded to the questionnaire, while 87.8 percent supported museums. Public radio/TV was the third most frequently funded at 75.6 percent, followed by community arts groups (74.4 percent) and arts centers (62.2 percent). Arts councils/united arts funds were supported by nearly two-thirds (63.4 percent) of the respondents. Visual arts received gifts from nearly 45 percent of the companies, and national organizations were supported by over 31 percent of the respondents. The activity least supported was literature (23.4 percent).

Kinds of Support Given

A vast majority of the corporations (88.2 percent) said that they gave general operating support to arts groups. Seventy-three percent funded capital drives, and nearly 71 percent funded special projects. Matching gifts programs were offered by nearly one third (29.3 percent) of the respondents. Corporate art purchases were made by 18.9 percent of the companies, and 5.5 percent gave commissions to artists.

Application Requirements

Out of nearly 500 companies which responded, over 93 percent required a written narrative in regular or letter form in the initial materials. Nearly 82 percent required a copy of the Internal Revenue Service Letter designating the organization nonprofit. Over three quarters (77.2 percent) required a budget. Board lists, contributors lists, and audited statements were required by half to two-thirds of the companies. Only 15.8 percent of the companies had an official application form which had to be filled out.

Only 28.7 percent of the companies surveyed said they had or planned to issue an annual report on their contributions. Written guidelines on the contributions process and policies were available from only 29.7 percent of the respondents. On average, the contributions process takes almost eight weeks from beginning to end.

Over 70 percent of the companies said the third and fourth quarters were the best time to apply or were the periods in which their application deadlines fell. 18 percent cited the first quarter and 11 percent cited the second as the prime time to apply.

Geographic Areas

An average of over 73 percent of the contributions budget went to activities in the home office area, compared to some 10 percent for national organizations, and 17 percent in the plant or branch office area, according to an analysis of the 363 companies which provided data on this topic. Decisions for those contributions going to the company's locations outside of cor-

(Continued on page sixteen)

"You Asked For It!"

Remember the old "You Asked For It" television series? Well, now there's "The New You Asked For It," a syndicated series of half-hour programs that are being produced by Lee Mendelson Productions. Mr. Mendelson informs us that the shows are being seen daily in most major cities across the United States, and he's extended an invitation to all AFM members to contribute their story requests.

Rich Little stars as host of the show, and there are fourteen tape crews recording over one thousand stories around the world. So, if you have an interesting and unusual subject you'd like to see on the air, write to "The New You Asked For It," P.O. Box 710, Hollywood, California 90028.

The '70s Brought Extraordinary Growth for American Orchestras

The 1979-80 season capped an extraordinary decade of growth for America's 1,500 orchestras. Budgets increased more than 200 percent during the past ten years, topping more than \$250 million in 1979-80. Despite ever-increasing inflation, orchestras demonstrated an ability to manage the limited resources effectively by improving their overall financial position, while at the same time increasing substantially the number and variety of performances offered.

Derived from annual data on orchestra financial operations collected and analyzed by the American Symphony Orchestra League, highlights of the symphony orchestra industry's phenomenal growth over the past decade include:

- A total annual income that has more than doubled to \$246 million.
- Annual earned income from ticket sales, broadcasting and recording, hall rentals, and impresario activities that has also doubled (219 percent) to more than \$118 million.
- Tax-supported grants, not even available until recent years, that in this year provided \$33 million of seed money to be matched by the private sector.
- Private sector support that has increased 163 percent to top \$71 million annually.

Although these figures are impressive, and even startling to those unfamiliar with the scope of orchestra activity in the U.S., the true economic impact of the symphony orchestra industry is even more far-reaching. Taking into account a modest multiplier effect symphony orchestras are, by conservative estimates, directly or indirectly responsible for at least \$1 billion of the Gross National Product.

Through live performances both

at home and aboard, on records, television, and radio, American symphony orchestras touched the lives of a majority of Americans, as well as numerous people overseas. During the year past, the American public had the choice of attending more than 22,000 live orchestra concerts given throughout the U.S. Many settings were used for these concerts — parks, baseball stadiums, churches, river barges, nursing homes, shopping centers, classrooms, and even prisons — extending the reach of America's symphony and chamber orchestras far beyond the traditional setting of the concert hall, to a broader spectrum of the American public. These performances were often funded directly by the orchestra, or with grants solicited from private and public sources.

While the cost of producing a live concert with a full orchestra has increased nearly 80 percent in the last decade, the average price of a ticket has increased only half as fast. A concert ticket represents a substantial bargain for the listener — even with orchestras that consistently sell out the house, ticket income covers only half of the cost of producing a concert.

Much creative thinking and hard work goes into structuring private gift campaigns to cover the remaining expenses. During 1979-80 more than 200,000 private citizens and 25,000 businesses and corporations made direct gifts for the support of orchestras and their activities. Thousands of others contributed by supporting the numerous and varied fund-raising projects sponsored by orchestras — from garage sales to galas, and radiothons to fun runs. These gift campaigns and fund-raising projects are an essential element in the annual efforts to

(Continued on page sixteen)

BETWEEN You & MARTY E MERSON



A number of pundits have stated that the current season has seen more shows on and off Broadway in New York City than can be remembered in modern times.

While that, in all probability, may be perfectly true, there was a brief period last month when the "biggest show" in town was taking place at two Sheraton hotels on Seventh Avenue.

The Fourteenth Constitutional Convention of the AFL-CIO ran from November 16th through the 19th, while the Department for Professional Employees (DPE) and the International Labor Press Association (ILPA) held their conclaves just prior to the "parent" Convention.

The AFL-CIO was celebrating its Centennial Convention, its predecessor federation, the Federation of Organized Trades and Labor Unions having been founded in Pittsburgh on November 15, 1881. The American Federation of Labor (AFL) name was chosen five years later.

The AFL-CIO came into being on December 5, 1955, in a merger convention held in New York City between the AFL and the Congress of Industrial Organizations, the latter having been founded in 1935.

Constitutional conventions are held biennially. Between conventions, the policy-making powers are placed in the hands of the Executive Council, composed of the President, Secretary-Treasurer and thirty-three Vice Presidents. Elections are held at each convention.

The President is Lane Kirkland and the Secretary-Treasurer is Thomas R. Donahue.

Kirkland was elected President and Donahue Secretary-Treasurer, each for the first time, at the 1979 AFL-CIO Convention. Kirkland had been Secretary Treasurer since 1969. George Meany was the AFL-CIO's only previous President. Meany died in January, 1980. Donahue had been Executive Assistant to Meany for six years before his election as Secretary-Treasurer.

The AFL-CIO is composed of 102 national unions with a total of 15 million members. Headquarters is in Washington, D.C. The Department of Information phone number is (202) 637-5010.

Now, with all that information about the organization you belong to, let's get on with the referenced "show."

Headliners, in addition to Kirkland and Donahue, included former Vice President Walter Mondale;

Senator Edward M. Kennedy, Democrat from Massachusetts; Benjamin L. Hooks, Executive Director of NAACP; Eleanor Smeal, President of N.O.W.; and television star Danny Thomas.

And of this stellar array of talent, the "star" of the "show" was none other than the man on the spot and in the spotlight — Lane Kirkland.

Finally emerging from the quietude of the office he has kept on a low-burner since receiving the baton from the late George Meany, the AFL-CIO President gave the 950 convention delegates a real ol' Saturday night rouser in his opening day address.

Kirkland, manifesting the kind of intellect and eloquence which has long marked his career, told the convention, "We have an enduring mandate to bring all working people the message of trade unionism." He went on to say, "This old church will remain wide open at all hours. Our mission will not be completed until all of labor's flock is brought within the fold, to work and move together in solidarity."

The Kirkland wit surfaced when he referred to the now famous David Stockman-Atlantic Monthly magazine article:

"What can we who opposed the domestic policies of this Administration from the beginning now say that is one-half as devastating as the recorded fleeting spasms of honesty on the part of its leading hatchet man, Dr. David Stockman.

"What provoked his candor one can only guess. But you don't have to be an old sailor to know what it means when the smartest rat on board heads for the hawse pipe.

"Lest you feel a twinge of human sympathy for his public embarrassment, let me remind you that this is the man who once coldly declared that no one is entitled to anything from one's government. He even now boasts, as his proudest achievement, the destruction of public service employment and trade adjustment assistance.

"He was the original interior decorator of this economic house of ill repute. Now that the sirens are sounding and the bust is due, he has his story ready. He only played the piano in the parlor. He never knew what was going on upstairs.

"The aftermath also tells us a lot about this Administration. Was he chastised by the President for cooking the books, for rigging the computer, for overfeeding the tax hogs, for conning the Congress and

duping the public? No — he was taken to that White House woodshed for, at long last, telling the truth. So far have we come from little George Washington and the cherry tree.

"Now, after his scolding, he tells us that it was all a foolish mistake, that he was only guilty of being the south end of a north bound Trojan horse.

"It is very hard to decide which has been worse about the social and economic policies of this Administration — the array or the disarray.

"If this is the direction of the New Beginning that President Reagan promised, God save us from the End."

This is vintage Kirkland as I've known him to be over the years. He will serve us in good stead.

Meetings of the Department of Professional Employees (DPE) and the International Labor Press Association (ILPA), referred to earlier, made for a busy November and we will report on these two

important organizations within the House of Labor at another time.

Of immediate note and fiscal impact, however, were convention actions taken by both the DPE and AFL-CIO which increased their per capita dues.

In the case of the DPE, our present \$2,000 a month payment advanced to \$2,500 effective this month, while the AFL-CIO's increase in per capita from 19 cents to 24 cents a month next year and to 27 cents a month in 1983 translates into monthly payments of \$42,305.52 beginning January 1, 1982, and \$47,593.71 starting January 1, 1983. (The foregoing figures are based on current membership.)

At present we are paying monthly per capita dues of \$33,491.87 in addition to an agreed-upon amount of \$18,981.61 over a two-year period ending August 8, 1983, to satisfy the per capita delinquency which existed for the period of July, 1980, through June, 1981.

I realize I'm throwing an agglomeration of numbers at you,

but I want you to know, from the Secretary-Treasurer, about these new and additional costs to the Federation since they have a direct relationship to the overall financial picture we keep painting for your information.

Of course, the increased costs of affiliation with the various labor organizations in the United States and Canada are concomitant with the current inflation rampant in both countries and tacitly mirrors the ongoing challenge to control the myriad of other costs attendant to running the Federation which continually spiral upward.

Had enough numbers? It seems that everything we read or hear about these days involves figures. It used to be millions. But today it's billions. Like the headline —

**WORLD'S ARMS NOW COST
550 BILLION A YEAR**

Billions! We hardly pay any attention to the word anymore. Yet, a little research on the subject caused

(Continued on page fifteen)

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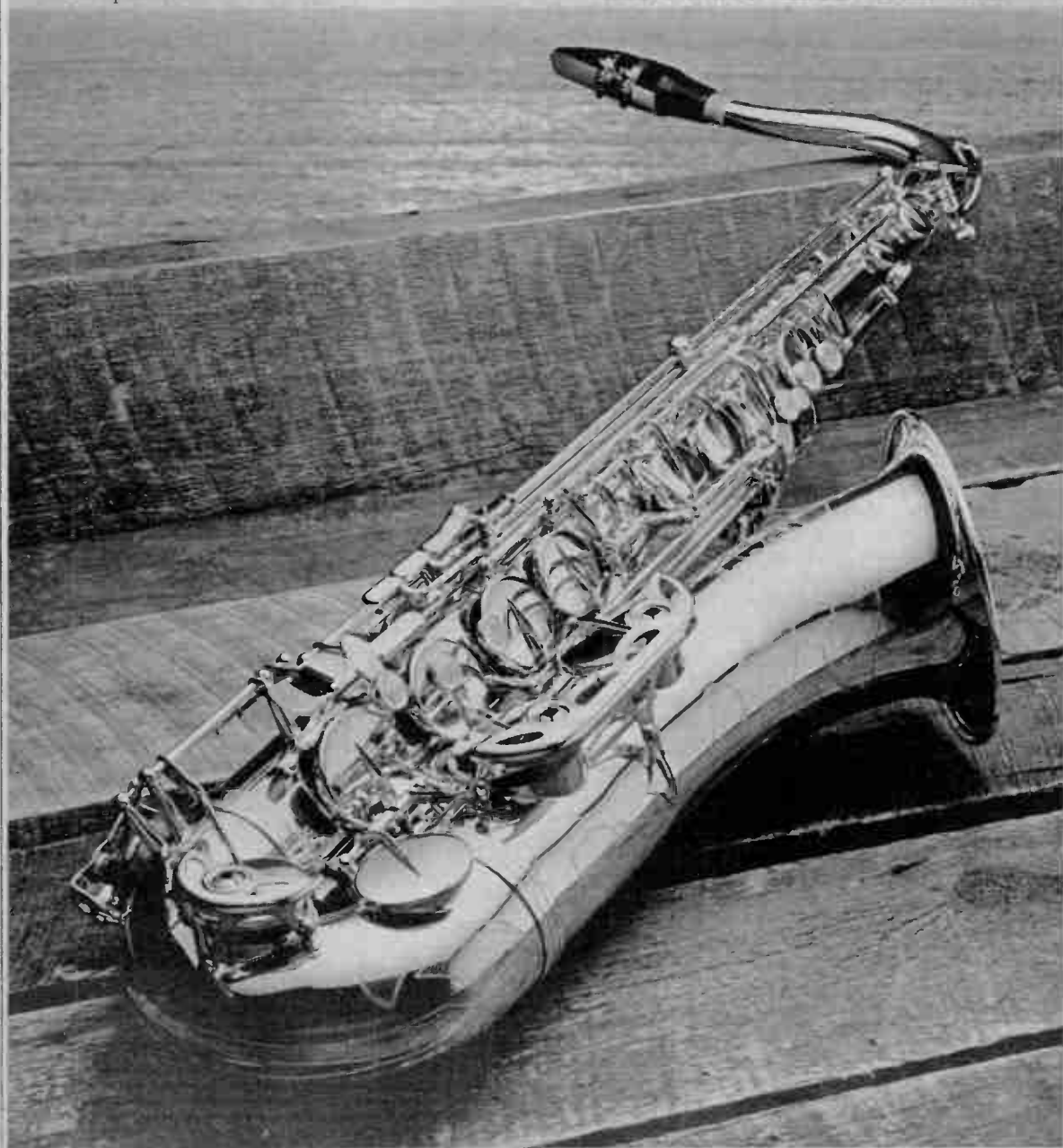
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LIFE MEMBERS AND FEDERATION PER CAPITA DUES

All persons who attain the status of life member in the AFM on or after January 1, 1982, must pay Federation Per Capita Dues to their Locals in the amount of \$12.00 per annum, regardless of Local Constitution, By-Laws, Rules or Regulations which may provide otherwise. This ruling, adopted by the 1981 AFM Convention, does not affect present life members or any member reaching this status prior to January 1, 1982.

In accordance with Article 2, Section 7 (C), Federation Per Capita Dues based upon the membership in any local of persons who became life members prior to January 1, 1965, shall be maintained at the rate of \$2.10 per annum; persons who became life members prior to January 1, 1974, but after January 1, 1965, at \$6.00 per annum; persons who have become or do become life members prior to January 1, 1982, but after January 1, 1974, at \$8.00 per annum.

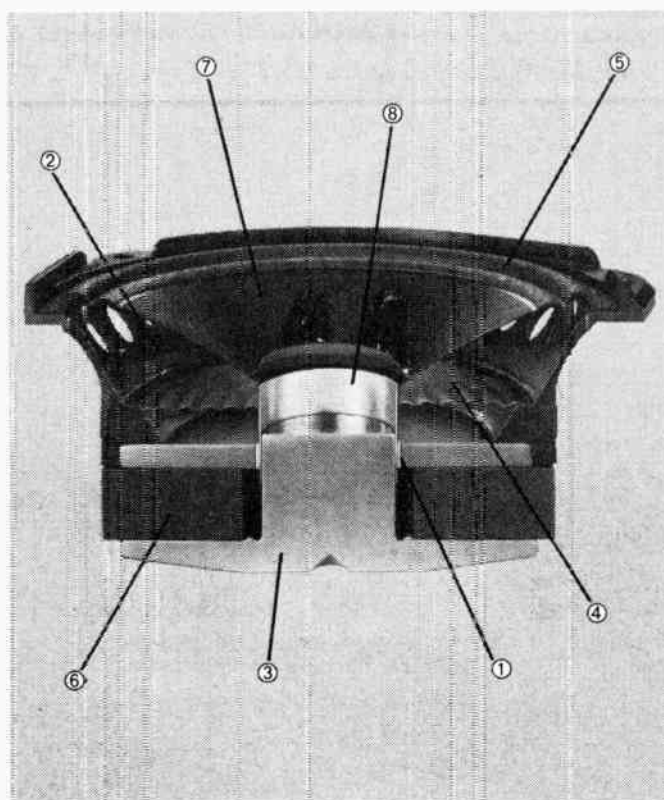


RICHARD BALES: The National Gallery's Living Treasure

BY THEODORE W. LIBBEY, JR.

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The visitor to the National Gallery soon learns that Richard Bales is as well known as some of the paintings there. Recently, one visitor found out when he stopped by the guard's desk just inside the Gallery's Mall entrance to ask for directions to Bales' office.

"I am here to see Mr. Richard Bales, a gentleman who works here," explained the caller.

"Yes," replied the sergeant, "you're right about that. He sure is a gentleman!"

Just a few weeks ago, the gentleman who brings music to the nation's art gallery and smiles of recognition to its staff concluded his thirty-eighth year of doing what he loves most to do — conducting the National Gallery Orchestra in concerts in the East Garden court. When he talks about his experiences, going all the way back to that first concert in 1943, he seems to have no room for anything but satisfaction.

"It has been a very happy time," says maestro Bales of his long association with the Gallery, adding reflectively, "but I'm one of the luckiest musicians in the world." As if Richard Bales needed to apologize for being so happy.

To the Gallery he is the respected and soft-spoken embodiment of southern gentility. To audiences he is the warm, friendly-looking bespectacled man who smiles when he conducts. But there is a good deal more to Bales than the image, apt as it is, of being the National Gallery's resident gentleman.

In his years as the Gallery's music director, the Virginia-born "Mr. Bales" has led hundreds of concerts, accompanied legions of soloists and performed for audiences numbering into the hundreds of thousands. The Sunday evening live broadcasts of his Gallery concerts are a fixture of Washington's radio scene and have added millions more to the number of listeners Bales has reached.

Over the years, his voice has remained a most vital one in Washington's musical life. "I suppose the number of concerts I've conducted is well onto 500 by now," he says with the sheepish admission of uncertainty typical of one who gave up counting long ago. "There have been a number of extras during that time, in addition to the regular concerts I conduct, which have averaged about twelve a year."

Bales, of course, does not perform at all of the Gallery's Sunday evening concerts — as music director he has seen to it that solo recitals by top flight (if often unheralded) artists and chamber music performances balance out the orchestral offerings. The concerts, which this year reached a total of 1,620, have been sponsored by a succession of funds and endowments, beginning with the largesse of Chester Dale in the early

days of the Gallery, then Andrew Mellon, then the Gulbenkian Foundation — and more recently the estate of William Nelson Cromwell ("The Cromwells go back into the '50s," Bales notes) and F. Lamont Belin.

One of the most important aspects of these concerts, as Bales is quick to point out, is the way they have brought exposure to young artists about to take off in their careers. One such was pianist Philippe Entremont, who gave his first American recital at the Gallery, in the 1952 season. Another noted soloist who got an early start thanks to Bales was soprano Adele Addison. "It must have been one of her very first recitals," Bales recalls, "and I remember being absolutely thrilled that her diction carried all the way to the back of the East Garden Courts."

Some of the most impressive firsts at the Gallery have been Bales' alone.

From his podium in the East Garden court — which he calls "Moderato Hall" because its reverberation defeats any attempts at fast tempi — he has presented an enviable string of national and world premieres. Retaining a catholicity of taste unusual even among conductors, he has earned a solid reputation as a champion of American music and musicians.

He has shown remarkable gifts as a composer, too — as was proved by his sixty-fifth birthday concert two winters ago, in which Bales conducted his four "National Gallery Suites." He is, to a degree exceptional in the twentieth century, a living *Kappellmeister* — and he is the first to admit that he sees himself as one.

"I am a *Kappellmeister!*" he says with a delighted look. "I hope not the last, but my work has turned out that way. And I have been very fortunate to have served three very understanding and sympathetic Princes here."

Lunching in the staff dining room of the Gallery's new East Building, Bales talks about his enjoyment of the musical tasks at hand with a reverence that dispels customary notions of conductors' egos. And if the conversation happens to turn to Haydn — history's model *Kappellmeister* — the wonder in his voice is that of a disciple for the master.

"In some ways, my job is like his," says Bales. "His duties were carefully spelled out: he had to be present at certain times to provide music for the Prince, he ate at a certain place at the servants' table, had to put on his best clothes, his ring. . . ."

"And," continues Bales, "he had to keep an opera in trim — so that those singers, who were trained at such great expense in Vienna, will not have forgotten what they

(Continued on page fifteen)

HEART ATTACK VICTIMS SOUGHT TO PARTICIPATE IN NATIONWIDE STUDY OF HEART DISEASE

A fourth center for the Hyperlipidemia-Atherosclerosis Study, a nationwide investigation into heart disease, has opened in Philadelphia. The study is funded through a \$21 million grant from the National Institutes of Health.

The study has been designed to address one of the most volatile issues confronting the medical community today: the true impact of high blood cholesterol on the development and progression of heart disease.

If you:

- have suffered only one heart attack within the last five years
- are between the ages of twenty-eight and sixty-four
- do not have diabetes

you are urged to call the Hyperlipidemia-Atherosclerosis Study for some information that could have a major impact on your future health. The study's success depends on a large-scale patient recruitment effort, since eligibility criteria are stringent. Transportation and lodging are provided at no cost to you.

Contact the Hyperlipidemia-Atherosclerosis Study to learn more. Call toll free, 1-800-345-1057; Pennsylvania only, 1-800-362-5244. If neither of these numbers is operative from your area, call 215-645-3340 collect.

BRIGHT IDEAS FROM OUR LOCALS

The following is submitted by Local officers who have constructive suggestions they wish to share with other AFM affiliates. As a clearinghouse for these ideas, this column welcomes all innovative contributions pertaining to union affairs.

A Small Local Thinks Big
Local 289, Dubuque, Iowa, is one of the AFM's smaller Locals, with about 420 members. However, what it may lack in numbers, it fully makes up for in innovation. Despite the fact that Iowa is a right-to-work state, the Local is active in keeping its current members and recruiting new ones. It tries especially to cultivate the serious-minded musician, who is committed to a professional career rather than just a pastime. "We'll take the quality over quantity any day," asserts Local 289 President Paul Hemmer. A firm supporter of the AFM, Mr. Hemmer believes that if you collect dues from a musician, he or she should get something in return for their money. Along these lines, the Local has worked hard to improve already existing benefits and institute new ones. Since 1980, it has doubled its members' death benefit

coverage and hired an attorney who offers members discounts on legal services, free consultations on non-music related matters and conducts informative seminars. It established a 'round-the-clock answering service which doubles as a musician referral hotline and revamped its official newsletter to include a column for members who wish to buy, sell or swap instruments or other items.

To increase the Local's visibility in the community, public relations and promotional activities have been stepped up. Contacts were established in all the media, resulting in ad space in a local newspaper, a weekly half-hour show aired on local radio and two programs on a local TV station, all acquired without any cost to the Local. The TV and radio programs have been particularly effective in giving Local groups and solo artists

an opportunity to be appreciated by a wider audience, and President Hemmer reports the response has been very good.

The Local is also conducting a contest for the best logo design to be used as its official symbol, which will be printed on bumper stickers and T-shirts.

One of the best promotional vehicles for all the AFM's Locals are the free-to-the-public Music Performance Trust Funds concerts. Local 289, which has been successful in drumming up support for these events from local businesses, increased its MPTF matching funds by \$6,000 this year. During 1981, \$36,000 of MPTF money will make possible more than 250 free performances in Dubuque, involving thirty Local bands. Among this year's MPTF cosponsors are Dubuque's First National Bank, the American Trust and Savings Bank, Dubuque Bank and Trust, the Walsh Stores and the Dubuque Park Board.

In an effort to reach out to the area's young musicians, the Local put MPTF funds to work in a new program which was launched this past summer. Called Music after Graduation (MAG), it is designed to encourage high school musicians to continue performing after graduation. "Too many talented young musicians graduate from high school and then never pick up their

(Continued on page sixteen)

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Rock 'n' Roll's Great Identity Crisis

By Robin E. Light

Perhaps the greatest source of anguish for neophyte bands is that elusive focal point — The Name Of The Band. Back in the heyday of the Beatles, The Rolling Stones, and The Animals, groups could be clever about choice of a name without needing to be resourceful. However, rock now being far more widespread and developed than two decades ago, a band has to do some occasional mental pyrotechnics to come up with something clever and original.

Perhaps your band faces this dilemma — mine does. We all seem to have at least several terrific suggestions to submit to our band mates, who immediately reply, "That's bogus!" or something less complimentary. Where, then, does one find the proper nom d'etage?

(1) If one particular member stands out as the group's visual focus, such as Ted Nugent or the Charlie Daniels Band — no problem.

(2) If you're fast enough, you can appropriate the name of your home base — as did Chicago, Black Oak, Arkansas, or America. One band, 415, actually used a telephone area code.

(3) Or you can get really clever. For instance: REO Speedwagon is the name of a classic truck. Jethro Tull was the name of an industrial inventor. One midwestern unit originally dubbed The Tradewinds had to change its name when another unit by that name hit the big time. Calling themselves TW4 for a time, in 1970 the band members went through over a hundred potential names before landing on one none of them hated. It came from a powerfully descriptive writing by Dante about the mythological river — Styx. Other bands which derived their names from literary sources include Uriah Heep (a Dickens character) and Steppenwolf (a Hermann Hesse novel). A trio called the Gimlets, after some personnel changes that would baffle a baseball manager, became a quintet called White Clover. Not thrilled with that moniker, when the old lead guitarist rejoined, he brought the name of his old band, and its home state, Kansas. (The band, by the way, is now based in

Georgia. So much for regional loyalties...) One group in the mid-'60s was sitting by a roadside back east, desperate for a good name, when a truck passed by bearing the names of its source and destination. Thus was born, Buffalo Springfield. A midwestern hard rock group got its name from a local railroad — the Grand Trunk Western. Ditching "Western," then easily converting "Trunk" to "Funk" — well, the rest is history. An Italian progressive group, PFM, unabbreviated is Premata Fornesia Marconi (Marconi's Famous

Bakery) — no doubt a local landmark associated with its members.

So, the resourcefulness necessary to christen a rock band nowadays is obvious. The possible sources of a name are endless. And the name itself remains elusive.

Do you have any anecdotes about naming a group? Send 'em in. Meanwhile... we're still digging. Not all of us are wild about Frantic Rat.

(Reprinted with permission from the July-August, 1981, issue of "The Score," the official publication of Local 7, Santa Ana, California.)

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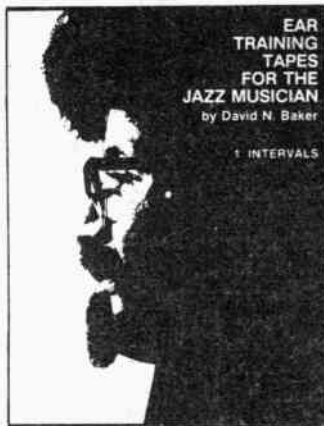
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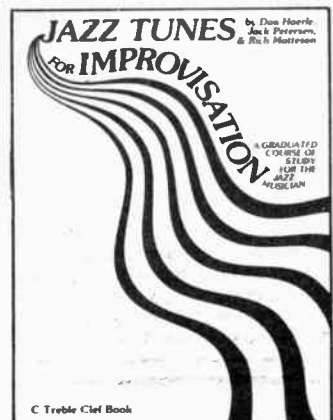


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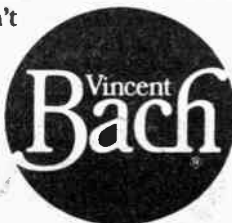


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POP & JAZZ SCENE

ELLINGTON BOOK

Another book on Duke Ellington has appeared. Titled "Sweet Man: The Real Duke Ellington," it is the work of Don George, the great man's longtime lyric writer. The publisher: G. P. Putnam's Sons. The price: \$13.95. A relatively informal effort, it concentrates on the more personal aspects of this extraordinary musician, documenting his romantic, sensuous side, often becoming very specific in this area. In an anecdotal manner, George —

BY BURT KORALL

with the help of others who knew Ellington — endeavors to cast light on his enigmatic friend. Most of what is revealed is common knowledge among devotees of the bandleader-composer. But some of what is said bears repetition. For example, "Duke was so involved in himself and what he had to do that other people and other things were side dishes." He avoided relationships "that would demand something of him he didn't want to deliver." He stayed clear of "turmoil or negativity or uproar." George makes it clear that the man wasn't mean or vindictive but just self-interested. Overall, he gives the reader an essentially admiring view of this towering figure. I appreciate the fact that he doesn't get in over his head, concerning the implications and form of Ellington's music. But I'm one reader who feels his description of what terminal

illness did to this once strikingly handsome, elegant man should have been excised. The "Harkness Pavilion" segment is excessive on the borderline of bad taste. I'm sure Duke, in his need for privacy and retention of a certain image, would have disapproved. As for the rest of the book, it's quick, light and often fun.

POP AND JAZZ JOTTINGS

Lovely Lena Horne, now on Broadway with an electric and enormous successful one-woman show, is represented by a recording of her performance, "Lena Horne: The Lady and Her Music." Produced for records by Quincy Jones and released by Quest Records through Warner Bros., it is a magical reproduction of her time on stage at New York's Nederlander Theatre. Those who have seen and heard Ms. Horne "live" say she provides an unforgettable, unique afternoon or evening of entertainment. Little is lost in the recording. She grabs hold of you and never loosens her grip through the entire LP. She's bigger than life, deft, artful and deeply musical. Musicians, with whom she always has had great rapport, are certain to find this album a rare pleasure and treasure. . . . Pianist-songwriter Eubie Blake, ninety-eight years young, received the Medal of Freedom from President Reagan at the White House early in October. . . . Saxophonist Arnie Lawrence recently fronted a Latin Jazz Quintet at the Sands Lounge in

Las Vegas. His colleagues for this engagement included Gil Goldstein or Mike Brain (piano), Rafael Cruz (percussion), Paul Socolow or Rudy Aikles (bass) and Peter Grant (drums). . . . A musical about Bessie Smith, with Della Reese a good possibility for the title role, is being prepared by Motown Records. . . . Legendary trumpeter Jabbo Smith, who has affiliated as a composer with BMI, played an engagement at New York's West End Cafe in October. . . . Artists set for Jazzwomen '82, a festival in Kansas City next March, include Nancy Wilson and her trio, Barbara Carroll, Blossom Dearie, an all-star group led by Joanne Grauer, Tintomara — a combo from Sweden, and The Swing Sisters — a traditional group from Canada. . . . Drummer Paul Motian's quintet, with Bill Frisell (guitar), Ed Schuller (bass) and Joe Lovano and Billy Drewes (saxophones), was heard at Ryles in Cambridge, Massachusetts, November 23 and 24. . . . Harpist-pianist Corky Hale recently appeared for a week at Bechet's in New York City. She worked with Lew Soloff (trumpets and flugelhorn), Richard Crooks (drums) and Jay Leonhart (bass). . . . Ron Andrews is approaching his ninth year as musical conductor and his third year as director of entertainment at The Hacienda Resort Hotel and Casino in Las Vegas. . . . When the Ali Baba Ballroom in Oakland, California, closed late last summer, bassist Sid Hoff had been heading the band there for the past twenty-one years. . . . Benny Carter, the multi-instrumentalist-composer-arranger, returned to Sweet Basil's for a special engagement early this month. . . . Tenor saxophonist Scott Hamilton and trumpeter Warren Vache, with Chris Flory (guitar), Phil Flanagan (bass), Chuck Riggs

(Continued on page seventeen)

COUNTRY RAMBLINGS

The Christmas season has not gone unheralded by country music artists this year. Despite the near certainty of anemic charts and the paucity of interesting material, performers seem drawn to at least some holiday output.

Current carolers — in album form — include Kenny Rogers, Anne Murray, Mickey Gilley, John

BY EDWARD MORRIS

Schneider, the Chipmunks, and Slim Whitman (who has out a second Christmas LP). Eclectic Elektra picked out ten in its stable for a compilation Christmas album: Mel Tillis, Hank Williams, Jr., Dave Rowland and Sugar, Johnny Lee, Helen Cornelius, Tompall and the Glaser Brothers, Nancy Sinatra, Joe Sun, Eddy Raven, and Sonny Curtis.

Remember when Bing pretty much owned the market?

Live music still lives at Opryland U.S.A., the Grand Ole Opry-related theme park in Nashville. For the 1982 season, Opryland scouts are spreading across the nation to audition singers, musicians, conductor/pianists — as well as dancers, dance captains, stage managers, and technicians. In all, 400 entertainers are to be taken aboard.

January auditions will be held in New York City; Knoxville, Tennessee; Orlando; Atlanta; Little

Rock; New Orleans; Dallas; Denton, Texas; Oklahoma City; Bloomington, Indiana; Chicago; Minneapolis; Kansas City; and Nashville.

Performers who are selected will be cast into the various shows in February. Rehearsals will start later that month. The park's shows feature such types of American music as country, Broadway, pop, gay '90s, riverboat, nostalgia, bluegrass, gospel, and rock 'n' roll.

Additional details about the auditions are available from the Opryland Entertainment Department, 2802 Opryland Drive, Nashville, Tennessee 37214; phone (615) 889-6600, ext. 4343.

Country music continues its popularity abroad. At the Silk Cut Festival in Wembley, England, April 9-12, 1982, promoter Mervyn Conn will present a mix of old and new, traditional and progressive country acts.

First-timers will include Roy Orbison, Kris Kristofferson, Billy Swan, Mel Tillis, Terri Gibbs, Guy Clark, Porter Wagoner, Wendy Holcombe, Grandpa Jones, and Jerry Foster. Among the veteran festival workers are Don Williams, Jerry Lee Lewis, Razy Bailey, Roy Clark, Marty Robbins, Kitty Wells, Jeannie C. Riley, Boxcar Willie, Jimmy C. Newman, Ronnie Prophet, George Hamilton IV, Lloyd Green, the Nashville Superpickers, Terry McMillan, and the Dillards.

Formerly called the International Festival of Country Music, the event will include a gospel segment this time around.

The Franklin Mint Record Society will issue a 100-record set modestly called "The Greatest Country Music Recordings of All Time." With an estimated 1,100 cuts, the collection may just live up to its name. According to the promotion, the set will contain "all the greatest hits, the milestone performances, rare out-of-issue pressings and previously unreleased recordings." Not bad, for the \$9.75-a-record subscription price.

But the real dazzler — and the prime evidence that country music has come down out of the hills — is where this ritzy rural roundup is being advertised. Would you believe places like "Natural History," "National Geographic," "House and Garden," and — miracle of miracles — "Esquire"!

In the you-tell-me-why department comes the news that Dick Clark will be the keynote speaker for the thirteenth annual Country Radio Seminar, to be held in Nashville February 26 and 27. While we all love Dick Clark as much as we hate wrinkles, his country credentials seem a mite peccable. Let's just hope he doesn't wear boots.

New Country Music Association president is Ken Kragen, manager of Kenny Rogers, Dottie West, Kim Carnes and other luminaries. Elected to chair the CMA board was Rick Blackburn, vice president and general manager of CBS Records, Nashville.

Country song title of the month: "You're the Best Break This Old Heart Ever Had."

INTERNATIONAL MUSICIAN

CANADIAN SCENE

JAZZ

If Rob McConnell and the Boss Brass were somewhat irked when they played the Monterey Jazz Festival, Friday, September 18, it was because they didn't get going until 1:00 Saturday morning, some 3½ hours later than the scheduled 9:30 P.M. starting time. Even though the festival was sold out weeks in advance, some poor planning created many delays; by the time the band did come off stage almost half of the 7,000 people in the audience had left. For the ones that remained, however, the musical

BY MURRAY GINSBERG

reward was worth the wait. McConnell's musicians played all the tunes their fans had come to know through the band's albums: "Start with Mrs. Beanhart," "T.O.," "Portrait of Jenny," "Just Friends," etc., and the enthusiastic crowd responded with prolonged applause. Among the twenty-two musicians who had traveled all the way from Toronto were such notables as alto saxophonist Moe Koffman, trumpeter Guido Basso, guitarist Ed Bickert.

The musicians were in a much better frame of mind the rest of the week when they completed a four-day stint at Carmelo's, the jazz club in Sherman Oaks, outside Los Angeles. The club was packed to the rafters night after night, with a parade of musicians come to pay tribute. Artie Shaw, Neil Hefti, Tommy Newsome, Manny Klein, Nat Pierce, Johnny Audino, and dozens more had heard the records; now they had come to see the musicians from Canada in the flesh.

Before the Carmelo engagement the Boss Brass spent Sunday, September 20, in Howard Rumsey's Concerts By the Sea, a jazz club in Redondo Beach, videotaping a long session for Ruggles, Reber and Associates, a production company from Los Angeles. All through the session, the band recorded on 32 track digital sound, the result of which was 2½ hours of superb video which will be separated into five half-hour syndicated TV shows, and yet another album.

The Mother Necessity Jazz Workshop, fronted by fine pianist, Ted Moses, opened October 19 in Toronto's Drake Hotel, Queen Street West, with the Mother Necessity Big Band in residence. The fact that Toronto already has many fine jazz clubs is of little consequence; the hotel was purchased recently by a group of musicians, and, with Moses leading his big band and booking various smaller groups, the hopes

are high that the building will become the local jazz mecca. The Mother of Necessity Jazz Workshop Big Band, a band-away-from-bands for some of Toronto's better and more frustrated jazz players, gives the establishment a kind of sophistication it may not have on its own. This is modern big band jazz, arranged, for the most part, by the players themselves.

The thirteen-piece group breaks down in twos: two saxophones, Pat LaBarbera and Ron Allen; two trumpets, Bruce Cassidy and Mike Malone; two trombones, Dave McMurdo and John Capon; two French horns, George Stimson, and Dick Berg; two sets of keyboards, Moses and Rob Sutherland; guitarist Rob Piltch, bassist John Forrest and drummer Terry Clarke.

MUSIC AWARDS

Rock star Diane Tell carried off four Felix awards Sunday, October 4, at the annual gala ceremony honoring Quebec's best in the musical field. Ms. Tell won her awards for female singer of the year, album of the year for a composer-singer with the record, "En Fleche," which also won album of the year, and song of the year, "Si J'Étais Un Homme" ("If I Were a Man").

Discovery of the year went to Martine Saint-Clair, who received her trophy from Quebec Cultural Affairs Minister Clement Richard. Premier Rene Levesque also attended the ceremony, broadcast live on Radio-Canada television, the French-language television network of the CBC.

Daniel Lavoie was selected by a jury of 100 in the music industry as male singer of the year, while Luc Plamondon won two awards — rock album of the year and best show of the year — for his album, "Starmania."

Clemence Desrochers won a Felix for best humor show, and the group, April Wine, was honored for being the artists which received the most attention outside Quebec.

Some 160 groups or persons were nominated for the thirty-six awards sponsored by the Quebec Business.

Other winners included longtime western singers Willie Lamothe and Denis Champoux; Gino Soccio for dance music; Jim Corcoran and Fabienne Thibeault for folk music; Andre Gagnon for instrumental and the children's television program, "Passe-Partout," for two best selling records.

The William Harold Moon Award is given each year to acknowledge outstanding contribution to the in-

ternational music scene by an author, composer or music publisher who is a member of the Performing Rights Organization, a nonprofit group for the support and development of Canadian music.

The 1980 winner was a composer who wrote his greatest hit, "Swingin' Sheperd Blues," in 1958 — Moe Koffman, or Mighty Moe, as he is often called. Last year he received performance royalties for that song from nineteen countries.

But Mighty Moe has never sat back on his royalties. He was one of the first to experiment with electronic woodwinds; to play two saxes at once; and, in the '70s, he made recordings with a symphony-type orchestra, combining works by such composers as Bach and Mozart with a jazz concept and beat.

He has been a featured soloist with symphony orchestras, big bands and small groups, and has just returned from a swing through the United States with the Boss Brass.

The Moon Award was presented to him at the Performing Rights Organization's thirteenth annual dinner, a black-tie evening held in the Regency Room of the Four Seasons Hotel in Toronto.

University of Western Ontario professor of music, Damjana Bratuz, has been awarded one of only three plaques presented to Canadians in honor of the Bela Bartok centennial being celebrated this year. In a ceremony September 7 at the university music facility in London, Hungarian ambassador, Gyula Budai, and the embassy's first secretary, Imre Ugrai, presented Bratuz with a scroll and the award in honor of her work on behalf of the famous Hungarian composer.

Bratuz has published work on the composer and is touring North America performing and lecturing on the music of Bartok. She has appeared at major universities in Canada and the United States with her presentations and now plans to tour internationally with her work, *The World of Bela Bartok*.

The other Canadians to receive the honor were Zoltan Szekely of Banff, British Columbia, for whom the *Bartok Violin Concerto* was written, and Calgary Symphony conductor, Arpad Joo, who recorded the Bartok orchestral works.

MUSICIANS ON THE MOVE

The York Winds, "Canada's foremost woodwind quintet," launched its latest European tour, November 16, in London, England, with stopovers in Brussels, Ghent, Stockholm, Oslo, Basle, Cologne, Munich and Rome. On December 5, the group travels to Cairo, Egypt, for one performance, to be followed by a week-long residency at the Hebrew University in Jerusalem, Israel, with concerts at the Tel Aviv Museum and various Kibbutzim around the country. By the time the tour finishes December 21, The York Winds, comprised of Lawrence Cherney (oboe), Paul Grice (clarinet), Douglas Stewart (flute), Gerry Robinson (bassoon), and Marcus Henniger (French horn), will also have recorded for the BBC, Belgian Radio and TV, Swedish Radio, Norwegian Radio, Westdeutscher Rundfunk Cologne and the Israeli Broadcasting Authority. The York Winds, on this, its fourth trip since 1976, is the first (North American ensemble to perform in both Egypt and Israel on the same tour.

SYMPHONY ORCHESTRAS

Canada's National Arts Centre Orchestra continues to gain in stature at Carnegie Hall. Symphonies by Beethoven and Shostakovich underscored the depth of the Ottawa-based chamber ensemble

(Continued on page seventeen)

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The Orford String Quartet, one of Canada's most admired musical ensembles, recently toured England, where it was heard at the Bath and Aldeburgh festivals and London's Wigmore Hall. The quartet's members are (left to right) Andrew Dawes, violin; Terence Helmer, viola; Kenneth Perkins, violin; and Denis Brott, cello.

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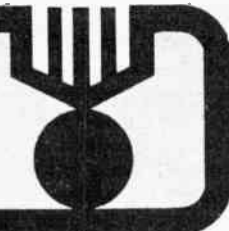
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COMPETITIONS AND AWARDS



The twenty-seventh annual Young Artists Competition of the Fort Collins Symphony Society will be held on March 13, 1982. It is open to all musicians who are not more than twenty-two years of age as of competition date. Categories for judging are piano and orchestral solo instrument. The first prize winner in each category will receive a cash award of \$500. In addition, the first prize winners will appear as soloists with the Fort Collins Symphony Orchestra; second prize in each category will be \$200. Applications are due February 1, 1982. More information is available from Mrs. Harry Unfug, 927 Pioneer Avenue, Fort Collins, Colorado 80521.

The Eighth Annual Composers' Competition, sponsored by New Music for Young Ensembles, has been announced. All entries are due by February 15, 1982. First prize will be \$500 and a New York premiere concert; second prize, \$200 and a New York premiere concert.

For detailed instructions, contact Claire Rosengarten, Executive Director, New Music for Young Ensembles, Inc., 490 West End Avenue, New York, New York 10024.

Twenty-year-old Nina Bodnar has won the International Jacques Thibaud Violin Competition in Paris. Miss Bodnar was the only American in the finals of the competition. In the past she has made a number of solo appearances

with the California Chamber Symphony under Henri Temianka's direction.

Composer Vincent Persichetti has received the 1981 Hazlitt Memorial Award for Excellence in the Arts. The award was presented to Mr. Persichetti by Pennsylvania Governor Dick Thornburg in a ceremony in the Capitol Rotunda.

Cecile Licad, winner of the 1981 Leventritt Foundation Gold Medal, which carries a \$10,000 prize, made her New York Philharmonic debut on October 8 and 9.

In addition to her Philharmonic engagement, Miss Licad's Leventritt award will result in performances with the orchestras of Chicago, Cincinnati, Cleveland, Minnesota, Pittsburgh, San Francisco and Saint Louis and the National Symphony. She then travels abroad for concerts with several leading European orchestras.

The fourteenth Sigvald Thompson Composition Award Competition has been announced by the Fargo-Moorhead Symphony Orchestral Association. The Association is offering a prize of \$1,500, plus the premiere performance of the winning entry by the Fargo-Moorhead Symphony Orchestra. Final date for submission of manuscripts is January 31, 1982.

Further information concerning eligibility, instrumentation and other regulations may be obtained

by writing to the Fargo-Moorhead Symphony Orchestra, Box 1753, Fargo, North Dakota 58107.

Applications are due by January 15, 1982, for the Concert Artists Guild's Thirty-first Annual Auditions. A maximum of eight prizes are available, with each winner receiving \$1,000.

For an application form and more information send stamped, self-addressed envelope to Thirty-first Annual Auditions, Concert Artists Guild, 154 West 57th Street, New York, New York 10019.

The East and West Artists has announced its annual auditions. First category: age limit thirty-five (deadline, February 11, 1982); second category: no age restrictions (deadline, March 22, 1982). For more information send a self-addressed, stamped envelope to Ms. Adolovni Acosta, East and West Artists, 310 Riverside Drive, No. 313, New York, New York 10025.

The first prize of the 1981 Castlebar International Music Festival was won by composer-conductor Ettore Stratta for his orchestral composition, "Tempus Fugit."

The Distinguished Professors Award presented by the Council for International Exchange of Scholars has been given to Leo Smit. Mr. Smit is a professor of music at the State University of Buffalo.

The award has made a three-week concert tour of Yugoslavia possible for the sixty-year-old pianist-composer-conductor-educator.

Byron (Rocky) Davis has won first prize in Monaco's tenth International Jazz Composition Contest for his piece, "Afternoon at Sea." His prize was a cash award of 6,000 francs.

Davis, thirty, was Jaye P. Morgan's conductor/arranger for four years, and for the past two years part of "The Sound System" on \$100,000 Name That Tune. In addition to his work on TV and film scores, he plays in the Los Angeles based fusion group, Pacific Ocean, and sings with the vocal unit, Borrowed Time.

For the second straight year, Marlene Desbiens Tachoir has won the International Jazz Composition Contest in Monaco. Last year's winning composition, entitled "Infraction," took first prize, and for this year "A Child's Game" was selected as the third prize winner.



Marlene Desbiens Tachoir

These two winning compositions will be featured on a second record album by the Jerry Tachoir Quartet, soon to be released.

In addition to winning the Monaco contest and in appreciation for her innovative writing style, a grant from the Canadian Arts Council has been awarded to Ms. Tachoir which will enable her to write a contemporary jazz piece for string ensemble and jazz quartet.

NEWS NUGGETS

Beginning in January most of the country's public television stations will be broadcasting "Creativity with Bill Moyers," a new seventeen-part half-hour series.

The show will explore the many faces of creativity in the arts, sciences, business and agriculture. It will focus on individuals who have come up with unique solutions to a variety of problems.

Mr. Moyers has already planned a segment on Pinchas Zukerman and the St. Paul Chamber Orchestra, as well as a show on the High School for the Performing Arts in New York City.

Michael Charry, music director and conductor of the Nashville Symphony Orchestra, received Columbia University's 1981 Ditson Conductor's Award for his contributions to the advancement of contemporary music.

Mr. Charry was the thirty-seventh recipient of this award, which was established at Columbia in 1945 and is sponsored by the Alice M. Ditson Fund. Other award winners have been Leopold Stokowski, Leonard Bernstein and Eugene Ormandy.

The Robert Whitford Piano School, headed by lifetime member of Local 17 (Erie, Pennsylvania) Robert Whitford, has recently moved its corporate headquarters to 12715 N.E. Sixth Avenue in Miami, Florida.

Mr. Whitford is perhaps best known for his innovative teaching methods for piano based upon some of the 1,000 pieces he has composed and arranged.

He has also sponsored sixteen National Piano Teachers conventions as well as held numerous seminars for piano teachers.

Kenneth Radnofsky has joined the faculty at Yale University School of Music as assistant professor of saxophone (and bass clarinet), while retaining a similar position at the New England Conservatory.

The Juilliard String Quartet celebrated its thirty-fifth year as a group in early October. To do so, the same program that was presented at its debut concert in 1946 was performed.

Only one member of the present group was in the original quartet. He is violinist Robert Mann. There have been nine other members during the group's thirty-five-year span, but present members are second violinist Earl Carlyss, cellist Joel Krosnick and violist Samuel Rhodes.

Richard Killmer will join the Eastman School of Music of the University of Rochester next fall as a professor of oboe.

Killmer has been principal oboist with the Saint Paul Chamber Orchestra for the past ten years and with the Aspen Festival Orchestra since 1979. He is also a founding member of the American Reed Trio.

Peanuts Hucko is truly a royal entertainer. Some months ago when he was on tour of Europe, he performed at a concert in tribute to his former mentor, Louis Armstrong, in London's Royal Festival Hall. The

benefit was for an orphan's fund — a project named after the late Lord Mountbatten. Prince Charles of England, representing the Royal Family, was on hand during the concert and was later presented to the noted American clarinetist.

Hucko, who was featured with Glenn Miller's Air Force Orchestra during World War II and then with the Will Bradley, Ray McKinley, Charlie Spivak, Eddie Condon, Dorsey Brothers and Benny Goodman orchestras, appeared on the Lawrence Welk television show for two years. Currently he performs as a soloist and with his Pied Pipers of Jazz Quintet. His latest album, "Peanuts and the Pied Pipers of Jazz Quintet," climbed to No. 1 on the Best Seller List of the *London Times* in the jazz category.

The Indianapolis Symphony Orchestra has been engaged for private performance before a group of taxi drivers.

The performance is part of a PR drive that the city has inaugurated. Starting in October, and at three-

month intervals thereafter, the cabbies are being entertained by the best that Indianapolis has to offer in the arts.

The purpose of the new campaign is to make the cabbies aware of the city's cultural advantages with the hope that they will, in turn, pass the word along to passengers. If the gimmick works, the riders will be intrigued enough to sample a little of Indianapolis' culture themselves.

The National Flute Association has elected Jacob Berg as its president.

Mr. Berg, presently principal flutist with the Saint Louis Symphony Orchestra, was named to his new position at the Association's recent convention in Detroit.

The Westwood Wind Quintet delighted audiences when it toured the Northwest this fall. Cosponsored by Alaska Airlines, local associations and the University of Alaska, the Los Angeles-based group presented concerts and workshops in Juneau, Anchorage and Fairbanks, Alaska, as well as (Continued on page sixteen)



The Racine (Wisconsin) Municipal Band, under the direction of Delbert Eisch, performed on June 20 at Detroit's Redford Theatre for the third annual In-Service Conference of the Association of Concert Bands of America. The forty-piece band, now in its fifty-eighth consecutive year, is affiliated with Racine Local 42.

NEW BOOKING AGENT AGREEMENTS

Issued by the American Federation of Musicians

The following list contains the names and addresses of those booking agents and sub-agents who became signatory to the American Federation of Musicians after the April, 1981, closing date for the roster printed in the July issue.

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Kidwell, Tex. Talent Agency 11338 Local 167 1490 N. Palm Canyon Dr. Palm Springs, CA 92262 (714) 325-1403 KIDWELL, TEX	Makin Entertainment, Ltd., dba Mel Agency 11320 Local 58 P.O. Box 11594 Ft. Wayne, IN 46859 (219) 458-5954 MAKIN, JOHN R. ALDRICH, RYAN R. Makin, Tana L. Aldrich, Suzanne C.	Vincent, Virgil T. 11329 Local 4 1357 East Blvd. Cleveland, OH 44106 (216) 231-0932	
CONNECTICUT		OKLAHOMA	
Carille, Jerry P. 11339 Local 514 47 Circle Dr. Torrington, CT 06790 (203) 482-5328 CARILLO, JERRY P.	MICHIGAN	Evening Sun Enterprises 11340 Local 375 3313 N. Broadway Oklahoma City, OK 73118 (405) 528-6118 WILKERSON, DAVID Wilkinson, Larrie E.	
DISTRICT OF COLUMBIA		PENNSYLVANIA	
Baer, Morgan, Orchestras of D.C., Inc. 008725 Local 161-170 4201 Connecticut Ave., N.W., Ste. 2008 Washington, D.C. 2008 (202) 667-6316 DONATI, EUGENE RUBIN IRV Moropoulos, Tom Lanciano, Frank	Baldori, Robert, and Associates 009898 Local 303 2719 Mt. Hope Rd. Okemos, MI 48864 (517) 351-6555 BALDORI, ROBERT RANK, MARVIN STANDRESS, JEAN	Olegna Enterprises 11334 Local 294 419 East King St. Lancaster, PA 17602 (717) 299-5568 ROWLEY, JAMIE F. ANGELO, TONY	
FLORIDA		Sundance Productions 11319 Local 564 210 Ridge Ave., Ste. 1 Alltoona, PA 16602 (814) 944-0931 MORRIS, GREGORY S.	
Central Florida Entertainment 11326 Local 389 P.O. Box 5340 Orlando, FL 32855 (305) 422-4286 GRAY, TERRANCE J.	Tucker Private Employment Agency and Promotions, Inc. 11327 Local 368 300 Kietzke Lane Reno, NV 89502 (702) 329-8007 TUCKER, JOSEPH P. REID, CAROL J.	Top Drawer Talent 11315 Local 257 1300 Division St., Ste. 201 Nashville, TN 37203 (615) 248-2809 BAXTER, LOLA J.	
NEW JERSEY		TENNESSEE	
Mason, Tommy, Entertainment Agency 004483 Local 730 4113 Mandarin Ct. Ft. Myers, FL 33905 (813) 694-1967 WILKINSON, DAVID P. THAWLEY, THOMAS MASON	Francis, Jean, Agency, Inc. 004168 Local 62 314 Whitehead Rd. Trenton, NJ 08619 (609) 890-8524 MARKOWITZ, JEAN FRANCIS MARKOWITZ, ANDRO	Boomtown Enterprises 11337 Local 688 No. 35 Sioux Burkburnett, TX 76354 (817) 569-5081 PETERS, KEN R. BREWER, DON R.	
NEW YORK		TEXAS	
Roen, Samuel, Agency 001041 Local 389 1608 Hull Circle Orlando, FL 32806 (305) 898-1641 ROEN, SAMUEL ROEN, MARCIA ETHIEN, GILBERT	International Talent Group 11336 Local 802 200 W. 57th St., No. 1404 New York, NY 10019 (212) 246-8118 FORTE, WAYNE FARRELL, MIKE	Dunphy, Mike, Management 6447 Local 65 9800 Club Creek, No. 1003 Houston, TX 77036 (713) 776-9215 DUNPHY, MICHAEL D.	
OHIO		WASHINGTON	
Trans-World Talent Productions 11325 Local 389 2318 Winter Woods Blvd. Winter Park, FL 32792 (305) 671-7272 WILLS, CHARLES D.	Creative Clusters and Entertainment 11335 Local 4 9076 Church St. Twinsburg, OH 44087 (216) 425-2101 GURNACK, JEANNINE M.	Allen, Mae, Entertainment Productions Agency 11324 Local 442 7205 MacLaren St. Yakima, WA 98908 (509) 965-1684 SHOWMAN, FLORENCE M.	
GEORGIA		WISCONSIN	
Vaccaro Talent Agency 11323 Local 655 1071 S.E. 9th Ave. Pompano Beach, FL 33060 (305) 941-2733 VACCARO, MICHAEL A.	Gallo, Dennis M. 11318 Local 118 3688 Ayrshire Youngstown, OH 44511 (216) 799-0236	J. H. Agency 11341 Local 360 25330 32nd Pl., S. Kent, WA 98031 (206) 839-8083 HELZER, JANINE M.Y.	
ILLINOIS		MISSOURI	
Richard, William A., Ltd. 11321 Local 284 222 Wisconsin Ave. Lake Forest, IL 60045 (312) 295-7703 RICHARD, WILLIAM A. RICHARD, PATRICIA	Hulse, Dennis R. 11317 Local 103 1317 Barnett Rd. Columbus, OH 43227 (614) 231-3216	Dynasty Productions 11316 Local 193 218 S. Washington Ave. Waukesha, WI 53186 (414) 542-4668 ROHWER, STEPHEN RICKARDS, MARK L.	
INDIANA		MISSOURI	
Conway, Annette, Entertainment Agency 005100 Local 203 8240 Howard	Interstate Unlimited Booking Agency 11342 Local 492 Rt. 1, Box 3-A Powhatan Point, OH 43942 (614) 458-1015 SISSON, SANDRA S. HARVEY, SONDR A. E.	Scarlet Agency 11332 Local 8 2134 W. Michigan Milwaukee, WI 53233 (414) 933-3097 WILLIAMS, DEBORAH L. RILEY, HUBBARD BUTTON, MARY A.	

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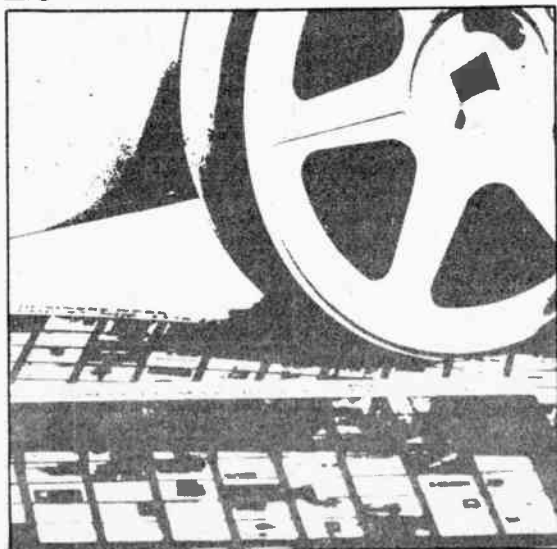
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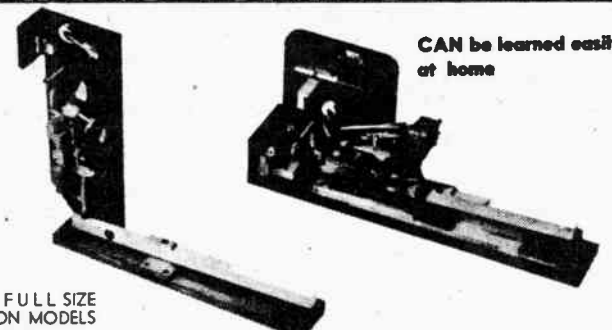


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OFFICIAL BUSINESS

HOLIDAY CLOSINGS

The offices of the American Federation of Musicians will be closed Thursday and Friday, December 24 and December 25, and again the following Thursday and Friday, December 31 and January 1, in observance of Christmas and New Year.

CHANGE OF OFFICERS

Local 97, Lockport, New York — Sec. Robert J. Ciszewski, 2182 Tawny Drive, Wheatfield, New York 14304.
Local 192, Elkhart, Indiana — Pres. Fred D. Corbin, 21624 C R No. 10, East, Elkhart, Indiana 46514.
Local 284, Waukegan, Illinois — Act. Sec. Lorraine Maynard, 915 Greenwood Avenue, Waukegan, Illinois 60087.
Local 362, Huntington, West Virginia — Sec. Philip Stone, 821 6th Avenue, Huntington, West Virginia 25701.
Local 450, Iowa City, Iowa — Pres. Richard Watson, 709 Manor Drive, Iowa City, Iowa 52240.
Local 495, Klamath Falls, Oregon — Pres. Donald D. Phelps, 4817 Driftwood, Klamath Falls, Oregon 97601.
Local 506, Saratoga Springs, New York — Sec. Henry L. Gagne, Box 81, Saratoga Springs, New York 12866.
Local 507, Fairmont, West Virginia — Pres. Joseph F. Eates, 105 Bridge Street, Monongah, West Virginia 27554.
Local 518, Kingston, Ontario, Canada — Pres. Rick Fondell, 181 1/2 Division Street, Kingston, Ontario, Canada K7K 3Y9.
Local 650, Anchorage, Alaska — Sec. Michael K. McDonald, 109 West Sixth Avenue, Anchorage, Alaska 99501.

INTERNATIONAL UPPER PENINSULA

Pres. Anthony J. Giovannini, Local 249, A. F. of M., 204 5th Street, Iron Mountain, Michigan 49801.

CHANGE IN ADDRESSES OF OFFICERS

Local 175, Trenton, Illinois — Sec. Darlene Frank, 2104 Easy Street, Highland, Illinois 62249.
Local 562, Morgantown, West Virginia — Sec. Kenneth Vance, K. of C. Bldg., Room 8, 227 Chestnut Street, P.O. Box 400, Morgantown, West Virginia 26507-0400.
Local 691, Ashland, Kentucky — Pres.-Sec. Richard A. Hawkins, Box 905, Ashland, Kentucky 41101; 967 Greenup Street, Catlettsburg, Kentucky 41129.

INTERNATIONAL REPRESENTATIVE

Gerald Storm, 302 West 15th Street, No. 204, Austin, Texas 78701.

NOTICE

The charter of Local 337, Appleton, Wisconsin, has been revoked and its territory has been assigned to Local 182, Neenah and Menasha, Wisconsin.

The jurisdictional description of Local 182, Neenah and Menasha, Wisconsin, will now read as follows:

"The following in Winnebago County: Wolf River, Winchester, Clayton, Vinland, Neenah and Menasha also placing Waverly Beach in its jurisdiction on the South, halfway between the cities of Neenah and Oshkosh, to the section line roadway running east and west from Lake Winnebago to Winniconne, Wisconsin; east and west ten miles. Also, the following in Outagamie County: Seymour, Osborn, Oneida, Center, Freedom, Vanderbroek, Grand Chute, Little Chute, Kimberly, Kaukauna, Combined Locks, Mackville and Greenville. Also, Harrison and Woodville in Calumet County."

CHANGES IN WORK DUES PROGRAM

Local 80, Chattanooga, Tennessee — 3 1/2 percent.
Local 193, Waukesha, Wisconsin — 2 percent.
Local 198-457, Providence, Rhode Island — 1 percent (effective January 1, 1982).
Local 226, Kitchener, Ontario, Canada — 4 percent on steady engagements; 1 percent on casual engagements.
Local 265, Quincy, Illinois — 1 percent on steady engagements; 5 percent (4 1/2 percent for traveling members) on casual engagements.
Local 475, Brandon, Manitoba, Canada — 2 percent.
Local 590, Cheyenne, Wyoming — 4 1/2 percent on steady engagements (two or more nights per week); 1 percent on casual engagements.
Local 771, Tucson, Arizona — 3 1/2 percent.

DEATH ROLL

Local 2-197 — St. Louis, Missouri — Milton A. Blakely, Estelle E. Floyd, Robert Graf, Robert W. Krapf, Perry (Doc) Preslar, William J. Smyth.
Local 5 — Detroit, Michigan — Harold M. Atkinson, Constance Hintzen, Reuel B. Kenyon, George C. Stone, Louis T. Union, Richard P. Williams, Sidney Zaid, Joseph F. Zielecki.
Local 7 — Santa Ana, California — Hendrik "Dutch" Pons.
Local 8 — Milwaukee, Wisconsin — A. Ward Drill, Helen Everett, Bernice Lechleider, Glen Lyte (Lietske), John C. Martinsek, Russell Mund, Jack P. Stafford.
Local 9 — Boston, Massachusetts — Raymond Collins, Buddy Courtney, Elfrieda Farmer, Roberto Petaccia.
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Local 10-208 — Chicago, Illinois — Emile F. Anderle, Frank Jendryaszek, Mary Jane Klien, Clarence J. Mikuska, Carl O. Pearson, Karl Schemmelpfenning, Mary M. Warner.

Local 24 — Akron, Ohio — Frank W. Belcich, Frank A. Bianchi, John Brustoski.

Local 26 — Peoria, Illinois — LeRoy P. Rhoads.

Local 40-543 — Baltimore, Maryland — Paul C. Deremigis.
Local 47 — Los Angeles, California — Armond H. Berman, Frank S. Catalano, John Clyman, Clyde R. Fowler, Ovady Julber, Ralph Liscom, Oscar Moore, Will Osborne, Lou Raderman, Leonard J. Soule, Parke Wattson.

Local 60-471 — Pittsburgh, Pennsylvania — James Benton, Jr., Walter F. Bradford, Joseph P. Mercurio, Charles H. "Ducky" Miller, Albert M. Parlak, Richard Sladek, Helen Weiss.

Local 71 — Memphis, Tennessee — Berl Olswanger.

Local 73 — Minneapolis, Minnesota — Pauline Luther Allen, Joseph Bregmann, LeRoy "Buddy" Davis, Paul D. Hendrickson, Commodore Lark, Eric Liljequist, Matt Mollers, Thomas E. Tolck, Harold L. Walker.

Local 77 — Philadelphia, Pennsylvania — Albert Berul, Gus Di'Riego, Carolyn Harvey, Louis Vyner.

Local 82 — Beaver Falls, Pennsylvania — George E. Douds.

Local 87 — Danbury, Connecticut — John Andrew Balash, LeRoy E. Gebing, George P. Mamaras.

Local 95 — Sheboygan, Wisconsin — Winfield (Winnie) Goodell.

Local 99 — Portland, Oregon — Alice Dawson, Edith S. Keller, Robert C. Mann, Laurence Skipton.

Local 103 — Columbus, Ohio — Frank Kinnan.

Local 111 — Canton-Massillon, Ohio — Vale Amsbaugh, Leo Robbins.

Local 117 — Tacoma, Washington — Merrill Barker.

Local 155 — Hyannis, Massachusetts — Hugh McGinness.

Local 198-457 — Providence, Rhode Island — John (Jack) Davidson, Frank L. Pallante, Ray Schulze.

Local 211 — Pottstown, Pennsylvania — Leroy H. Keyser.

Local 215 — Kingston, New York — Charles G. Whittaker.

Local 241 — Butte, Montana — Clarence Johnson, David Koland, Andrew Sims, Karl Wright.

Local 257 — Nashville, Tennessee — Raymond Willis.

Local 276 — Sault Ste. Marie, Ontario, Canada — Roy Holmes.
Local 294 — Lancaster, Pennsylvania — Hazel (Peggy) Brennan, Louis Vyner.

Local 297 — Wichita, Kansas — John E. Fain, Homer W. Watson.

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Local 341 — Norristown, Pennsylvania — John E. DeCoteau, William R. Regan.

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— Joseph John Monarski.
Local 346 — Santa Cruz, California — Terrence (Terry) George.
Local 352 — Frankfort, Indiana — Opal Bell.

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Local 537 — Boise, Idaho — Lois McCune Rutledge.

Local 554-635 — Lexington, Kentucky — Gordon J. Kinney.
Local 564 — Altoona, Pennsylvania — Richard J. Albert, Jr., John D. Ricche.

Local 567 — Albert Lea, Minnesota — Harlan T. Cornelius.

Local 579 — Jackson, Mississippi — William W. (Bill) Davis.
Local 586 — Phoenix, Arizona — Fern E. Lohr, Frank J. Longo, Alfred J. Tull.

Local 625 — Ann Arbor, Michigan — Reuel Kenyon.

Local 655 — Miami, Florida — Leo A. Fisk, Salvatore Galanti, Ernesto Grenet, Frank Kalani, Alexander Lumm, Matthew B. Migliorino (Evans), Joseph Reynolds Miller, DeWitt C. Nelson, W. A. Wilkison.

Local 657 — Mentor, Ohio — Thomas Westlake.

Local 663 — Escanaba, Michigan — Bill Dupont.
Local 717 — East St. Louis, Illinois — Irene Soule.

Local 761 — Williamsport, Pennsylvania — E. Z. (Al) Tucker.
Local 802 — New York, New York — John F. Arrix, Mildred Buhl, Joseph Calling, Alfonso Cooper, Angelina Delnuzio, Anthony Di Girolamo, Ballard (Trent) Edwards, Allen Frackman, Jonathan Greenhaus, Donald Hettinger, Helyne R. Jones, Lonya Kalbous, Major L. Kay, John Klein, William Lawrence, Aaron Levine, Roney Marasca, Rafael G. Mendez, Louis Metcalf, Herman Miller, Harry H. Moskovitz, Arthur Nitka, Carl Oberbrunner, Inor Peterson, Joseph Pistocchi, Frank S. Rash, Karl Rosenbaum, Filu Schenk, Lee (Leo) Schumer, Mitchell Schuster, Hazel Scott, Christian Seibel, Charles Strickfaden, Malcolm Tate, Curtis Thomas, John Vitale, Louis Vyner, John Wasiluk, Albert L. Weber, James H. White, John Windhurst.

Local 806 — West Palm Beach, Florida — Carmen J. Gerace.

WANTED TO LOCATE

Dimick, Don (Donal Duane), member, Local 47, Los Angeles, California.
Anyone knowing the whereabouts of the above please get in touch with J. Martin Emerson, Secretary-Treasurer, A. F. of M., 1500 Broadway, New York, New York 10036.

PLACED ON INTERNATIONAL DEFAULTERS LIST

CANADA
Calgary, Alberta — Local 149: Hospitality Inn North and Bill Lagakos — \$270.00.
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Toronto, Ontario — Local 149: Library of Black People's Literature and Joe Thomas — \$69.00.
Wallaceburg, Ontario — Local 582: Wallaceburg Hotel Limited (488402 Ontario Ltd.), dba Wallaceburg Hotel — \$600.00.
(Continued on page eighteen)

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OVER FEDERATION FIELD

For Toronto musicians and their wives, the evening of October 25 held a special appeal. That was the night Local 149 held its annual dinner-dance at the Royal York Hotel, and, instead of bringing in Count Basie, Maynard Ferguson, or any of the top bands that have graced the hotel's Canadian Room as in past years, "Hear Me Talkin' to Ya," a one-half hour production, written and directed by composer-arranger Ron Collier, was the evening's main entertainment that had the audience on the edge of their seats.

"Hear Me Talkin' to Ya," adapted and orchestrated from the book of the same name by Nat Hentoff and Nat Shapiro, is a journey through the early history of jazz, its origins, its conflicts, images and viewpoints as expressed by the musicians themselves.

Collier's eight-piece band demonstrated a diversity of styles and moods as the musicians supported actor-singer-musician Don Francks who, with an amazing range of voices, make the work a moving masterpiece. The musicians were Pat LaBarbera, tenor sax; P.J. Perry, alto sax; Bob Leonard, baritone sax; John MacLeod, trumpet; Butch Watanabe, trombone; Carol Britto, piano; Lenny Boyd, bass; and Pete Magadini, drums.

Although the musicians are seen and heard almost daily throughout

Toronto's busy musical life, it generally takes a production such as "Hear Me Talkin' to Ya" to bring them together in a labor of love. Collier's score highlighted the dramatic content of the readings, but it was ultimately Francks who made the story of jazz so compelling.

Anthony A. Granata, President of Local 4, Cleveland, Ohio, for the past sixteen years, has retired. He has been succeeded by Secretary-Treasurer Michael Scigliano, who is combining both jobs in an economy move.

Mr. Granata is known throughout the Cleveland area for bringing an abundance of free public music to local parks and public squares. This was managed by his judicious use of the monies obtained from the Music Performance Trust Funds and his own knack for raising matching funds from private sources.

During his sixteen-year reign as Local President, Mr. Granata brought over \$2 million worth of concerts to Cleveland, including such performers as Lionel Hampton, Maynard Ferguson, Woody Herman and Count Basie, all at no cost to the public.

For his community dedication, Mr. Granata received over forty plaques and commendations from civic and religious groups in the area.

Although Mr. Granata, sixty-nine,



In June Dick Goddard and his son, Bert D. Goddard, represented Local 179, Marietta, Ohio, at the AFM Convention held in Salt Lake City, Utah.

is officially retired, he has been asked to remain as President Emeritus and to continue his work of providing Cleveland with free public music.

On June 9 Milwaukee Local 8 gave a testimonial dinner party in honor of its Assistant Secretary, Albert Goetz, at the Park East Hotel. On this occasion Goetz was awarded an inscribed wrist watch for forty-six years of devoted service to the Local. County Supervisor John St. John was also on hand to present Goetz with a County Resolution in recognition of his many years of service to the Local and the County MPTF projects.

The music of the El Bischmann King's Jesters was a fitting climax to the festive event.

Joseph "Joe" M. DeZutti, Secretary of Local 307 in LaSalle, Illinois, for the past twenty-nine years, was recently interviewed by Matt Cappellini a writer for the area's *News-Tribune*. The article, which appeared on the front page of the newspaper's July 30 edition, featured Mr. DeZutti's recollections of his more than fifty years in the music field.

In 1919, when he was eighteen years old, Mr. DeZutti organized his first band and began his career by providing the music for silent movies in the community's theatres. Since that time, his orchestra has played most of the schools, clubs, dance pavilions and hotels in Illinois. At one time, Mr. DeZutti and his group could be heard three times a week over LaSalle radio station WJJD. He is now retired from playing professionally.

Throughout the years, Mr. DeZutti's ten-piece band has employed over 500 musicians. An AFM member for sixty years, he was among the group of delegates at the AFM Convention in Salt Lake City to receive recognition for over twenty-five years of service in attending the national conclave.

Los Angeles Local 47 has presented a Live Music Award and honorary membership card in the union to Lou Teicher, retiring head of the Columbia Broadcasting System Music Department in New York.

"Teicher has for many years been a true friend of musicians and a consistent advocate of live music," stated Local 47 President and IEB member Max Herman, "and it's a real pleasure and honor to take this opportunity to acknowledge his longtime support."



Local 14, Albany, New York, presented a \$500 scholarship award to Thomas Stella of Colonie Central High School. The Joe Caruso and Bob Reid Scholarship was established to honor two deceased members of the Local and is awarded to the most outstanding high school senior within Local 14's jurisdiction. Tom plays saxophone, clarinet and flute and is now a college freshman majoring in music. Shown at the presentation are, left to right: Secretary-Treasurer Joe Lauria, Tom Stella, President Vince Catalano, and Vice President Jack Dugan.



Leiston (Maine) Mayor Paul R. Dionne (back row, right) served as honorary chairman of the AFM's Inter-Maine Council during its 1981 "Live Music - It's Universal" promotion. Shown with the Mayor are Council President Jerry Der Boghosian and his sons (front row, left to right) Ricky, age twelve; Kenny, age nine; and Timmy, age ten. The boys are wearing T-shirts displaying the promotion's logo.

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CLOSING CHORD

HAZEL SCOTT

Jazz pianist and singer, Hazel Scott, who was the widow of Representative Adam Clayton Powell, Jr., died on October 2 at the age of sixty-one.

Miss Scott was best known in the jazz field, but she also performed classical music and was involved in politics and acting.

Although her health was failing, she continued to perform through August, when she played at the Milford Plaza Hotel in New York City.

Her recent concerts were rarely exclusively jazz music. They often contained the entire musical spectrum from blues to rock, and show tunes to jazz, all sung and played with her unique phrasing and style.

Miss Scott made her debut at the age of five, but several years later was rejected from the Juilliard School because she was too young. At that time the school's professor, Paul Wagner, declared her "a genius" and took her on as a private student.

She gave her first recital at the age of thirteen. At fourteen she went on the road as a piano and trumpet player in her mother's all woman band.

She joined the Broadway show, "Sing Out the News," in 1938. The following years brought Miss Scott to Hollywood where she appeared in many films, including "The George Gershwin Story" and "Rhapsody in Blue."

Miss Scott returned to Broadway for the play, "Priorities of 1942," and continued to appear in nightclubs and give concerts in New York City.

In 1945 she married Representative Adam Clayton Powell, Jr., the minister and politician from Harlem, who later became one of the most influential Congressmen in the country.

Miss Scott was a longtime member of New York City Local 802.

GERALD D. BRYANT

Gerald D. Bryant, who held office in Local 668, Kelso-Longview, Washington, during the 1940s and '50s, passed away recently. As Secretary of the Local, he attended many AFM Conventions and Conferences.

REUEL KENYON

Reuel Kenyon is dead at the age of seventy-seven. Mr. Kenyon was President of Local 625, Ann Arbor, Michigan, for twenty-four years, until his retirement in 1979. He also was a member of Local 5, Detroit.

Performing professionally as a pianist from the age of fourteen, he traveled during the 1920s and '30s with various dance bands, including those led by Ted Weems and Gene Goldkette. He was also heard with Russ Morgan's band over radio station WXYZ in Detroit, where he played countless club dates.

In addition to his busy performing schedule, Mr. Kenyon gave private music lessons in Ann Arbor from 1944 until his recent death.

EDGAR L. HAGNAUER

Edgar L. Hagnauer, Secretary-Treasurer of Local 175, Trenton, Illinois, for thirty-six years, suffered a massive heart attack and died on July 17. Mr. Hagnauer had attended his thirty-sixth consecutive AFM Convention in Salt Lake City, serving on the Secretary-Treasurer's Committee.

A lifelong resident of Highland, Illinois, Mr. Hagnauer began his musical career of fifty-nine years at the age of eleven, playing drums with the Hagnauer Family Orchestra. Later he worked with various orchestras in the area, the most recent being the Orvil Pannier Orchestra for twenty-seven years.

CHAUNCEY HAINES

Chauncey Haines, one of the greatest organists of the silent film era, succumbed to cancer on June 25



Chauncey Haines

at the age of eighty-one. He was a life member of Los Angeles Local 47.

Born on August 28, 1899, Haines accompanied his first silent film at the age of twelve. His father was assistant conductor of the Detroit Symphony Orchestra and by observing his writing and conducting techniques, the lad built up his own repertoire.

After moving to Los Angeles, Haines began performing in local movie houses — the DeLuxe, the Kinema, Loew's, the Forum. He opened Balaban and Katz' Tivoli Theatre in Chicago in 1921, the Roxy in New York City in 1927 and, in between, played engagements at the Egyptian in Long Beach and the Strand in San Diego. "I only steal from the best," Haines once said of his work which often combined bits of classical scores with his own concepts.

After the advent of talking pictures, Haines' services continued to be much in demand. He conducted a forty-five-piece concert orchestra at station KFAC and worked as Sonja Henie's musical director for a time before joining Warner Brothers in 1934. Among the top Hollywood musicians for whom he performed were Erich Korngold, Max Steiner, Franz Waxman, Dimitri Tiomkin, Alfred Newman, John Green, David Rose, Constantin Bakaleinikoff and Miklos Rozsa.

In later years, Haines frequently was featured at silent screen showings up and down the West Coast. Audiences were as thrilled with listening to his musical accompaniment as they were with rediscovering the great films from the past.

KENNETH R. SHAFER

Kenneth R. Shafer, a member of Local 787, Cumberland, Maryland, for over twenty-five years, having served on its Executive Board for a time, died on July 3 at the age of sixty-two.

Well known in local music circles, Mr. Shafer was proficient on bass violin, bass guitar, bass horn and saxophone and was associated with a number of leading dance bands.

He also performed with the Cumberland Symphony Orchestra and the Cumberland Concert Band as well as was a former director of the Fort Hill High School Band and manager of the Ali Ghan Shrine Band of Cumberland.

BURT E. KIBLER

Burt E. Kibler, an honorary life member of Local 154, Pikes Peak, Colorado, passed away on July 10.

Mr. Kibler was born on February 6, 1889, in Ashtabula County, Ohio, and was graduated from the Warren Academy of Music in Warren, Ohio, in 1907. Until his retirement, he was a teacher and band director at Colorado Springs High School.

Mr. Kibler served as President of Local 154 for a time and was Secretary-Treasurer for more than thirty years. During that period he attended many AFM Conventions as a delegate. Members of Local 154, as well as those of other Locals with whom he had contact, will long remember Burt Kibler for his dedication to the causes and principles of the union.

FRANK CORNWELL

Frank Cornwell, a member of Local 155, Hyannis, Massachusetts, for thirty years, passed away at the age of eighty-five.

A fine violinist and repair man, Mr. Cornwell had been a member of the Local's Executive Board for twelve years.

JAMES H. NICHOLS

James H. Nichols, Vice President of Local 308, Santa Barbara, California, and a delegate to AFM Conventions, died on June 17 at the age of seventy-two.

Born on October 24, 1908, in Curriers, New York, Mr. Nichols was a graduate of the Ithaca University Conservatory of Music. During the 1930s he performed in Washington, D.C., nightclubs and hotels, including the Heigh-Ho Club, the Hotel 2400, the Shoreham Hotel with the Barnee Breeskin Blue

Room Orchestra, the Glen Echo Park Ballroom and the Wardman Park Hotel with Paul Kain's Orchestra, and the Mayflower Hotel Lounge. He was also active in the affairs of Local 161-170 and served for many years on its Board of Directors.

In the 1950s Mr. Nichols moved to Monrovia, New York, where he owned and operated a piano and organ studio and patented the "Chordiale" teaching device. Finally, in 1973, he went to Santa Barbara and joined the Fred Bergin Orchestra at the Biltmore.

A. WAYNE STROUP

A. Wayne Stroup, a past President of Local 45, Marion, Indiana, and its Secretary-Treasurer for twenty-eight consecutive years, died on August 26 at the age of seventy-five.

Having joined the Local in 1925 at the age of nineteen, he was voted a life membership in the organization in 1979 and, at the same time, became Secretary-Treasurer Emeritus.

Born in Blackford County, Mr. Stroup was a former employee of the Butler Music Company of Marion and a member of the Indiana State Lions Band.

CHARLES G. STRICKFADEN

Charles G. "Strick" Strickfaden died of cancer on September 11 at the age of eighty-one.

Mr. Strickfaden, a reed instrumentalist, was a member of Paul Whiteman's Orchestra when it featured George Gershwin's "Rhapsody in Blue" at Aeolian and Carnegie halls in 1924. He left Whiteman's Orchestra in 1937 to become the principal oboist in the Paramount Pictures Orchestra. He was also active in other symphonic work, especially the Werner Janssen Symphony Orchestra.

Mr. Strickfaden was a longtime member of Locals 802, New York City, and 47, Los Angeles.

Competition Established in Memory of Dr. Howard Hanson

The Eastman School of Music at the University of Rochester has announced the establishment of a competition for composers in memory of the late Dr. Howard Hanson, a longtime member of Local 66.

The winner of the annual competition, open to any American composer between the ages of eighteen and twenty-four, will receive the Eastman-Hanson Prize, an award of \$5,000.

Dr. Hanson, director of the Eastman School for forty years and a Pulitzer Prize winner, died earlier this year at the age of eighty-four.

After his retirement in 1964, he retained the rank of Emeritus Distinguished University Professor, as well as continued as director of the Eastman School's Institute of American Music.

Born in Wahoo, Nebraska, in 1896, Dr. Hanson graduated with honors from Luther College in 1911. He then attended the University of Nebraska Music School and received a diploma from the Institute of Musical Art in New York. In 1916 he received his master's degree from Northwestern University.

He became a professor of music theory at the College of the Pacific in San Jose, California, and later became the dean for that school's Conservatory of Fine Arts.

In 1921 Dr. Hanson was awarded the Prix de Rome and became the first composer to enter the American Academy.

Dr. Hanson began his forty-year reign at the Eastman School of Music in 1924, when he was just twenty-seven years old.

His duties at the school did not put a halt to his composing. In 1944 he won the Pulitzer Prize for his Symphony No. 4. He also composed



Dr. Howard Hanson

numerous operas and wrote for piano, organ, band and chamber ensembles.

Awards and honors were continually being heaped upon Dr. Hanson. He was elected to the American Institute of Arts and Letters in 1935 and became a fellow of the Swedish Royal Academy in 1938. In 1979 he was chosen to serve on the fifty-member Academy of Arts and Letters.

In addition to the Pulitzer Prize, he received the 1946 George Foster Peabody Award and the 1959 Huntington-Hartford Award.

He had also been presented with thirty-seven honorary degrees from colleges and universities.

BETWEEN YOU AND MARTY EMERSON

(Continued from page five)

our eyebrows to arch.

Did you know that by spending \$1,000 a day (or \$365,000 a year), it would take you nearly 3,000 years to spend it all?

Or, to put it in the words of Glenn B. Smedley writing in *The Numismatist* (who lifted it from *Calcoin News*), let's put 1,000,000,000 in proper perspective:

"A billion seconds ago the first atomic bomb was exploded. A billion minutes ago Jesus walked the shores of Galilee. A billion hours ago our ancestors lived in caves (or in trees). But a billion dollars ago — in terms of government spending — was only yesterday!"

Think about it.

The knee-jerk reaction, when anything goes wrong in this country, is that there "ought to be a law" to correct the situation. Unfortunately, many legal restraints cost more — in taxes, red tape and higher prices — than the abuses they were supposed to correct.

BITS & PIECES
November, 1981

If you're like me, you've been thinking about Christmas since Thanksgiving. And one of the little rituals observed is to add a new recording to those collected over umpteen Christmases past.

This year, I chose — and I heartily recommend, with a Ho-Ho-Ho — "Christmas with the Canadian Brass" featuring not only excellent performances by Local 149 musicians (that's Toronto), but the great organ of St. Patrick's Cathedral in New York City where the recording was made (RCA ARL1-4232).

It's as Christmasy as you can get.

QUOTE OF THE MONTH: The United States is the only country in the world where the parents obey their children.

O.B. NOXIOUS

On New Year's Eve, thousands of people stand in New York City's famous Times Square — regardless of the weather — and patiently wait for a ball to descend at midnight from atop a building at the crossroads of Broadway and Seventh Avenue.

This year, however, the ball will be replaced with — of course — a Big Apple. If you happen to be enjoying vicariously the midnight moment among the comforts of home, you might be interested to know that Federation headquarters is diagonally across from and at the same level with the ball — oops — I mean Big Apple.

A special Merry Christmas to the musicians known as the Golden Strings who played their final performance November 20th at the Flame Room in the Downtown Radisson Hotel in Minneapolis, Minnesota, completing a continuous engagement that lasted almost nineteen years.

During my trips to the Twin Cities, where the *International Musician* is printed, I always tried to visit the Flame Room to hear Cliff Brunzell and his outstanding ensemble.

Let's hope there will be a Flame Room and Golden Strings in the new Downtown Radisson which is to replace the present property.

There is something about this time of year that's indescribable. (Some years ago, I read a book about the Grand Canyon in Arizona. It began with almost the same sentence. Then it went on to say that, after declaring the GC as "indescribable," just about everyone then goes on to describe it.)

Well, the Christmas Season is

something like that. You feel the excitement in the air, you smell chestnuts roasting just about everywhere, galaxies of color and flashing lights come at you from all directions, people are in a hurry but don't push, and a bump in a crowd elicits an apology. There is good fellowship and genuine concern for others, wonderment and innocent expectancy on the faces of children erode all past moments of mischief and disobedience — and there is a togetherness for a day or two or three which occurs at no other time of the year.

You just can't describe it. But there I go — I just tried to, didn't I? Like the Grand Canyon, remember? Anyway, most of us love and enjoy the Holiday Season. And we are familiar with the stories about Santa Claus and the birth of Jesus in a Bethlehem cave.

Then there is Hanukkah and the Festival of Lights observed by our Jewish members this year begin-

ning December 21st.

It goes back to 165 B.C. and the invasion of Judea in the Holy Land by a massive Syrian army. Just when the Israelites appeared to be losing the war, a patriot named Judas Maccabeus and his brothers rallied the people, resisted the Syrians and won back the Sacred Temple of Israel.

To celebrate the victory and to rededicate the Temple, they searched for holy oil but could find only enough to burn for one day. But lo and behold, the meager supply of oil burned for eight days and eight nights.

Thus we have the Festival of Lights symbolizing freedom and Hanukkah which means "dedication."

So whether it's JOYEUX NOEL, FELIZ NAVIDAD, BUON NATALE, SHALOM or MERRY CHRISTMAS, have a glorious and safe Holiday Season and we'll see you next year right here in this same spot.

LATER!

J.M.E.

RICHARD BALES

(Continued from page six)

learned.' " Bales delivers the quote with evident relish, as if poking Haydn in the ribs over the space of two centuries.

Bales, the modern servant of a different sort of Prince, looks to the past for his inspiration — and from his comments, it seems that there was plenty of it.

"I know we all have our heroes in music and art," he says, confiding that in moments of unhappiness he finds solace in being able to "think through" the first movement of Mozart's G minor quintet for strings, or its minuet, or some other old friend with the power to communicate and console.

But some of the heroes in Bales' life are not all that "distant" — alongside figures like Mozart and Haydn stand some very prominent musicians who have accounted for much of the musical history of the twentieth century, and of Washington as well.

"I remember my first concert in Washington," Bales says with a look off into the reaches of a childhood so impressionable that he still recalls details of programs he heard fifty years ago.

"My mother got me out of grade school one day and took me over to the Washington Auditorium to hear John Philip Sousa conduct."

The name "Sousa" rings like that of Paul Bunyan, yet in the crowd of legends Bales has known, he is only one epic figure on a major canvas. It was Leopold Stokowski who converted the young Bales to music. Serge Koussevitzky who took him in hand as a conducting fellow at Tanglewood, and Washington's own Hans Kindler who gave the bidding conductor his first break.

Bales remembers the intoxication of that first encounter with Stokowski and the Philadelphia Orchestra in Constitution Hall as if it had happened weeks, and not decades, in the past. He remembers particularly the magic of Stokowski.

"He and Ossip Gabrilovitch shared the Philadelphia music directorship one year — and the concert that set me on fire was one of his that year." Continues Bales,

virtually singing the words: "I will never forget the sound of that orchestra tuning, and every time I stand in front of an orchestra I hear it again in my mind."

Bales even remembers the date of that program — October 8 — and the works that were involved. Stokowski conducted *Scheherazade* on the first half and *Le Sacre du Printemps* on the second. "I didn't sleep all night," says Bales of his reaction. "I thought to myself, 'I must do that.'"

And that is precisely what he set out to do. The year 1940 found him at Tanglewood, a student of Serge Koussevitzky along with Leonard Bernstein, Lukas Foss and Thor Johnson. "We were the four pupils," Bales recalls, "and we each had a lesson each week and conducted the student orchestra."

"Koussie," as Bales still calls him, also conducted one work each week with the Berkshire Festival Orchestra, which, says Bales, "he succeeded in making sound like a little BSO."

"It was a very exciting six weeks," Bales remembers. "He was very attentive and often severe when he was correcting us, and his spirit hovered over the whole thing, even if he wasn't there."

"He was always known as a glamorous, charismatic person," continued Bales, summing up Koussevitzky, "but he worked. You never knew anyone who worked harder. He had an unbelievable power of concentration, but did not have a good memory... which is why he felt he must use a score in conducting. He admitted it."

Amid the stories of the greats, Bales never fails to sing the praises of the Muse herself — and whether he is talking about the blue of Stokowski's eyes or Koussevitzky's habitual advice to students that they must "gynotize" the orchestra, he returns to a theme which, at a happy moment in his life, seems to sum it all up.

"Every rehearsal," says the gentleman maestro of the National Gallery, "every concert, every time I go out there... it's like a first love. It really is."

TRAINING PROGRAM CANCELED

(Continued from page one)

cancelation of the LIFHE contract covering that program.

The program had been successful in meeting and surpassing the goals of its three specific areas of activity: job development, apprenticeship and career counseling. Established in the spring of 1979, the program was directed by Patty Ewald, who guided it into becoming

LIFHE's major project. Under Ewald, the program had tripled its funding.

Although this unique and innovative program has ended, LIFHE will continue to administer other grants and contracts in the areas of adult education and the humanities in service to the labor movement.

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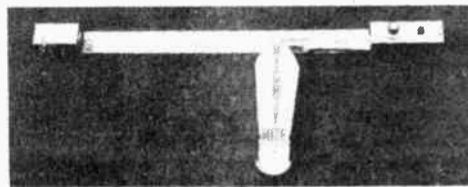


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NEWS NUGGETS

(Continued from page ten)

communities in Washington and Oregon. Members are David Atkins, Peter Christ, John Barcellona, Calvin Smith, and Kenneth Meyer.

"I've known I've wanted to play my trombone professionally ever since I started taking lessons," asserts twenty-one-year-old Scott Bliege, who has been playing the instrument since he was about ten. Currently a music major at Northern Illinois University, Scott spent the summer playing with the Bones Band at Marriott's Great America in Gurnee, Illinois, where he performed four to five sets a day, six days a week. A demanding schedule even for a seasoned pro, but the enthusiastic Scott loved every minute of it. "It's nice to know that people appreciate good music and that I can help create that feeling," he explains.

A member of Local 284, Waukegan, Illinois, Scott's career has been a varied one. He has toured with the Jimmy Dorsey Orchestra, Marvin Stamm, Don Menza and Louis Bellson. He's worked as a studio musician in Chicago, has



Scott R. Bliege

done recording work for Universal Studios, 20th Century Fox, Shadetree Studios and can be heard on the soundtrack for the Robert Altman film, "A Wedding." He's also tried his hand at composing and arranging with admirable success. "Wilbur's Waltz," a recent composition, was recorded by Louis Bellson and the Explosion Orchestra.

Even as a student at Gurnee's Warren Township High School, Scott earned praise for his remarkable musical talent. He was the recipient of the Warren Township Arion Award for the best musician in the high school and was appointed to the All American Hall of Fame Band and "Who's Who Among American High School Students in Music." He was recently named "best collegiate jazz trombone player in the world,

under the age of twenty-five" by the International Trombone Association, and as a result was awarded the society's Frank Rosolino Jazz Scholarship. Last May, the ITA sponsored Scott's attendance at the International Trombone Workshop in Nashville, Tennessee. He recalls, "I had the opportunity to study with the best teachers and performers in the world, and I was a featured performer in the workshop's Jazz Night."

Following graduation from college, Scott hopes to join the Woody Herman Band on the road. For the future, he is considering a career as a studio musician in Chicago or Hollywood.

Dr. Herbert Zipper, of the University of Southern California, has returned from a three-month stay in China where he worked with symphony orchestras and taught in conservatories in various cities.

He directed the student orchestra and lectured on music theory and composition at the Central Conservatory in Beijing.

Dr. Zipper was invited to China by the Arts Education Bureau of the Ministry of Culture of the People's Republic of China.

The members of the Empire Brass Quintet (Rolf Smedvig, trumpet; Charles A. Lewis, Jr., trumpet; David Ohanian, French horn; Mark Lawrence, trombone; and J. Samuel Pilafian, tuba) have announced their plans to devote themselves full time to the pursuit of playing chamber music. To do this they have relinquished their former positions with the Boston Symphony, the San Francisco Symphony and the American Ballet Theatre Orchestra.

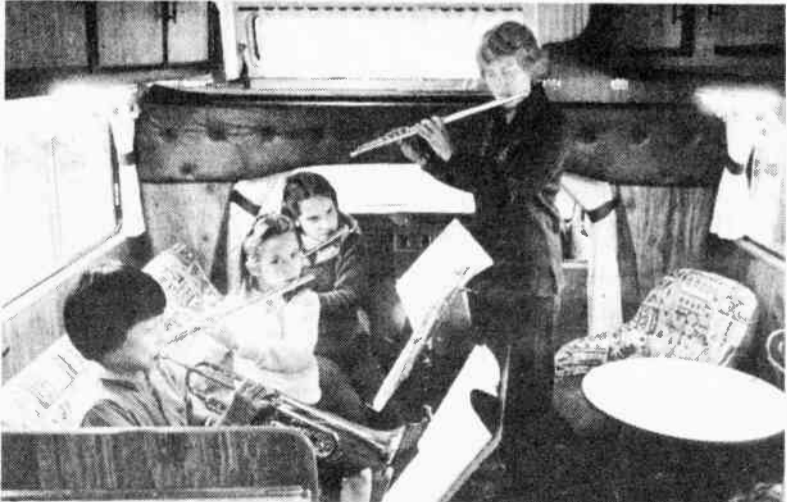
As a quintet they plan to tour eighty-five cities domestically this season and are finalizing tours of the Orient and Europe.

In between tours they are the quintet in residence at Boston University, a position they have held since 1975.

The French Government honored John Grady, director of music at St. Patrick's Cathedral and organist of the Metropolitan Opera Company in New York City, by presenting him with the Chevalier dans l'Ordre des Arts et Lettres.

Mr. Grady was chosen for this honor because of his many performances of French compositions in France and this country.

Composer-arranger Leonard B. Smith has been commissioned by the Rockwell International Corporation to compose and arrange the musical score for the sound



Going mobile: When budget cuts ended the music program in the elementary schools of Ithaca, New York, flutist and music teacher Flo Flumerfelt bought a camper van and took her music lessons "on the road." Her school, appropriately called the Pied Piper Mobile Music Studio, has attracted many young devotees to the joys of music. Principal flutist with the Cayuga Chamber Orchestra and a member of Ithaca Local 132, Ms. Flumerfelt has been a music educator for eleven years and currently teaches at the area's Community School of Music and Art.

track to accompany the firm's latest film called "Congratulations America."

"Congratulations America" features the paintings of Mort Kunstler that commemorate the development and launching of the space shuttle, "Columbia."

The sound track for the film will be recorded by Smith and his Detroit Concert Band.

Albert Michelson, retired cellist of the Cleveland Orchestra, celebrated his eightieth birthday on May 10 by giving a recital at the Cleveland Museum of Art to a responsive audience.

Mr. Michelson was principal cellist of the Monte Carlo Symphony Orchestra under Paul Paray and performed with the Cleveland Orchestra under George Szell for twenty-two years. Retiring from that orchestra in 1969, he continues to play in concerts, churches and senior citizens homes.

A number of world premieres of operas, drama, dance, chamber and symphonic music, and visual arts will be presented at the New World Festival of the Arts to be held June 4 to 26, 1982, throughout the Greater Miami area.

Festival premieres will include works commissioned from such prominent figures as Chick Corea, John Corigliano, Norman Dello Joio,



Albert Michelson

Morton Gould, Albert Ginastera, Alan Hovhaness, Leon Kirchner, and Gian Carlo Menotti.

During the three-week extravaganza, concerts will be given by the Israel Philharmonic, the Camerata Bariloche, the Chamber Music Society of Lincoln Center, the Florida Philharmonic and the Fort Lauderdale Symphony Orchestra.

Ruth Leibow's *Prayer* from her *Birth of Israel* symphony was performed on May 3 by the Brentwood-Westwood (California) Symphony Orchestra under the direction of Alvin Mills.

GROWTH FOR AMERICAN ORCHESTRAS

(Continued from page four)

close the gap between income and expenses. Much of the dramatic growth in this private-sector giving can be attributed to the catalytic effects of federal grant seed money. The incentive of receiving a government grant for raising a like amount from the private sector has resulted in a surge of creative new fund-raising activities.

Besides offering season subscription concerts, American orchestras make other very special contributions to their communities by supporting music programs in the public schools, underwriting children's concerts, sponsoring youth orchestras, and exposing more Americans to the excitement of live orchestral music in various settings. The restoration and renovation of concert halls and construction of new performing arts

centers have led to the revitalization of cities throughout the country.

The continued increase in the level and scope of orchestral activity indicates support for the Louis Harris Poll findings of December, 1980, that stated, "... Even in the face of deeply troubled times, they (the arts) do not decline in perceived value and importance." Without continuing inflation, the potential decrease in federal support for the arts, and increased competition for private sector contributions, orchestras undoubtedly face formidable challenges. If the record of the last ten years is any indication, symphony orchestras are well-prepared to respond creatively to the demands of this new set of challenges, and will maintain their prominent place in the cultural life of this nation.

BRIGHT IDEAS

(Continued from page seven)

instruments again," observes Mr. Hemmer. "We have created this program to demonstrate to these young people that music can be not only a relaxing hobby throughout life but is financially rewarding as well."

MAG utilized \$1,000 to hire a dozen young musicians who had just graduated high school for four concerts with the New Dubuque Community Band. The performances took place at Eagle Point Park during the months of July, August and September. L. T. Eckles, the band's director, is most enthusiastic about the project's potential. "I think it's a great way of giving a positive experience to these young musicians and also helping us

to preserve the long heritage of concert band music in Dubuque," he has commented.

In addition to the funds supplied by the MPTF, MAG was co-sponsored by the Downtown Dubuque Kiwanis Club.

These efforts have had a positive effect for the Local. Participation among the members has been growing, with about forty members showing up regularly to attend union meetings. Perhaps one of the strongest indications that Local 289 is successfully achieving recognition in a non-union town is that it recently signed a contract with the Dubuque Symphony Orchestra — the first ever in the orchestra's twenty-year history.

CRITERIA FOR CORPORATE GRANTS

(Continued from page four)

porate headquarters were made by the home office alone in 39.2 percent of the cases, by the field alone in 18.7 percent, and by home and field jointly over 42 percent of the time.

Guide Book Available

These statistics are based on the answers given to an ACA-designed survey. While not necessarily representative of the corporate community as a whole, since the analysis is only done for those 501 companies which responded, the

results do give useful indications of corporate policies and procedures in the arts contributions area. The results are displayed as individual company profiles in ACA's "Guide to Corporate Giving in the Arts 2" (378 pp., clothbound), available from ACA at \$29.95 plus \$7.75 handling. Funding for the project was provided by AT&T, Andrew W. Mellon Foundation, Phillips Petroleum Foundation, Rockefeller Foundation, and Shell Companies Foundation.

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POP AND JAZZ SCENE

(Continued from page eight)

(drums) and Sue Melikian (vocals), gave a concert last month for the New York Experimental Glass Workshop. It took place at the workshop's new location in New York City.

ABROAD

Kiss, a top pop group, makes its first concert tour of South America in early 1982. . . . London's Ronnie Scott Club recently staged an autumn festival (October 22-November 14), featuring such artists as Art Blakey and his Jazz Messengers, the Dizzy Gillespie Quartet with guest Toots Thielemans, the LA Four, the George Coleman Octet, the George Adams-Don Pullen Band, and the guitar trio of Barney Kessel, Herb Ellis and Charlie Byrd. . . . Art Pepper performed for five nights at the new Honolulu jazz club, Jazz Plus, in October. . . . Pianist-educator Ran Blake appeared with his quartet at the Teatro Dell Opera, Rome, Italy, as part of the first improvisational series at the Rome Opera House. Also participating in the workshops and panel discussions in Rome late in October were Anthony Braxton, Jeanne Lee, George Russell and Lee Konitz, among others. . . . The first International Jazz Federation Jazz Competition is scheduled for April, 1982, during the nineteenth "Jazz nad Odra" festival in Wroclaw, Poland. Young jazz groups from all over Europe under the age of thirty will be in-

vited to enter. The competition is being arranged by the IJF in conjunction with the Polish Students Union and the Polish Jazz Society. . . . The Golden West Syncopators: Dan Barrett (trombone), Bryan Shaw (trumpet), Bob Retmeyer (clarinet), Bill Liston (tenor sax), Howard Alden (guitar), Dan Zeilinger (tuba) and Ed Slauson (drums) recently toured the British Isles. Highlights of the trip — an appearance at the Edinburgh (Scotland) Jazz Festival and performances on several TV shows. . . . Also recently in Great Britain: George Shearing with bassist Brian Torff, saxophonist Frank Lowe, and Panama Francis and the Savoy Sultans. . . . The film, "Talmadge Farlow," concerned with the great jazz guitarist, was shown at the National Film Theatre, South Bank Waterloo, November 14, during the London Film Festival. The film was made by Lorenzo De Stefano.

CAMPUS/EDUCATION

Art Davis, the well-known bassist and composer, recently received his doctorate in clinical psychology from New York University. . . . Grand Rapids Junior College, Grand Rapids, Michigan, presented the Second Annual Jimmy Forrest Memorial Jazz Concert, October 9 in its George Welsh Civil Auditorium. Count Basie and his orchestra were featured. The purpose of the annual

concert is to commemorate the life and talent of saxophonist Jimmy Forrest, to bring worthwhile jazz to the Grand Rapids area, and to increase the financial capabilities of the Jimmy Forrest Memorial Scholarship Fund of the Grand Rapids Junior College Foundation. Forrest headed his own group and played with Duke Ellington, Jay McShann, Andy Kirk and Count Basie. . . . Lee Konitz, Jimmy Maxwell and Jim McNeely are among eighteen nationally-known jazz musicians who have joined the jazz studies faculty at New York University. The new jazz studies specialization at the university, under the direction of Professor Patrick Castle in the Department of Music and Music Education, enables students to earn bachelor of arts degrees in jazz studies and performances. NYU is the only university in New York City to offer a curriculum which includes jazz theory, jazz improvisation technique, jazz arranging technique, theory and ear training, as well as other musical electives. . . . The Sunday Jazz Room in Wayne Hall of William Paterson College of New Jersey offered the WPC Big Band with saxophonist Dave Liebman, December 6. . . . An international seminar for jazz educators is scheduled for Trossingen, Federal Republic of Germany, June 28-July 2, 1982. This event is being put together by famed German critic Joachim-Ernst Berendt in conjunction with the Bundesakademie in Trossingen.

'REAGANOMICS' ASSAILED AT CONVENTION

(Continued from page one)

convention. Instead, the two Democratic frontrunners for the 1984 Presidential nomination were asked to address the unionists. Former Vice President Walter F. Mondale and Senator Edward M. Kennedy both received warm receptions from the delegates.

In his address, Mondale charged that the mounting unemployment rate and deepening recession are the direct result of President Reagan's "radical economic program," pushing long-term interest rates to a record high in October. He cited particularly the impact of the rates on the plunging housing and auto markets.

Mondale also said that the Reagan Administration has divided the American people, and he noted especially the President's weak communication with organized labor. "I have never seen worse relations between labor and their leaders and a President," Mondale said. "A President doesn't have to agree with everything the union says, but whoever wants to lead this nation must respect and involve and listen to the workers of America as expressed through their leadership."

Along similar lines, Senator Kennedy branded the current Administration "the most anti-union" of modern times, and warned his own party that Democrats cannot prosper by acting like Republicans.

"The last thing America needs in the 1980s is two Republican parties," Kennedy told the convention.

He urged, as has the AFL-CIO, several changes in economic policy, including a Congressional revision of the tax cut it enacted and "at the very least . . . repeal (of) the \$33 billion in new tax breaks the Administration handed to the major oil

and gas producers. They do not need the money but America needs the revenue," he said.

Kennedy's strong pro-labor stance and his call for legislative changes to benefit American workers brought repeated ovations from the convention floor.

The AFL-CIO convention specifically outlined an emergency program to halt the snowballing recession and lay a foundation for economic growth and full employment.

As a first step, requiring a minimum of legislation, the convention called for full funding of job-creating programs that can put the unemployed to work quickly. It urged Congress to:

- Revive the emergency local public works program that has helped the United States out of past recessions.

- Provide funds for new low-income and middle-income housing.
- Restore the public service jobs program.

- Reinstate nationwide extended unemployment compensation benefits for the long-term jobless.

In matters requiring new legislation, the convention urged:

- Creation of a government agency with power to target loans, loan guarantees, interest rate subsidies and tax benefits to stimulate economic growth, "with special consideration for high unemployment areas."

- Temporary restrictions on job-costing imports.

- Use of credit control authority to offset tight money policy and high interest rates, while channeling funds into productive, job-stimulating uses.

To provide revenue for these programs, and to make the tax structure more equitable, the

convention's resolution called for:

- Limiting the individual tax cuts for 1982 to a maximum of \$700 per taxpayer, approximately the amount scheduled for persons with incomes of \$40,000.

- Trimming back the 10 percent investment tax credit to the original 7 percent level.

- Revoking the windfall tax exemption newly given to wealthy oil royalty holders.

Overall, the tone of the convention indicated that organized labor is preparing to take a much more prominent position in national politics. Kirkland declared that a top priority for the AFL-CIO in the coming years will be to break the Republican stronghold in Congress, and to back more labor-oriented candidates for political office across the country.

To bolster the AFL-CIO's coffers for the tasks ahead, Kirkland proposed a per capita dues increase for all affiliated unions. This proposal was overwhelmingly passed by the delegates. (For the effects of this and other actions of the AFL-CIO convention on the AFM, see "From the President's Diary," page 3, and "Between You and ME," page 5.)

As for the labor federation's internal structure, after only two years as AFL-CIO President, Lane Kirkland has become a formidable leader in his own right, having successfully emerged from the imposing shadow of his predecessor, mentor and close friend, George Meany. Both Kirkland and AFL-CIO Secretary-Treasurer Thomas R. Donahue were returned to office by acclamation at this convention. Like Meany, it is unlikely that Kirkland will meet with any strong opposition in the years to come.

Kirkland's stated desire is for a powerful and united labor movement in America, as exemplified this past September on Solidarity Day, when over 400,000 unionists marched on Washington, D.C. A second Solidarity Day, it was announced, is scheduled for Election Day, November 2, 1982, and will take place at the polls across the country.

NEA FELLOWSHIPS

(Continued from page one)

ment's peer review panels, and similar conferences. This schedule is designed to familiarize the fellows with arts activities and organizations throughout the country.

During the past seven years, the fellowship program has benefitted many professionals now working with a broad spectrum of the arts in organizations, including state and community arts agencies, cultural

centers, museums, universities, and performing arts institutions.

The National Endowment for the Arts is an independent agency of the Federal Government, created by Congress in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the twenty-six Presidentially-appointed members of the National Council on the Arts.

ILPA CONVENES IN NEW YORK CITY

(Continued from page one)

allies among other nonprofit groups, successfully mounted a strong lobbying effort to retain much of the subsidy in the budget. Had those efforts failed, postal rates for most labor publications would have doubled on October 1 of this year. While labor publications still face the prospect of a postage rate increase, it would be considerably lower than the Administration's first proposal.

In the ILPA's election of officers, Diane Curry was installed as the Association's new President for a term of two years. Curry is Director of publications for the Railway and Airline Clerks, and had served as an

ILPA Vice President for six years.

Susan Dunlop, an Assistant Editor of the AFL-CIO News, was elected to her first full term as ILPA Secretary-Treasurer. Dunlop had been serving in that post since last January, when she was elected by the organization's executive council after the resignation of Allen Y. Zack.

Among the ten incumbent Vice Presidents reelected to the ILPA's executive council was Marl Young, Secretary of AFM Local 47 in Los Angeles, and Editor of the Local's publication, *Overture*. Five others will join the council for the first time in January.

CANADIAN SCENE

(Continued from page nine)

when it opened the international concert season on the weekend of October 10. Conductor Mario Bernardi brought a rarely performed work — Dmitri Shostakovich's *Symphony No. 14* — to New York and made it deeply impressive.

The orchestra makes an annual pilgrimage to Carnegie Hall. This is Bernardi's last season with the orchestra he formed in 1969.

The Winnipeg Symphony Orchestra has been without a conductor since the summer of 1980, when a series of internal explosions left the orchestra in a well-publicized shamble.

The orchestra, which had projected an awesome deficit of more than \$1.1 million for the end of the last season, was saved from extinction by special grants from the federal, provincial and municipal governments totaling \$640,000. As of August, 1981, the orchestra has privately raised \$382,000 of the remaining \$460,000. The orchestra's artistic future is

still uncertain. A permanent conductor is not expected to be announced until the fall of 1982.

ROCK MUSIC

Throughout Rough Trade's two-hour show at Toronto's Massey Hall, September 25, the music was tight and energetic and lead singer Carole Pope's booming Amazonian voice was in tough good form. The venue, however, would seem better suited to symphony than funk, and that kept what should have been a thunderstorm among the 2,100 fans down to a few instances of true electricity. This group's music should be danced to or at least bounced to.

Still, the evening was not lost. Pope's lyrics, and her theatrical performance of them, dominated the show, making her the focal point of the band. One high octane moment was provided by the group's standout delivery of "All Touch," the new single from Rough Trade's third album, "For Those Who Think Young."

Statement of Ownership, Management, Circulation

Statement of ownership, management and circulation (Act of August 12, 1970: Section 3685, Title 39, United States Code).

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9. For completion by nonprofit organizations authorized to mail at special rates (Section 411.3, DMM only). The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes have not changed during the preceding 12 months.

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11. I certify that the statements made by me above are correct and complete.

J. MARTIN EMERSON

Editor and Publisher

THE MUSICIAN AND THE LAW

(Continued from page three)

registration will likely take in excess of one year.

Author's note: The Register of Copyrights has changed his telephone number to 1-202-287-8700. The Register also has added a

"hotline" for ordering forms if you know which forms you need: 1-202-287-9100.

Partians of this article by L. James Juliana, Jr., attorney at law and member of Cleveland Local 4, first appeared in *The Cleveland Musician*. Mike Scigliano, editor.

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(Continued from page twelve)

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THE CLOSING DATE IS THE FIRST OF THE MONTH PRIOR TO PUBLICATION (i.e. for July, 1981, June 1, 1981. Material must be in the INTERNATIONAL MUSICIAN office by the 1st.

FOR ALL classifications TYPE OR PRINT YOUR AD on letter size paper (no postal cards) and send with check or M.O. to: INTERNATIONAL MUSICIAN, 1500 Broadway, New York, New York 10036. Please identify your local affiliation and if using a stage name, give name under which you are a member of the A. F. of M. Handwritten ads will be returned. Ads not accepted by telephone. Multiple insertions must be sent on separate sheets of paper. FOR SALE ads of a commercial nature will be returned. No refunds for ads cancelled after closing date.

FOR SALE, WANTED TO BUY, TO LOCATE, STOLEN: payable in advance, 30 words including address, \$8.00, limited to one insertion per issue.

AT LIBERTY: 30 words, including address, \$4.00 each.

HELP WANTED: \$5.00, 30 words payable in advance, limited to one insertion per issue. Only Help Wanted ads from Booking Agents that are A. F. of M. Signatory Booking Agents can be placed in this column.

IMPORTANT — THE INTERNATIONAL MUSICIAN does not accept responsibility for merchandise purchased through the non-commercial classified columns. All display ads placed in classified pages are paid at the prevailing display rates of \$50.00 per column inch.

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ARRANGER, all blues, wide spread sound. Trumpet, alto, tenor, baritone and rhythm. Trombone parts are interchangeable with baritone. Send \$2.00 for list. Paul Schoen, 117 Argyle St., Rochester, N.Y. 14607.

ARRANGER-COMPOSER, professional educator, college level and privately. Send for rates and list of available materials. Dr. Maury Deutsch, 150 W. 87th St., New York, N.Y. 10024. (212) SC 4-4722.

ARRANGER-COMPOSER, instrumental or vocal, any style or size group. Original jazz ensemble, charts, custom show material, vocal lead sheets. Bob Meyer, 3621 Vanburen, Kenosha, Wis. 53142. Phone: (414) 694-0084.

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DRUMMER, stage-studio experience seeks working rock-hard rock band. Will also play blues, country rock, disco. San Jose and Santa Clara County Calif. John Herr, Sunnyvale, Calif. 732-6162.

DRUMMER, 25, available immediately for touring, recording acts. All styles, can read, 16 years road and studio experience. Previously with name artists. Columnist for Modern Drummer. Resume, references and tape available. Bob Saydowski, Jr., 183 Francis Ave., Pittsfield, Mass. 01201. (413) 442-8208.

DRUMMER, 32, 16 years experience, will play disco, jazz, country and weddings. Very dependable. Call Charles F. Mendez, (201) 875-5661 after 6 p.m. Member Local 16 and 667.

DRUMMER-VOCALIST, seeks high energy original material group for recording and concerts. Must be professionally managed, and financed. Resume, tape, and photo upon request. Musician, P.O. Box 264, Solvay, N.Y. 13209.

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TRUMPET PLAYER, who reads well and fakes well, seeks employment. Good workers with big band and small groups. Can travel. Bill Griesel, 659A 41st Ave., San Francisco, Calif. 94121. (415) 668-3187.

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STOLEN

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FLUTE, gold bonded Muramatsu with B foot, split E. Stolen in Ensenada, Mexico. Serial No. 26333. REWARD. Contact: L. Anderson, New Mexico Symphony, P.O. Box 769, Albuquerque, N.M. 87103. Phone: (505) 268-8607.

TO LOCATE

JIMMY OLSEN, please contact Eleanor Johnson, from Madison, Wis., some years ago. Phone: (714) 270-0074 (call collect) or write to P.O. Box 90334, San Diego, Calif. 92109-0800.

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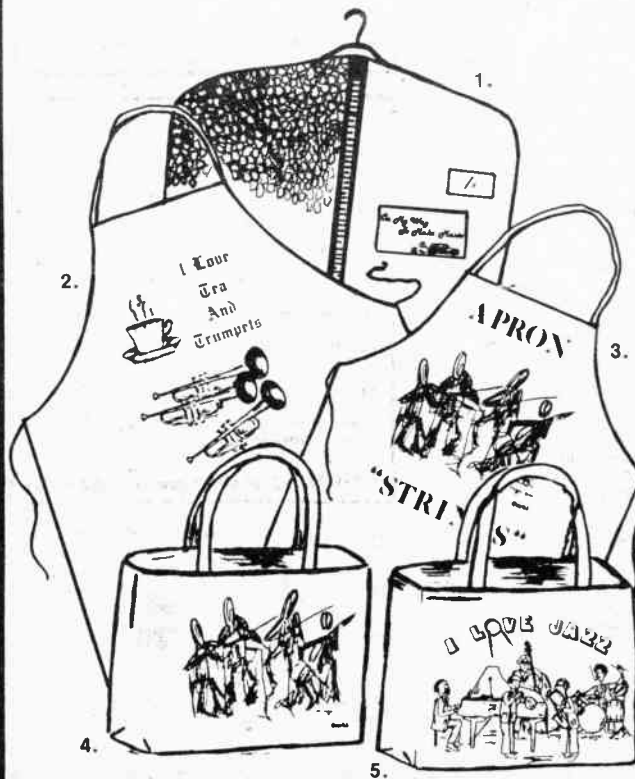
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VIOLINS, violas, cello, bows. Also violing books, catalogs, journals, objects, prints, paintings, singles or collections. Herbert K. Goodkind (author of Strad Iconography), 25 Helena Ave., Larchmount, N.Y. 10538. Phone: (914) 834-1448.

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BASSOON, Fox No. 4033, model 201, silver plated, high D and E, whisper lock, Hechel No. ICC and Fox No. 3CVX crooks, case and case cover. \$5,000.00. Phone: (213) 795-7664.

BASSOON, Hechel No. 6651, excellent condition, recently overhauled, does not include high D and E keys, keys need replating. \$4,500.00. Make inquiries to: Ben Tice, Instructional Specialist of Music, c/o Topeka Public Schools, 125 SE 27th, Topeka, KS 66605. Phone: (913) 233-0313, ext. 347.

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CELESTA, French, all wood, good condition. Call Ralph Vetro, (201) 399-2828.

CLARINET, Buffet S-1 Bb, excellent condition. Beth Hanson, Bldg. 54-CME, 2160 S. First Ave., Maywood, Ill. 60153. Phone: (312) 531-3237.

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FLUTE, Artley Wilkins model, sterling silver, open hole, serial No. 47365, excellent condition, \$1,400.00. Phone: (904) 385-1540, Tallahassee, Fla.

FLUTE, Gemeinhardt, sterling open hole, model. Used one year, \$1,750.00. Henry Gustine, Rt. 3, Box 910, Bay St. Louis, Miss. 39520.

FLUTE, Haynes French model, B foot, serial No. 45087, mint condition, never played, \$4,000.00. Powell flute headjoint, gold embouchure plate, sterling silver, \$550.00. Karen Paluzzi, Norfolk, Va. Phone: (804) 723-8886.

FLUTE, Wm. S. Haynes open hole, B foot, with Brannen lip plate, \$4,000.00. Also, Haynes silver conical piccolo, \$1,900.00 or best offer. Phone: (213) 994-9369.

FLUTE, Haynes handmade, new open hole, C foot \$3,500.00 also Rudall Carte wood flute in mint condition. Piccolo, Haynes silver conical \$1,650.00. Musician, Box 118, Burleson, Texas, 76020. (817) 926-3216.

FLUTE, Powell No. 3831, A-444, C foot, French model, fine condition, combination case, \$3,000.00. Boston December 22-January 3 (617) 653-2897. Otherwise Cleveland, (216) 851-2135.

FLUTE, Powell, serial No. 3421, handmade, sautered tone holes, French model, B foot, gizmo, thin wall, gold embouchure, \$5,100.00. Armstrong Heritage wooden piccolo, good condition, \$600.00. Phone: (918) 744-6564.

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COMBOS and SINGLES NEEDED, rush VHS video demo tape which will be returned, plus press kit, dates available and songlist. Kleiner Entertainment Service, 3701 25th Ave., S.W. Naples, Fla. 33999.

DOLD, needs top acts, singles, duos, trios and groups. Send promotion with tapes and open dates to: 1238 Belmar Blvd. N., Ft. Myers, Fla. 33903. Phone: (813) 997-5480.

DRUMMER, needed for house band in Olney, Ill. Must enjoy all styles of music from top 40 to 1940s swing. Five nights a week and housing allowance. Call: (618) 395-1737 or (618) 392-0481.

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Starting September 1983

One audition date for both bassoon positions:
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CO-PRINCIPAL TRUMPET

Audition date February 14, 1982

VIOLIN

Audition date March 14, 1982

SELECTED PROSPECTS WILL BE INVITED TO AUDITION

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Mason Jones, Personnel Manager, Philadelphia Orchestra,
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Zubin Mehta, Music Director

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Season 1983-1984

Auditions to be held in May 1982

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Broadway at 65th St., New York, N.Y. 10023

Applications close March 15, 1982

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ANDRE PREVIN, Music Director

Vacancy 1982-83 Season

PERCUSSION

Audition date: February 8, 1982
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Only highly qualified applicants need apply

Please send resume immediately and include
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Write to: Aaron Chaifetz, Personnel Manager,
Pittsburgh Symphony Orchestra, Heinz Hall, 600
Penn Ave., Pittsburgh, PA 15222.

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SEIJI OZAWA, Music Director

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(REVOLVING SEATING)

Section viola auditions will be held in January 1982
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Qualified applicants please send a one page typed or printed personal/
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please include telephone number) to:

William Moyer
Boston Symphony Orchestra
Symphony Hall
301 Massachusetts Ave.
Boston, MA 02115
617-266-4049

(All resumes will be acknowledged about one month prior to the audition
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CONCERTMASTER**

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Auditions will be held in March. All auditions will be held behind a screen

RESUMES MUST BE POSTMARKED NO LATER THAN FEBRUARY 15th, 1982

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Maximum Age - 34
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Positions to be available during Summer 1982

For more information and to arrange for an audition contact: Lieutenant Colonel Benny L. Knudsen, Chief, Air Force Bands and Music Branch, Secretary of the Air Force Office of Public Affairs, Washington, DC 20330, Phone: Area Code 202 695-0019

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SECTION VIOLIN, VIOLA

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HELP WANTED

Buffalo Philharmonic

JULIUS RUDEL, Music Director

ASSOCIATE PRINCIPAL VIOLA

Audition will be held in March 1982

ONE TUTTI FIRST VIOLIN ONE TUTTI CELLO

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Gaetano Delogu, Music Director

Vacancies 1982-83 Season

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Audition March 1, 1982

ASSISTANT PRINCIPAL CELLO

Audition March 5, 1982

1 FIRST SECTION VIOLIN

Audition March 8, 1982

1 SECTION SECTION VIOLIN

Audition March 8, 1982

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Duties will include chamber music in addition to the orchestral repertoire

Applications to: The Classic Chamber Orchestra, c/o Jane Sharaf, Att.: Mary Young, P.O. Box 142, Solebury, Pennsylvania 18963.

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ZOLTAN ROZSNYAI, Music Director

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PRINCIPAL CLARINET for 1982-83 Season

Auditions for Principal Clarinet will be held on January 25, 1982.

Send complete resume to: Harald Hanson, Personnel Manager, Indianapolis Symphony, P.O. Box 88207, Indianapolis, Indiana 46208.

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Professor Colin Slim
Chair, Search Committee-Fine Arts
Department of Music
School of Fine Arts
University of California
Irvine, California 92717

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HELP WANTED ads are also on pages 20 and 21.

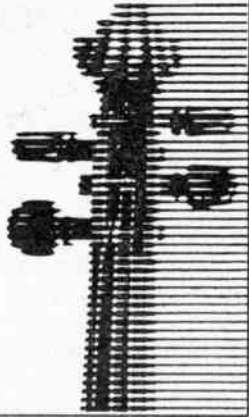
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The American Federation of Musicians does not have agreements with the foreign orchestras advertising in the International Musician. Therefore, members are advised that the acceptance of employment in these or any other orchestras outside the jurisdiction of the Federation should be done with this in mind. Members are also reminded that in accordance with Article 20: Section 1 of the Constitution and By-Laws of the AFM, anyone accepting foreign engagements should file a copy of his or her contract with the Foreign Service Department of the AFM prior to accepting such employment.

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Two year contract starting March 1982 until December 1983. Contract will be renewable upon agreement of both parties. Three months paid vacation. Paid transportation to Maracaibo and return at termination of contract. QUALIFIED APPLICANTS please send one page typed or printed personal-professional resume (include your telephone number) to: Eduardo Mielgar, 205 West 89th St., N.Y., N.Y. 10024. For additional information call (212) 787-2551 between 8:00 p.m. and 10:00 p.m. Auditions will be held on January 20 and 21 from 11:00 a.m. to 4:00 p.m. at the Abraham Goodman House, 129 W. 67th St., New York, N.Y. (between Broadway and Amsterdam).

INTERNATIONAL CONTEST OF MUSICAL COMPOSITION TO HONOR THE LIBERATOR SIMON BOLIVAR ON THE OCCASION OF THE BICENTENNIAL OF HIS BIRTH

1. The "Corporacion de Desarrollo de la Region Zuliana" (Corpozulia), in collaboration with the National Commission of the Bicentennial of Simon Bolivar, has decided to sponsor an International Composition Contest.
2. The theme of the contest is free, either a symphony, a choral, or symphonic-choral musical work which should last at least 20 minutes.
3. There will be a first prize of US\$ 20,000 and two mentions of US\$ 10,000 each one.
4. The participant musical scores will be sent or delivered, under pseudonym, to Corpozulia Offices at Ed. Corpozulia, Piso 10, Avenida Bella Vista, Maracaibo 4001, Venezuela or Torre Phelps, Piso 9, Plaza Venezuela, Caracas 1050, Venezuela; or at the Venezuelan embassies or consulates overseas. The identity and address of the composer will be written inside a joined sealed envelope.
5. The works will be received until April 24th, 1982, and will be examined by an International Jury of five members, and the verdict will be announced on July 24th, 1982.
6. The production of the winning musical scores will be entrusted to Corpozulia which along with three commissioned works will be played as a Memorial Concert to honor Simon Bolivar (for Ibero-American and the rest of the world orchestras which may wish to participate).
7. If the winner of the Contest is director, he/she will direct his/her winning musical work in the "Concierto de Gala" of Maracaibo on Wednesday, July 20th, 1983.
8. The copyright of the musical works will belong to Corpozulia.
9. The Maracaibo Symphonic Orchestra and the Venezuelan Symphonic Orchestra will actively participate in the preparation process and realization of the Contest.
10. Whatever is not contemplated herein will be resolved by the Corpozulia Chairman.

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OPRYLAND AUDITIONS '82

Opryland Auditions Scheduled

Opryland is auditioning now for instrumentalists and pianists/conductors to fill openings in our 14 fully-staged musical productions for the 1982 season. Piano, brass, woodwind and string players will be asked to sight read first (woodwind players must be proficient doublers) and then present one minute of prepared material. Pianists/conductors will need to supply references and complete resumes. You must be at least 16 years old. No appointment is necessary.



Audition schedule for Opryland '82

Provo, Utah
Tuesday, November 24, 1981
12:00-4:00 p.m.
Brigham Young University
Knight Mangum Building
Room 29

Winston-Salem, North Carolina
Monday, November 30, 1981
12:00-4:00 p.m.
Dorminy Studios, Inc.
1281 West Fourth Street

Chapel Hill, North Carolina
Tuesday, December 1, 1981
12:00-4:00 p.m.
University of North Carolina
Great Hall

College Park, Maryland
Washington, D.C. Area
Wednesday, December 2, 1981
12:00-4:00 p.m.
University of Maryland
Tawes Theatre

Boston, Massachusetts
Friday, December 4, 1981
11:00 a.m.-4:00 p.m.
Boston Conservatory of Music
8 The Fenway
Assembly Hall

Pittsburgh, Pennsylvania
Sunday, December 6, 1981
12:00-4:00 p.m.
The Pittsburgh Hilton
Gateway Center (off I-79)
King's Garden North

Ann Arbor, Michigan
Monday, December 7, 1981
12:00-4:00 p.m.
University of Michigan
Michigan Union
Assembly Hall

Detroit, Michigan
Tuesday, December 8, 1981
12:00-4:00 p.m.
Marygrove College
Alumni Hall
Madame Cadillac Hall

Milwaukee, Wisconsin
Thursday, December 10, 1981
12:00-4:00 p.m.
University of Wisconsin
Student Union
Fireside Lounge

Louisville, Kentucky
Friday, December 11, 1981
1:00-5:00 p.m.
University of Louisville
Belknap Campus
Middleton Theatre

Champaign, Illinois
Saturday, December 12, 1981
12:00-4:00 p.m.
University of Illinois
Illini Union—Room A

Memphis, Tennessee
Sunday, December 13, 1981
12:00-4:00 p.m.
Memphis State University
Main Theatre

New York, New York
Tuesday & Wednesday
January 5 & 6, 1982
10:00 a.m.-4:00 p.m.
Hotel Edison
Floral & Rose Rooms

Knoxville, Tennessee
Friday, January 8, 1982
12:00-4:00 p.m.
Vols Inn
2000 Chapman Highway
Banquet Room

Cincinnati, Ohio
Saturday, January 9, 1982
11:00 a.m.-4:00 p.m.
University of Cincinnati
Conservatory of Music
Corbett Building—Room A-9

Birmingham, Alabama
Monday, January 11, 1982
11:00 a.m.-4:00 p.m.
University of Alabama
Bell Theatre

Orlando, Florida
Wednesday, January 13, 1982
11:00 a.m.-3:00 p.m.
Rollins College—Winter Park
Fred Stone Theatre

Atlanta, Georgia
Friday, January 15, 1982
12:00-4:00 p.m.
The Atlanta Hilton Hotel
Courtland and Harris Streets
Newton Rockdale Room

Little Rock, Arkansas
Monday, January 18, 1982
12:00-4:00 p.m.
Hilton Inn
925 South University Avenue
Ballroom

New Orleans, Louisiana
Wednesday, January 20, 1982
12:00-4:00 p.m.
Loyola University
Danna Center
Audubon Room

Dallas, Texas
Thursday, January 21, 1982
12:00-4:00 p.m.
Southern Methodist University
McFarlin Auditorium

Denton, Texas
Thursday, January 21, 1982
11:00 a.m.-2:00 p.m.
North Texas State University
University Union
Golden Eagle Suite

Oklahoma City, Oklahoma
Friday, January 22, 1982
12:00-4:00 p.m.
Oklahoma City University
Kirkpatrick Fine Arts Building
Small Auditorium

Bloomington, Indiana
Monday, January 25, 1982
1:00-4:00 p.m.
Tuesday, January 26, 1982
12:00-3:00 p.m.
Indiana University
Indiana Memorial Union
Solonum

Chicago, Illinois
Wednesday, January 27, 1982
11:00 a.m.-4:00 p.m.
The Theatre Building
1225 West Belmont

Minneapolis, Minnesota
Thursday, January 28, 1982
11:00 a.m.-4:00 p.m.
Minnesota Orchestra Hall
111 Nicollet Mall

Kansas City, Missouri
Friday, January 29, 1982
12:00-4:00 p.m.
Holiday Inn—City Center
1301 Wyandotte
(between I-35 & I-70)

Nashville, Tennessee
Saturday, December 19, 1981
12:00-3:00 p.m.
Sunday, December 20, 1981
12:00-3:00 p.m.
Monday, January 3, 1982
1:00-4:00 p.m.
Saturday, January 16, 1982
11:00 a.m.-4:00 p.m.
Sunday, January 23, 1982
11:00 a.m.-4:00 p.m.

Schedule subject to change without notice.

For more information, contact: Entertainment Department, Opryland U.S.A., 2802 Opryland Dr., Nashville, TN 37214. (615) 889-6600, Ext. 4343.

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AMENDMENT TO TAFT-HARTLEY ACT WILL MAKE LIFE EASIER FOR MUSICIANS

More than one of these letters are urging your Congressmen to support H.R. 4376 and H.R. 4377. The following article provides the background on the important issues at stake.

No professional musician needs to be told how precarious making a living in music can be. Years of study and practice in no way guarantee success, or even steady employment.

For many, being a full-time musician means leading a somewhat nomadic existence, traveling from one job to the next. Most musical engagements last no longer than a few days, and finding one that offers continuous employment for several weeks or months is usually considered a prized accomplishment.

In this unstable working environment, thousands of musicians turn to their union for protection and stability. But what many musicians do not know is that since 1947, the American Federation of Musicians has been limited by law from providing the sort of full protection that its members deserve and expect, simply because the unique

nature of the music industry does not conform to the law's guidelines.

The law is the Labor-Management Relations (Taft-Hartley) Act, passed thirty-four years ago over the veto of then-President Harry S. Truman. At the time, many Americans, including President Truman, believed the law to be anti-union. But over the years, even staunch supporters of the legislation came to recognize the law's serious shortcomings. The rigid terms of the Taft-Hartley Act failed to take into account the varying structures of American business. Not all industries were equally affected or equally benefited by the Act. Clearly, amendments to the law were necessary.

Two Industries Obtain Relief

In 1959, Congress answered the call of the construction and garment industries by passing several amendments to the Act. These amendments specifically addressed the problems which had arisen in the application of the Act to those industries.

The draftsmen of the amendments recognized the temporal nature of work in the construction industry, noting that "the vast

majority of building projects are of relatively short duration." This being the case, both Houses of Congress concluded that a pre-hire bargaining agreement, entered into even before the job had begun, was an acceptable self-regulatory business practice. Although pre-hire agreements were "not entirely consistent with Wagner Act rulings of the National Labor Relations Board (NLRB)," Congress found that such agreements benefited both employees and employers in the construction industry.

The passage of the amendment that was to become Section 8(f) of the Act placed building trades unions on equal footing with unions in industries in which work is of a more permanent nature, and allowed industry employers to estimate labor costs before bidding on jobs.

Thus, a standing industry practice — which had been prohibited under the letter of the law — was fully sanctioned, stabilizing labor-management relations and setting prevailing work standards and wages.

Similarly, the special cir-
(Continued on page fourteen)

CONGRESS OF STRINGS

A Tradition of Excellence Continues

The International Executive Board of the American Federation of Musicians is pleased to announce that the Congress of Strings program will continue in 1982.

For the past twenty-four summers, this fine program has helped gifted young string students add professional polish to their talents. This year, there will be some minor adjustments to the structure of the scholarships, but the spirit and tradition of the Congress of Strings remains unchanged.

Plans are currently underway for the 1982 Congress, so AFM Locals interested in participating should act quickly. For complete details, see Secretary-Treasurer J. Martin Emerson's column, "Between You and M.E.," on page 5.

Kansas City Aims for Revival of Its "Jazz City" Reputation

With a \$9,000 seed grant from the National Endowment for the Arts, Kansas City is looking to revive the days when that Missouri town was the hub of the jazz world.

Carroll Jenkins, Executive Director of the Mutual Musicians Foundation, says that his organization has big plans for three old buildings located in the city's Eighteenth Street and Highland Avenue area. One of those buildings was once the headquarters for AFM Local 627, before it merged with Local 34 in 1970. The structure is now in a state of disrepair and requires extensive renovation. Another that is slated for massive revamping is the fifty-seven-year-old Scott's Theatre Restaurant-Show Bar.

When all the work is completed, Kansas City will have a new jazz cabaret that Jenkins promises will be the "finest between Chicago and the West Coast." Space will also be

made available for rehearsal halls, which will be geared for use by "a whole new batch of young and exceptionally talented musicians," who Jenkins says are coming up in the city's jazz scene. Local 627's old headquarters is being designated for transformation into a Jazz Hall of Fame.

Kansas City is an especially appropriate place for a hall commemorating jazz music and the greats who made it a distinct American art form. During the 1930s, that city spawned an impressive share of the jazz world's most notable contributors. The list includes Count Basie, Charlie Parker, Ben Webster, Mary Lou Williams, Andy Kirk, Jay McShann, Bennie Moten, Julia Lee, Harlan Leonard, Joe Turner, Pete Johnson, Jesse Price, Gene Ramey, Jimmy Witherspoon, Gus Johnson and others, many of whom made their
(Continued on page thirteen)

CHAIRMAN PLANS A SHIFT IN PRIORITIES

Despite indications that corporate America may not be ready to fill the funding gap left by Federal cutbacks on cultural endowments (*International Musician*, January, 1982), NEA Chairman Francis S. M. Hodsoll remains convinced that the private sector can and will compensate for reduced government philanthropy.

At a December 7 gathering in Los Angeles of some 900 representatives of California arts organizations, Hodsoll said that the National Endowment for the Arts will be shifting its priorities from actual funding to encouragement of private donations. He also disclosed plans to conduct a series of seminars around the country in 1982 to study the state of the arts in America and to determine how the NEA can broaden the arts' financial base of support.

Hodsoll's views on a restructured role for the NEA were further revealed in the January, 1982, issue of *American Arts* magazine, published by the American Council for the Arts. In that interview Hodsoll said, "The Endowment budget has grown at a much greater rate than other programs in government," and, he added, "It's not unreasonable to cut these

programs in a fairly substantial way."

"When the Endowments were first funded," Hodsoll told *American Arts*, "there was a lot of art in this country and a lot of private contributions to art. You could argue that without any Federal support it wouldn't make much difference... The symbol of a budget cut is more of a problem than the dollars... I think that we can reverse that symbol by laying on hands, by recognizing artists."

The NEA Chairman emphasized the Endowments' need "to create, first of all, an excitement about the arts and humanities as being very important to our national well-being; secondly to recognize excellence in various fields of the arts and humanities; and thirdly, and almost of equal importance, to recognize excellence in private
(Continued on page fourteen)

NLRB RULES IN FAVOR OF MUSICIANS

The National Labor Relations Board has found the Puerto Rico Hotel Association and seven island hotels guilty of unfair labor practices against the Puerto Rico Federation of Musicians.

The ruling, which was issued last month in Washington, D.C., ratifies an earlier decision by NLRB Administrative Law Judge James F. Morton. Judge Morton had found that musicians working on a long-term basis at Puerto Rico hotels and employees of the hotels, and not

employees of the individual band-leaders. He then ordered the hotel association to recognize the musicians' union for collective bargaining purposes.

Prior to this latest NLRB ruling, the hotels had been using personal service contracts with the musicians, thereby avoiding recognition of the union as the musicians' bargaining agent. The NLRB has now ordered the hotels to "abandon" use of personal service contracts."

Atlantic City's Golden Nugget Discovers Live Music Is Best

Last year, on March 17, members of AFM Local 661-708 in Atlantic City, New Jersey, were forming informational picket lines outside the doors of the Golden Nugget Hotel-Casino. Chanting "Canned music is no good, canned music is no good," the musicians were protesting the Golden Nugget's use of taped music in its lounges and its main show-

room. Today, less than a year later, the music of the Golden Nugget's lounges and main showroom is no longer canned. In a dramatic policy turnaround, the hotel-casino has decided live music is best, after all. According to George Fognano, Secretary of the Atlantic City AFM Local, the change in entertainment policy can be directly traced to the change in the Golden Nugget's management. When Shannon Bybee assumed the hotel-casino's top of-

fice, musicians — and live music — came in from the cold. Fognano reports that both the musicians and the hotel-casino could not be more pleased with the results.

The Local officer has high praises for Bybee's pro-entertainment policy, and for his cooperative attitude with the union. Fognano also credits Golden Nugget contractor/music director Bobby Young, a Local 661-708 member, with being instrumental in expanding the hotel-casino's use of live entertainment.

ATMPEW FUN
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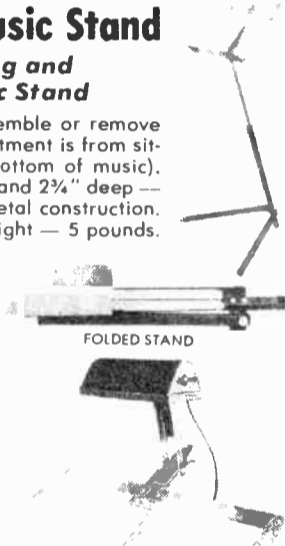
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**INTERNATIONAL
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Official Journal of the
American Federation
of Musicians
of the United States
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American Federation of Musicians of the United States and Canada

February, 1982

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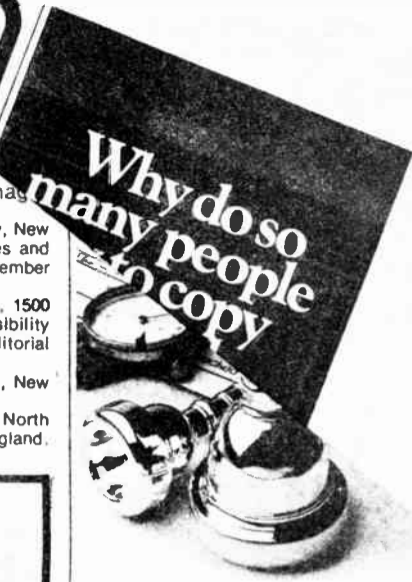
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From the PRESIDENT'S DIARY

January 9, 1982, will go down in history as the date of the first membership meeting of the Twin Cities Musicians Union resulting from the merger of Locals 30 and 73. I was privileged to be invited to attend the meeting and to present the new charter to newly elected President Patrick J. Rian and the other officers. I know that I will always remember this date, not only because this was the first opportunity that I have had since becoming your President to personally present a charter to a newly formed Local, but, in addition, Minneapolis, where the meeting was held, experienced one of its coldest days in history on that date, with the temperature reaching 24 degrees below zero and a wind chill index of at least minus 84 degrees. Despite the severe conditions caused by the cold weather and blowing snow, the meeting room was practically filled to capacity with approximately 125 members in attendance.

The International Executive Board has encouraged mergers of Locals whenever it feels that a merger would best serve the interests of the members in a particular area, but, unfortunately, mergers do not occur too frequently nor without some persuasion from the International. However, this was definitely not the case in this instance. The merger of the Minneapolis and St. Paul Locals was not suggested or recommended by the Federation and was the result of the officers and members of both Locals doing what they felt would best serve the interests of the professional musician in those areas. They are all to be congratulated and commended for their fine display of fraternalism and their determination to carry out the strength of their convictions.



AFM President Victor W. Fuentealba (left) presents a charter to Patrick J. Rian (right), President of the newly merged Twin Cities Musicians Union, Local 30-73, St. Paul-Minneapolis, Minnesota.

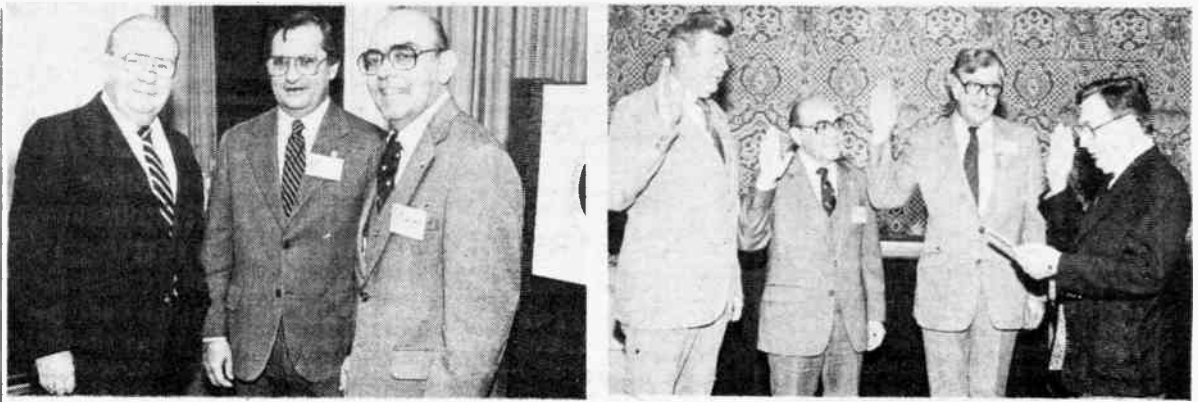


Photo left: Just prior to the AFL-CIO convention, which in 1981 was held in New York City, the Department for Professional Employees holds its biennial convention to consider resolutions and elect officers. Here (from left to right), AFM Secretary-Treasurer J. Martin Emerson receives an update on the proceedings from DPE Executive Director Jack Golodner and AFM President Victor W. Fuentealba, who serves as DPE Vice President. Photo right: AFL-CIO President Lane Kirkland (far right) leads the newly reelected DPE officers in the oath of office. Shown from left are DPE Treasurer Rodney Bower, President of the International Federation of Professional and Technical Engineers; DPE Vice President Victor W. Fuentealba, President of the American Federation of Musicians; and DPE President Albert Shanker, President of the American Federation of Teachers.

Normally, in January of each year, the International Executive Board met in Florida for two weeks of midwinter meetings. This practice began during the presidency of Herman Kenin and continued until, for economic reasons, I decided to hold the meetings in New York this year. I can assure you that this was not too popular a decision with my colleagues. To make matters worse, after a long period of relatively mild, clear weather, the temperature plummeted on the very day that the meetings began and New York suffered two heavy snow storms for the first time this winter. Perhaps it was the cold and inclement weather, but, in any case, the Board worked diligently and completed the agenda in four days.

During the meetings, our General Counsel gave a complete and detailed update on the status of all litigation involving the Federation, including the claims of traveling musicians that had been awarded by the International Executive Board and turned over to our New York attorneys for processing in the civil courts. This system is being used exclusively now and the results are starting to show, with many awards being paid almost immediately after the decision has been announced and many cases satisfactorily settled.

My assistant, Lew Mancini, who now oversees the operation of Music Central in the Northwest area of the United States, presented the Board with a detailed report of the activities of that organization and the Board unanimously voted to continue funding a portion of the operational costs of Music Central. The Special Finance Committee, consisting of Chairman, Vice President Dave Winstein, Vice President from Canada J. Alan Wood and Executive Officer Hal Dessent, presented an updated budget for the current year and its recommendations concerning suggestions that had been made to it for possible further savings for the Federation. A great deal of discussion ensued concerning the savings that could result with reduced issues of the *International Musician*, but, in view of the fact that the current Federation By-Law

(Continued on page fourteen)

A REMINDER TO ALL MEMBERS

Don't forget to contact your Congressman to urge support for H.J. Resolution 151 as you were requested by National Legislative Director Ned Guthrie in last month's issue. Time is of the essence and your cooperation is needed. H.J. Resolution 151, if passed, will designate the square dance as the national folk dance of the United States.

Victor W. Fuentealba,
President



The American Federation of Musicians was well represented at the AFL-CIO convention by (left to right): Hy Jaffe, Treasurer, Local 802, New York; J. Martin Emerson, AFM Secretary-Treasurer; Victor W. Fuentealba, AFM President; Frank Casciola, President, Local 655, Miami, Florida; Bob Watkins, Secretary, Local 80, Chattanooga, Tennessee; Herb MacPherson, President, Local 86-242, Youngstown, Ohio; Shorty Vest, Secretary, Local 70-558, Omaha, Nebraska; Marl Young, Secretary, Local 47, Los Angeles, California; and Tom Kenny, President, Local 12, Sacramento, California.

(Photo credit: Alexander Associates)

MUSICIANS' INCOME TAX

highlights
for the U.S.

It is almost that time again — income tax time. Care in computing your tax liability and a little extra effort may save you a lot of grief and substantial money. Once again the Federation, pursuant to Convention resolution, has prepared a brief outline of income tax highlights for its members. As always, it is necessary to remind our readers that the information offered here cannot, of course, serve as *personal* advice to any individual, nor can it even pretend to cover those highlights of the income tax laws that affect most professional musicians. Needless to say, any member with a substantial or complicated tax liability would be ill-advised not to obtain the personalized advice of a tax specialist, be it his accountant or attorney. Answers to relatively simple questions can, of course, be obtained from any Internal Revenue office.

GENERAL PRELIMINARY INFORMATION

A. Which Form to Use: The principal form available for use by individuals is Form 1040.

1. **Form 1040:** Form 1040 is the basic form. IRS will figure your tax if your income on line 31 is \$50,000.00 or less and your income consists of salaries and wages, tips, dividends, interest, pensions or annuities, and you do not itemize your deductions.

2. **Form 1040A:** Generally, you can file Form 1040A if you do not itemize deductions, all of your income is from wages, salaries, and tips. Also your income must be \$50,000.00 or less.

3. **Other Schedules Pertaining to Form 1040:**

1. **Schedule A:** If you itemize your deductions, use Schedule A.

2. **Schedule B:** If you receive dividends or interest in excess of \$400.00, use Schedule B.

3. **Schedule C:** If you had any business or professional income during the year, you use separate Schedule C (Form 1040). This schedule shows the net profit or loss which is then carried over to Form 1040. This schedule may be most important to members of the A. F. of M. for such people as an employing leader, an arranger, or a music teacher.

4. **Schedule D:** If you had any capital gains or losses during the year, use separate Schedule D.

5. **Schedule E:** Pensions and annuities that are fully taxable should be entered on Form 1040, line 15. Also use Schedule E for rents and royalty income, income from partnerships, estates or trusts, and small business corporations.

6. **Schedule G** is used to income average (see comments later in this article under Miscellaneous Section).

7. **Schedule SE** is used to compute self-employment tax, if applicable.

8. **When to File:** Any time from now until April 15, 1982. To comply literally with the law, your return must be postmarked by April 15, 1982.

To get an extension of time within which to file, send Form 4868. The extension is an automatic two (2) month extension.

The full balance of tax due as estimated on Form 4868 must be paid at time of filing.

You will have to pay interest on (Continued on page sixteen)

MUSICIANS' INCOME TAX

highlights
for Canada

On November 12, 1981, the Federal Finance Minister, Allan MacEachen, presented a budget which introduced significant changes to the tax system. The budget contains proposals both favorable and unfavorable to almost all taxpayers. The purpose of this article is to review the proposals that will affect most musicians as well as to review in general the normal steps the musician should take in preparing to file his 1981 Individual Income Tax Return.

Budget Proposals

The one area of the budget that will affect all musicians is the change in the capital cost allowance rates. In the first year of acquisition of a capital asset, such as an instrument or vehicle, only one half of the normal capital cost allowance rate will be allowed. This applies to all acquisitions after November 12, 1981, but not to acquisitions up to this date.

Income earned by personal service corporations will no longer be eligible for a reduced rate of tax for taxation years after November 12, 1981. A personal service corporation is one where services provided by the company would normally be provided by an individual who is also the specified shareholder of the corporation. These corporations will be subject to tax on such income at approximately 50 percent.

Beginning in 1982, both the general averaging provisions and Income Averaging Annuity Contracts (IAAC) will have been eliminated. IAACs may still be purchased for 1981; however, any IAAC purchased after November 12, 1981, must have a term that does not extend beyond 1982. IAACs purchased prior to November 13, 1981,

will continue under the previous rules. To replace the above, a new forward income-averaging mechanism has been introduced.

Beginning in 1982, individual tax rates will have been lowered for

By Douglas Gray Chartered Accountant

taxpayers in the middle and upper income brackets. This will basically affect individuals with a taxable income in excess of \$24,464. The combined federal and provincial top rate of tax will be reduced on average from about 65 percent to 50 percent, depending on the province.

Changes have also been made in the deductibility of borrowing costs for investment purposes and for the purchase of Registered Retirement Savings Plans. Interest expense incurred to earn investment income will be deductible only to the extent of such income. The excess may be carried forward and deducted against future investment income, or alternatively, may be treated as a capital loss. This change is effective for the 1982 taxation year. The current deductibility for interest incurred on funds borrowed to make contributions to a RRSP will cease in respect of funds borrowed after November 12, 1981.

The prescribed rate of interest charged on tax arrears and paid on tax overpayments is currently 12 percent per annum. Effective January 1, 1982, the rate for the first quarter of 1982 will be 19 percent per annum. The rate will be adjusted quarterly thereafter.

Effective for all dispositions of assets after November 12, 1981, taxpayers will no longer be able to defer tax on capital gains by

(Continued on page thirteen)

How do you spell versatility?

B-A-R-B-A-R-A M-A-N-D-R-E-L-L

By Herbert Kupferberg

For sheer versatility, few performers in the popular field come close to Barbara Mandrell. Country and western singer, mistress of the saxophone, banjo and several varieties of guitar, she's virtually a one-woman band. And these musical accomplishments don't take into account such other achievements as being hostess of her own TV show and leading a satisfying personal life as a happily married mother of two young children.

At thirty-three Mandrell is so talented an entertainer that there's

no telling which of many directions she will take in the future. As of now, she says, she's keeping her options open. Her prime time NBC-TV show, "Barbara Mandrell and the Mandrell Sisters," in which she's joined by her sisters, Louise, twenty-seven, and Irlene, twenty-five, has had two successful seasons, but such are the vagaries of television that it may or may not be back next fall. And television or not, she's going ahead with a steady output of recordings, is reading movie scripts for a possible



Hollywood screen debut, and has a busy summer of touring ahead.

It's the road shows, she claims, that lie closest to her heart. "I love to tour, to be with people," she says. "I need to get out and entertain." Barbara travels with her own back-up group and technicians in a bus

and truck caravan, playing in arenas, state fair grounds and the like.

The show she puts on is basically country and western, but she's an expert "cross-over" artist, who is at home in many styles of pop singing. Last year she became the first vocalist ever to win two consecutive Country Music Association Entertainer of the Year Awards, an event that was duly celebrated over nationwide television. The CMA Award, incidentally, is one of the few that doesn't have a pet name like Oscar, Emmy or Grammy.

Barbara is the first to acknowledge that she's fortunate in that she has come along just in time to ride the crest of the country music wave, which has made Nashville, Tennessee, one of the world's musical capitals. "C and W," as it used to be known, no longer is regarded with disdain by musicians and musical entrepreneurs, for it has attracted an audience of millions on radio and accounts for a large share of the record market.

Barbara Mandrell got into this kind of music almost by chance; far from coming of a family of mountaineers, coal miners, or the like, as many country singers do, she's strictly of middle-class background and was born in Houston, Texas. As a child she moved with her family to Oceanside, California, and attended high school there.

Barbara's father, Irby Mandrell, whom many regard as the brains behind her success, is musically oriented himself. Although he's worked in a variety of occupations, including being a city policeman in Houston for a while, he plays guitar and sings a bit. Barbara's mother, Mary Mandrell, plays piano and has taught the instrument. So it was only natural that Barbara began her musical connection early. "She could read music before she could read words," says Irby proudly.

In high school Barbara, blonde and with blue-green eyes, blossomed as an accomplished performer, singing in school groups and also showing skill on several instruments. She made appearances on local TV stations, and Irby, by then working for a musical instrument manufacturing company, took her to a sales convention in Chicago, where, at the age of twelve, she gave a public demonstration on the steel guitar. A few weeks later, while the family was on vacation in Las Vegas, she played steel guitar in the back-up group of several pop singers. By the time she was in her teens, she was a show-biz veteran. Soon the Mandrells had a family band: Irby played rhythm guitar, Mary Mandrell played bass, which she later taught to Louise, Barbara played steel guitar, sax and banjo as well as did the singing. All that was left for Irlene, the youngest, was the drums, so she learned them. The Mandrell Family Band not only played in the U.S., it toured military bases in Europe and Asia, including two trips to Vietnam.

For a time Barbara gave up her musical career to marry Ken Dudley, then a U.S. Navy pilot (also musical — he plays drums). But her father had moved to Nashville and on a visit to him there she wandered into the Grand Ole Opry one night.

Right then and there, she says, she got the feeling, seated in the audience, that she was on the wrong side of the footlights. So, centering her activities in Nashville, she began her climb up the country music ladder. She began recording for CBS, but her sales, while respectable, didn't set her apart from any of a dozen other country singers. Then she switched to ABC Records (now MCA), and either her voice and style had matured or she had found the right songs, for she

began to hit the charts.

Country music is a genre unlike any other, at once naive and sophisticated. Though it celebrates simple virtues, it does so with a certain snap and sexiness. On her TV show, for instance, Barbara Mandrell sings a gospel song in a demure flowing gown, and a few moments later returns in skin-tight jeans to intone a husky-voiced ballad about thwarted love. Some of the titles of her hit numbers indicate the general thrust of her songs: "Sleeping Single in a Double Bed," (If Loving You Is Wrong) I Don't Want to Be Right," "Married But Not to Each Other" and "Woman to Woman," the latter being a heartfelt plea from one woman to another to let her man alone.

Barbara's sister Louise, who has blue eyes and auburn hair, also is pursuing a country-music career and recently signed with RCA, which put out her single, "Where There's Smoke, There's Fire" — another typical country title. Louise's favorite instrument is the fiddle, which she plays with flair. Sister Irlene, petite and blonde and the youngest of the three, sings well enough to join the girls in a trio but has no thought of becoming a solo vocalist, her aim being a modeling and acting career. Irlene would like to stay on permanently in Hollywood, where the Mandrell TV show has been based, but both Barbara and Louise regard themselves, musically at least, as Nashville types.

"To me country music is people music . . . it gives you a good relaxed feeling."

Barbara's financial status has more than kept pace with her artistic success. She is one of the best paid Nashville performers in the business, with her TV exposure making her a bigger road-show attraction than ever. Her husband Ken keeps track of her financial affairs and oversees the family investments. Their handsome lakefront establishment in Nashville includes a couple of Rolls-Royces and a 60-foot yacht. "Gather ye rosebuds while ye may" isn't exactly the title of a country song, but if it were, Barbara Mandrell would know how to sing it.

As ample as her current rewards are, Barbara Mandrell shows no sign of settling back or slackening off. "Barbara Mandrell and the Mandrell Sisters," though only a one-hour show, invariably takes a solid week of 8:00 A.M. to 10:00 P.M. planning, rehearsing, taping and retaping to put together. Barbara is on the studio set in North Hollywood from start to finish, involved in every aspect of the proceedings, from setting the vocal pace to approving and revising the comedy skits.

Work, she insists, is essential to success in the country field. "I'd say that it takes 20 percent talent and 80 percent guts and determination to succeed in this business," she says. "All of us want it to happen fast — to achieve and be successful. But it doesn't happen fast. You learn from the school of hard knocks and experience is the only teacher. I work hard, but I love it."

Whatever direction she next may follow as an entertainer, Barbara is certain that country music is going to be part of it.

"To me," she explains, "country music is people music. The lyrics have good sense, and the melodies have a simple style. It deals with

(Continued on page fourteen)

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BETWEEN You & MARTY E. MERSON



The International Executive Board concluded its business at the Midwinter Meeting in four days — January 11-14 — during what many meteorologists termed the worst weather of this century.

Weather or not, and like the proverbial mailman, Officers and staff slogged along with other New Yorkers through the sloppy stuff between hotel and office to mull over the multitudinous problems of the Federation.

The numerous IEB actions taken will not be covered here at this time, since it is imperative we report the decision reached with regard to the Congress of Strings.

There will be a 1982 Congress of Strings, but under certain cost-saving conditions which have not prevailed in the past.

The Special Finance Committee of the IEB, as forecast in last month's column, recommended that the Congress of Strings be continued with the proviso that the Federation not pay for transportation to and from the COS site as in past years. The International Executive Board adopted the recommendation.

This means that, except for transportation, everything associated with the Congress of Strings' eight-week program — room, board, tutoring, master classes, counseling, etc. — stays the same and will be jointly underwritten by the AFM, a university and Locals which elect to purchase scholarships.

The cost of a scholarship will remain at \$500 per student.

Two other Special Finance Committee recommendations adopted by the Board (which do not affect the basic program) were (1) to have only one COS location and (2) that the number of students be limited to sixty. The "one location" — if agreement can be reached through talks with school officials which began earlier this month — will be the University of Cincinnati College-Conservatory of Music, Cincinnati, Ohio, where a Congress of Strings program has been in place for the past twelve years.

What impact the new "ground rule" concerning transportation will have upon the program is anybody's guess. It is generally felt that, even without transportation being paid for, the Congress of Strings is still an attractive opportunity for young string players and an excellent public relations tool for Locals.

The observation has also been made that having to pay for transportation may draw those students who are sincere of purpose and more interested in availing themselves of the enriching musical experience the Congress of Strings program offers.

Whether some Locals will be able

Traveling Musicians, Take Note!

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That's the AFM's toll-free number for traveling musicians. If you're working within New York State, call collect at 1-212-869-1340. Either way, an AFM representative will be there to help!

to assist their scholarship participants in getting to and from Cincinnati is indeed a matter of conjecture, especially in view of the financial squeeze in which the average Local finds itself.

In any event, it is hoped that transportation costs will not affect the geographical representation the Congress of Strings has always enjoyed, with young musicians from Maine to Hawaii and from Canada to Florida. It would indeed be a setback to end up with players from only Ohio and other nearby states within, say, driving distance.

Rafael Druian is continuing as National Artistic Director and is working diligently to line up several outstanding conductors. Mr. Druian, himself a violin virtuoso and an outstanding maestro, will conduct one of the four concerts during the eight-week program. There will also be several master classes with noted performers and teachers, as well as special emphasis on chamber music.

We are getting an unusually late start this year due to the necessity

of waiting for the report and recommendations of the Special Finance Committee and subsequent action by the International Executive Board before proceeding.

The dates of the Congress of Strings are June 21 to August 13, 1982.

Despite the discontinuance of transportation costs being paid by the Federation, the Congress of Strings program remains unique. It is also the best image-building vehicle the AFM has come up with yet. To be successful — particularly this year — it needs all the support all of you out there can possibly give.

Locals, please let us have your scholarship commitments right away so we can properly plan.

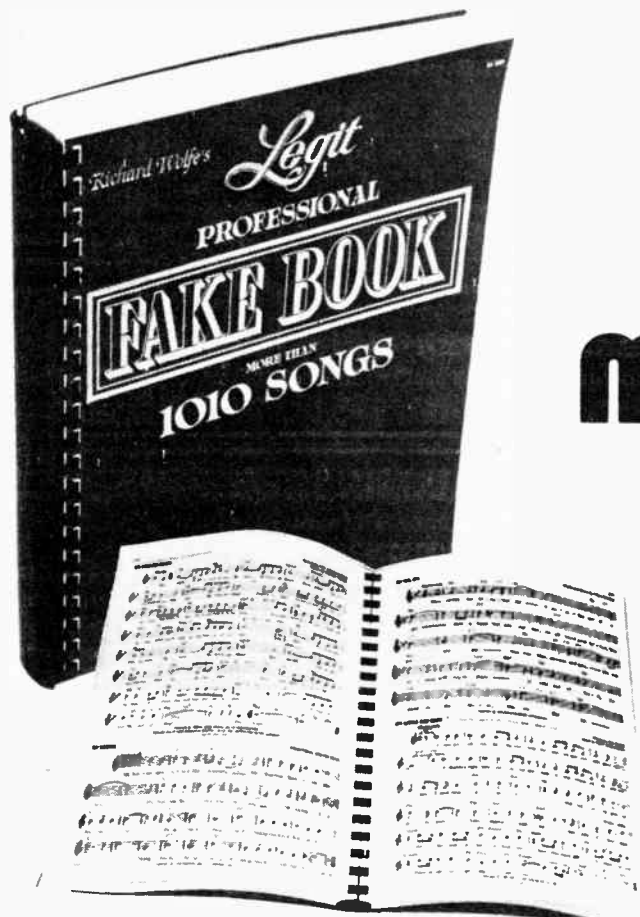
Teachers, make known your talented string players between the ages of sixteen and twenty-three to the AFM Local in your jurisdiction. String players, express your interest in a Congress of Strings scholarship which can place you in an all-string ensemble for eight weeks during which "name" conductors and musicians will provide a rewarding professional experience, giving you an inside look at a career as a playing musician.

Applications can be obtained by writing or calling the AFM Secretary-Treasurer's office.

Let's bow together! We have a twenty-four-year investment in the Congress of Strings. Let's keep this invaluable program going!

LATER!

J.M.E.



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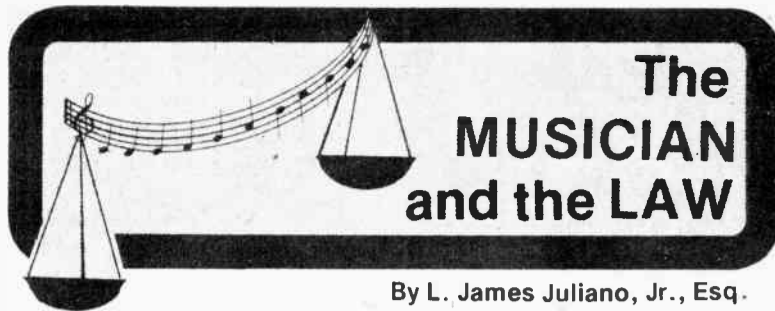
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The MUSICIAN and the LAW

By L. James Juliano, Jr., Esq.

The last article in this series (see the *International Musician*, January, 1982) began an explanation of the basic legal rights in a song and a sound recording. I will continue with the discussion of who owns the sound recording of a song.

In most situations, the person or company which paid for the recording session will own the master. Let us suppose that an independent producer has paid for the session. He has hired the engineer, studio, and musicians. He has paid these persons and owes no money or royalties to them.

A royalty is usually a payment over time of an agreed portion of the proceeds of the recording. A royalty usually appears in a written agreement between two parties. For example, the producer may agree to pay a singer 5 percent of the net proceeds from the recording which the producer receives. A royalty is only a method of paying the singer. The producer may agree to pay a royalty and yet retain all copyrights

in the recording. The fact alone that the singer receives a royalty does not mean that the singer owns any copyrights in the recording.

We will assume that the producer has retained all copyrights in the recording.

Let us review where we stand at this point in our discussion. We have a composer who has written the song and has licensed a publisher to exploit certain rights which the copyright law gives him as an "author" of the song. These are "the exclusive right to do and to authorize," with certain exceptions, the reproduction, preparation of arrangements and derivative works, distribution of copies or phonorecords, performance, and display of the song — Copyright Revision Act of 1976 (the "Act"), 17 U.S.C., Sec. 106.

We also have a producer who has recorded the song and owns the copyright in the sound recording as an "author." The copyright law gives the producer "the exclusive right to do and to authorize" the reproduction, preparation of arrangements and derivative works, and the distribution of copies or phonorecords of the second recording (17 U.S.C., Sec. 106). You will note that the composer has two exclusive rights in the song which the producer does not have in the sound recording, namely the rights to perform and display the song.

This omission has caused an ongoing controversy within the industry and in Congress. The performance right is much more important than the display right. The performance right results in large sums of income to composers and publishers. The Act defines performance as follows:

To "perform" a work means to recite, render, play, dance, or act it, either directly or by means of any device or process. . . .

This definition includes the broad-

casting of a song over the radio or the playing of a song on a juke box. No such performance may legally occur until the owner of the performance right or his licensee grants permission to do so. Most composers and publishers enter into an agreement with one of the performance right clearing house organizations, ASCAP, BMI, or SESAC. The agreement allows the clearing house to license the performance of the song and to collect royalties from the user in consideration. The clearing house then distributes the royalties to publisher and composer.

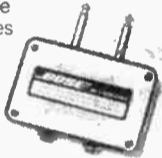
The owner of the sound recording (the producer in our example) does not have a performance right. Neither he nor any musician or engineer receives a royalty when the sound recording is performed on the radio or a juke box. Congress has requested from the Register of

ATTEND YOUR UNION MEETINGS, PARTICIPATE!

Copyrights "a report setting forth recommendations as to whether Sec. 114 of the Act should be amended to provide for performers and copyright owners of copyrighted material any performance rights in such material" (17 U.S.C. Sec. 114(d)). When Congress said "performers," it meant the musicians themselves. Although the Register of Copyrights and others have recommended passage of such an amendment, it has not yet become law. The *International Musician* has kept you up-to-date on the various forms of this amendment in Congress. The proposed amendment is important to musicians because, in its past forms, it has provided musicians with a performance royalty very similar in nature to that which composers receive. Musicians would receive this royalty regardless of whether they have received a fee for their studio performances. In some versions, the proposed amendment prohibits the assignment of this royalty to the producer or other employer at the studio session. This means that a musician

(Continued on page thirteen)

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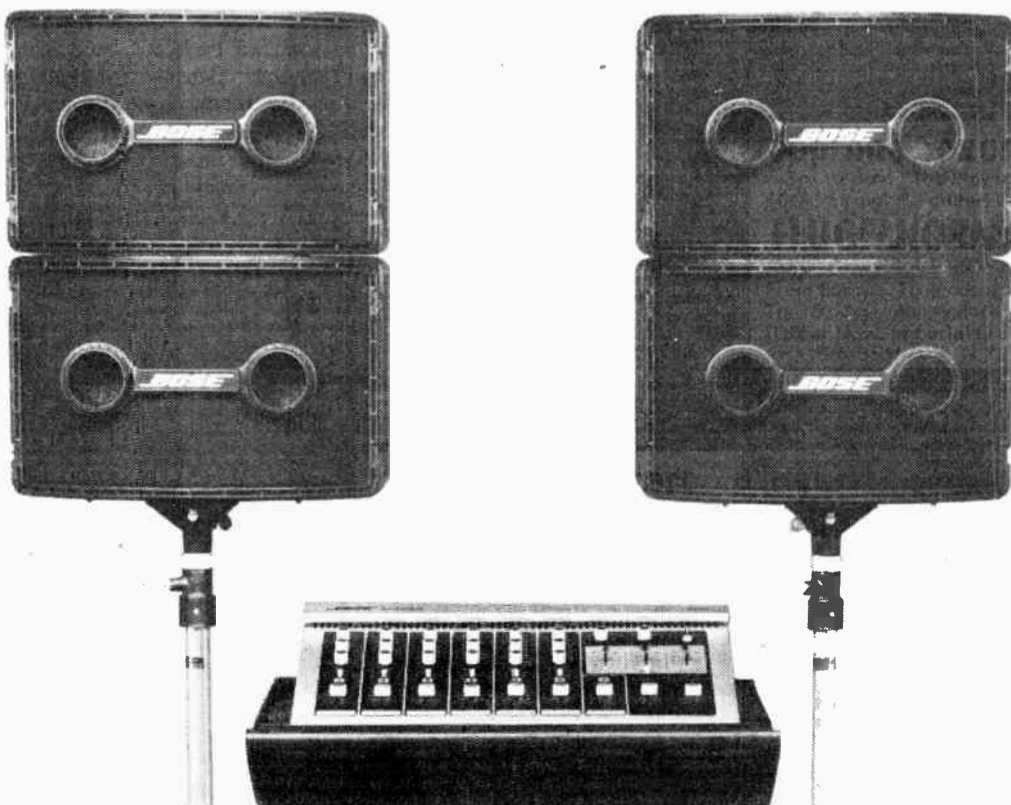
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NEW INTERNATIONAL REPRESENTATIVE FOR CANADA IS ROBERT (BOB) PEDLER

AFM President Victor W. Fuentelba has announced the appointment of Robert (Bob) Pedler as Canadian International Representative, replacing Stuart Salmond who resigned after three years in this post. Working out of the Federation's Toronto office, Mr. Pedler's territory will cover Canada exclusively.

A concerned and dedicated unionist, Mr. Pedler brings to his new job many years of experience. He joined Local 293 in Hamilton, Ontario, in 1946, when he was eighteen years old, and was an officer of the Local for twenty-six years. He served as its Marshal until 1964 when he became Vice President. During his years in office, he had attended numerous AFM Conventions and, since 1960, had been a delegate to the Canadian Conferences.

After attending McMaster University in Hamilton for two years, Mr. Pedler left to return to his first love — music, especially jazz. An accomplished guitarist, he has met and worked with many top-notch performers in the club date field. In addition, he has gained general business knowledge through owning and operating music stores in



Robert (Bob) Pedler

Hamilton for some twenty years. He has also taught privately in conjunction with these business ventures.

Mr. Pedler, who officially took over his new responsibilities on January 1, believes in building a better communication between traveling musicians and Local officials. His acquaintanceships with Canadian musicians and his outgoing personality will no doubt be a great asset in this endeavor.



CANADIAN SCENE

ROCK.

It was only fitting that Triumph, the Toronto-based trio that specializes in fireworks, 25-foot flames, synchronized light systems and a barrage of sensory overdrive on

BY MURRAY GINSBERG

stage, was chosen to headline the revels at this past New Year's Eve concert at Toronto's Maple Leaf Gardens, where the group rang out the old and blew in the new before 13,000 frenzied fans. It was an all-Canadian affair, starting with Toronto's Teenage Head, followed by the western Canadian group, Harlequin.

The opening set by Teenage Head was vigorous, fired-up, impressive, thanks to the rockabilly vocals by Frank Venom on such songs as "Wild Woman," "Picture My Fate" and "Let's Go Hawaii." Harlequin, playing hard, melodic, well-sung rock with such songs as "Sweet Things in Life," "Thinking of You," was a heavy seller to the animated young audience. But it was clear as the last seconds of the old year ticked off into the first of the new, that the evening belonged to Triumph. If there is one thing the hard-rocking group has shown consistently, it's the ability to give an audience what it wants: powerful sound, spectacle and a band that rocks as if it believes in the music.

As expected, when midnight rolled around there were a lot of spectacular light effects before the stage erupted once again in a display of impeccable showmanship with such crowd-pleasers as "Little Texas Shaker," "Tear the Roof Off Tonight," "Lay It on the Line," "I Live for the Weekend." There were other reasons that made the event a special one, including the tremendous success of Triumph in the last half of 1981, selling out arenas across the United States and placing an album in the Billboard Top 20. The band has also recently inaugurated a massive new \$500,000 studio named Metalworks (the first 48-track studio in Canada), in Mississauga, just west of Toronto. Its songs appeal to the rabidly dedicated fan with a hunger for power rock. Songwriting is democratic: no matter who composes a tune, every Triumph song is credited to bassist Mike Levine, guitarist Rik Emmett and drummer Gil Moore.

Paul Dean is the first to admit that luck played a large part in the success of Loverboy, the Vancouver band whose first album rocketed to the top of North American charts with sales of 1.4 million copies. It was luck that Dean was fired from the band Streetheart — although it didn't appear that way at the time; luck that led to his meeting with singer-songwriter Mike Reno; and luck that their album came out at just the right time.

In at the ground floor of Streetheart just as that unit was gaining popularity, Dean said, "I was heart-broken and bewildered when I left the band. I really don't know what happened. There were a few things going on that I didn't like and I was complaining about them. I guess some of the guys figured that if I wasn't happy, I should leave.

But Dean has been around long enough to realize that the opportunities open to Loverboy aren't offered to just anyone. Since the release of its first album, tour has followed tour, with the band stopping only to rehearse and record its

new LP before hitting the road again. The band's most recent schedule, begun last December, included ten western Canadian dates, followed by further U.S. road work.

Dean, in his mid-twenties, is certainly old enough to know that it takes more than talent to get to the top. "You have to be smart too. It's a business. The neat thing about this band for me is that I started it, and laid down the ground rules.

Mike came in and his ideas were the same. We really like each other and we have a good time."

Loverboy plans to tour Australia and New Zealand early in 1982 before doing a headline tour of the U.S. The band's current schedule with Journey will take the musicians to Hawaii where they'll stop off for a short holiday while playing there.

It is no secret that 1981 was not a financially successful year for the record industry. The Canadian story, though, runs against the grain. The number of certified albums (gold: 50,000; platinum: 100,000) shows about a 25 percent increase from 1980, probably reflecting the immense success of such heavy rock groups as Lover-

boy, Rush, Triumph and April Wine, all of which not only did well at home but broke into the international scene as well in 1981.

The Toronto rock group, Saga, is the first Canadian act to be signed with the Premier Talent agency in New York, the booking agency that represents such artists as Bruce Springsteen, The Who, Pat Benatar and Supertramp. According to the band's manager, Clive Cochran, Saga is also in the process of negotiating to play in several countries behind the Iron Curtain next year. A world tour will see the group performing in Puerto Rico, South America and finally in Germany for the annual European television rock show, with such headliners as Foreigner, Meat Loaf and Christo-

pher Cross.

Remember those big headlines that said Canada's showbiz and sports stars were going to leave the country because of tax changes in Finance Minister Allan MacEachen's November 12 budget? The proposal eliminated special tax breaks allowed to individuals who make a lot of money for a relatively short period of their careers; income averaging it's called, deferring taxes on large incomes for up to fifteen years.

Well, it was all a misunderstanding, an aide of MacEachen's admitted late in December. Especially after a storm of protest erupted from almost every corner of the country. Representatives of rock

(Continued on page eighteen)

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POP & JAZZ SCENE

POP AND JAZZ JOTTINGS

Woody Herman's, the new New Orleans nightclub, opened on December 27 with a black tie gala. All proceeds went to the New Orleans Center for the Creative Arts.

BY BURT KORALL

The nitery currently features Herman and his Thundering Herd and the Heritage Hall Jazz Band. . . . Peggy Lee, at work on her autobiography, also is writing a musical based on her life. . . I suggest you pick up "Riding on a Blue Note," an anthology of pieces on popular music, covering a wide range — from Sinatra to Cecil Taylor — by Village Voice critic Gary Giddins. Published by Oxford Press and sold for \$16.95, the book is notable for good, perceptive writing. An honest, hard-working, concerned critic, Giddins gives the reader his money's worth. . . . Wynton Marsalis, the trumpeter with Art Blakey's Jazz Messengers, gives every indication of being a strong, influential, contemporary jazz voice. Only twenty, he's more than impressive for his age. . . . Composer-arranger-trombonist Bob Brookmeyer is now musical director of the ever-improving Mel Lewis Band. . . . Maurice Hines has replaced brother Gregory Hines in his starring role in the Broadway hit, "Sophisticated Ladies." Gregory has joined the Los Angeles company of the show. . . . The Bill and George Simon Quintet is a very popular "twilight jazz" attraction at

Eddie Condon's in New York City. Heard on Wednesdays, from 5:30 to 8:30, the group often features leading jazzmen who drop by to guest. Clark Terry, Bob Wilber, Tony Scott, Marian McPartland, Billy Taylor, Lionel Hampton, Phil Bodner, Arnie Lawrence, Eddie Bert, Bobby Troup, Glenn Zottola, Milt Hinton, Jack Mayhew, Joe Wilder, Johnny Carisi, Ed Polcer, Bob Haggart, Dick Sudhalter, Dorothy Donegan, Marty Napoleon, John Bunch, Buddy Weed and Ram Ramirez have helped make many an early evening exciting. Clarinetist Ron Odrich frequently plays with the Simon 5. He's an extraordinary musician who doubles as one of New York's most prominent periodontists. The regular band includes bassist Mike Fleming, guitarist Dan Fox, pianist Keith Ingham and yours truly on drums. Bob Goemann is featured vocalist. The co-leaders play saxophone (Bill Simon) and drums (George Simon), respectively. . . . Two shows with New Orleans backgrounds, both titled "Storyville," have been announced for ultimate presentation on Broadway. One was written by Ed Bullins and Mildred Kayden; the other, a musical, with book by Toni Morrison, will have music by a variety of jazz figures, including Jelly Roll Morton. . . . "To Hope! A Celebration," the Dave Brubeck setting of a Roman Catholic mass, recently was offered at the Cathedral of the Sacred Heart in Newark, New Jersey. The Brubeck

Quartet (Brubeck, piano; Chris Brubeck, bass; Jerry Bergonzi, saxophone; and Randy Jones, drums), vocal soloists Patricia Stanley, Garth Taylor and Blair Wilson, the Oratorio Choir of Westminster Choir College (Princeton, New Jersey), organist Charles Brown, plus members of the New Jersey Symphony all performed under the direction of Russell Gloyd. . . . From Los Angeles comes news of a recent concert, sponsored by the AFM and Radio Station KKGQ-FM. It featured two groups led by drummers: the Shelly Manne Trio with Roger Kellaway and Chuck Domanico and Mat Marucci's band, Festival. The site of the event: The Museum of Science and Industry. . . . Recently at Donte's, the LA jazz venue: Alive!, the all-female quintet from San Francisco, and saxophonists Ted Nash and Art Pepper. . . . A tribute to Papa Jo Jones, the legendary jazz drummer, was offered at New York's West End Cafe, January 13. Drummer Shelton Gary put the evening together. Gary says of Jones: "It's phenomenal, the knowledge that he has, what he's been through. The man can't be described. Everybody should give Jo a night at this point." Dick Hyman's New All-Star Perfect Jazz Repertory Quintet features Warren Vache (trumpet), Phil Bodner (clarinet), Bob Haggart (bass), Panama Francis (drums) and Hyman (piano and vocals). . . . Foster Davis, saxophonist and flutist with Foster Child and the Runaway Band in Philadelphia, has been making solo appearances in a number of spots around the City of Brotherly Love.

JAZZ AND POP . . . ABROAD

Accompanied by his lovely wife, Juanita, Jimmy Giuffre left for Denmark on January 3. The composer-reed player-teacher has been (Continued on page eighteen)

COUNTRY RAMBLINGS

And the winners were When *Billboard* surveyed its country music charts for 1981, it came up with these lists of Top 10 luminaries: TOP ARTISTS — 1. Kenny Rogers, 2. Alabama, 3. Dolly

BY EDWARD MORRIS

Parton, 4. Eddie Rabbitt, 5. Willie Nelson, 6. Ronnie Milsap, 7. Hank Williams, Jr., 8. the Oak Ridge Boys, 9. Anne Murray, and 10. Mickey Gilley. TOP ALBUMS — 1. "9 to 5" (Dolly Parton), 2. "Greatest Hits" (Kenny Rogers), 3. "Feels So Right" (Alabama), 4. "Horizons" (Eddie Rabbitt), 5. "Greatest Hits" (Ronnie Milsap), 6. "I Am What I Am" (George Jones), 7. "Greatest Hits" (Waylon Jennings), 8. "Greatest Hits" (Anne Murray), 9. "Greatest Hits" (the Oak Ridge Boys) and 10. "I Believe in You" (Don Williams). TOP SINGLES — 1. "Fire and Smoke" (Earl Thomas Conley), 2. "No Gettin' Over Me" (Ronnie Milsap), 3. "Seven Year Ache" (Rosanne Cash), 4. "I Don't Need You" (Kenny Rogers), 5. "Party Time" (T. G. Sheppard), 6. "But You Know I Love You" (Dolly Parton), 7. "Midnight Hauler"/"Scratch My Back" (Razzy Bailey), 8. "Friends" (Razzy Bailey), 9. "Feels So Right" (Alabama) and 10. "Too Many Lovers."

Bluegrass patriarch Bill Monroe has announced that he wants to tell

his life story and that he is looking for a writer to help him do it. The seventy-year-old mandolin virtuoso and member of the Country Music Hall of Fame says he's not embarking on the venture for money, but rather to detail the development of bluegrass music and his part in it. The writer Monroe picks will have to go on the road for at least some of the 150 to 200 dates already booked for this year. While this heavy schedule seems to indicate that Monroe is as vigorous as ever, he says he's eager to get his story out this year. "I wouldn't want to wait until I retire or maybe have gone from here and then have it written," explains the "father of bluegrass."

Considerably less a legend than Bill Monroe, Elvis Costello wants, nonetheless, to make his mark on country music. And toward this end he has released an album of country standards, "Almost Blue." Cut in Nashville with his own band, The Attractions, and produced by the ever-venturesome Billy Sherrill, the album features such memorables as Jerry Chestnut's "A Good Year for the Roses" (the first single released from the project), Merle Haggard's "Tonight the Bottle Let Me Down" and Hank Williams' "Why Don't You Love Me Like You Used to Do." To support the album, Costello embarked on a five-city concert tour, including an early January stop at the Grand Ole Opry House.

Since the closing of the Exit-In early last year, Nashville has been without a widely recognized showcased club. But things are getting better as a number of venues spruce up their operations and images. Among the contenders are Cantrell's (a renovated drive-in restaurant), the Cannery (a renovated cannery), Spanky's and the Sutler. All four establishments have demonstrated an earnest congeniality toward new and time-tested talent. Cantrell's was selected as the site for the Alternative Jam this year. This event is a counter effort to Charlie Daniels' acclaimed Volunteer Jam and is held on the same night. The Cannery has put its name and quarters at the disposal of several country-oriented benefits, including those for the National Association of Entertainment Journalists, which featured performances by the Burrito Brothers and Calamity Jane; for Planned Parenthood, featuring John Hartford; and for Clergy and Laity Concerned, featuring Bright Morning Star. The Sutler has distinguished itself chiefly as a songwriters' showcase, although it is evolving into a popular small room for established performers.

The name is the same, but the management is new. For the past nine years, the Mountaineer Opry House at Milton, West Virginia, has been a top spot for country and bluegrass musicians. In October, management of the facility passed from Paul King, its owner and founder, to Don Smith. Under Smith's guidance, the house has set aside Friday nights for country-gospel concerts and Saturday for country and bluegrass shows. Both local and national talent is being sought after, Smith reports.

INTERNATIONAL MUSICIAN

OVER FEDERATION FIELD

After forty-seven years in the restaurant business, restaurateur and trombone player Mike Isabella is getting out. Originally his restaurant was also a cabaret, but during the 1940s when the government imposed a 20 percent cabaret tax as a war measure, Isabella was forced to close that part of his business. He concentrated upon the restaurant, which became a gathering spot for his many musician friends.

Even though his restaurant took up much of his time, he continued to play his trombone and perform in front of appreciative audiences.

A loyal and very active member of the AFM, Isabella has served as President of Local 27, New Castle, Pennsylvania, for thirty-six years. He has also been a delegate to AFM Conventions for thirty-four years, as well as has served as a member of the Credentials Committee and as Chairman of the Organization and Legislation Committee.

At the 1954 Convention he was lucky enough to be on the stage when the late President Harry S. Truman played a duet with the then AFM President James C. Petrillo.

Isabella, who owns a home at Cape Coral, Florida, recently joined Local 730 in Fort Myers, Florida. Because of his real estate interests in Pennsylvania, he will not spend all of his retirement years in Florida. But he does plan to spend more time playing his trombone.

In recognition of more than thirty years affiliation, Local 277, Washington, Pennsylvania, awarded a life membership card to Marwood Ruschell on September 18, 1981.

Local 418, Stratford, Ontario, Canada, has come up with a cost cutting idea of dealing with annual membership dues. At the Local's annual General Meeting and Ladies Night its secretary sets up a desk and sells memberships for the next year. Since many of the members



Pictured at the Local 418, Stratford, Ontario, Canada, annual general meeting and dinner party are, left to right: J. Alan Wood, AFM Vice President from Canada, Stratford Mayor Ted Blowes and Norman Carnegie, President of the Stratford Musicians' Association. Mr. Carnegie was reelected by acclamation to serve his twenty-second and twenty-third consecutive years as the Local's top executive officer.

are at the meeting, this method saves on stamps and envelopes, as well as time.

On November 29, 1981, Sal Paonessa was the guest of honor at a testimonial dinner given in recognition of his many years of dedicated service to Local 106, Niagara Falls, New York. In all, Mr. Paonessa has served two years as a Board Member, two years as Vice President, four years as President

and twenty-five years as Secretary-Treasurer.

Present at the affair were officers from neighboring Locals, as well as many members and friends, including AFM Secretary-Treasurer J. Martin Emerson and Executive Assistant to the AFM President

Robert Crothers.

During the course of the evening Ernest Curto, past President of Local 106 and the New York State Conference, spoke of his long association with the honoree. A certificate of Meritorious Service was awarded Mr. Paonessa by the attending Federation officers. President Elio Del Sette, on behalf of the New York State Conference, also presented him with a Certificate of Honor and Local 106 gifted him with a beautiful ring in appreciation of his selfless work for musicians.



On November 29, 1981, a testimonial dinner was held in honor of Sal Paonessa (center), who has served as an officer of Local 106, Niagara Falls, New York, for thirty-three years. On hand to present him with a Certificate of Meritorious Service were AFM Secretary-Treasurer J. Martin Emerson (right) and Executive Assistant to the AFM President Robert Crothers (left).



Gloria McCullough, President of Local 364, Portland, Maine, recently welcomed jazz great Dizzy Gillespie to Portland during his concert there. Pictured from the left are Don Doane, Jr., Local 364 member and a fine trombonist in his own right, Gillespie, noted bassist Larry Ridley and Ms. McCullough.

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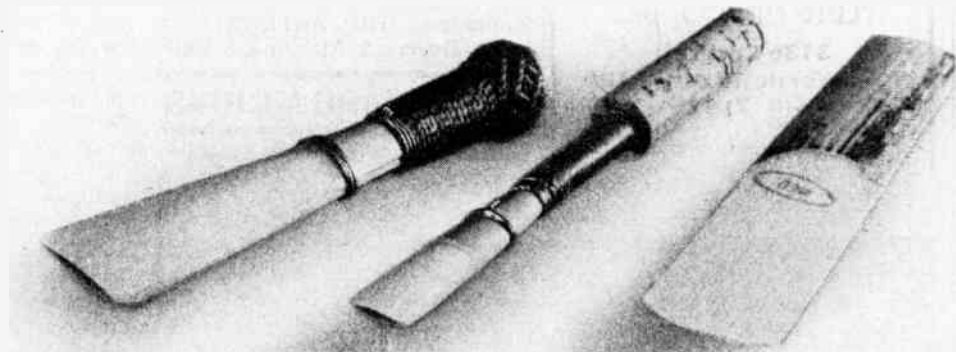
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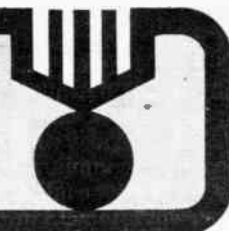
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COMPETITIONS AND AWARDS



Daniel Pinkham has received the eighteenth annual award of the St. Botolph Club Foundation for excellence in musical composition. The award carries a stipend of \$1,000 and a presentation of recent works.

Mr. Pinkham has been an important figure on Boston's musical scene for more than three decades. A harpsichordist with few peers, he is also a noted organist and conductor. Mr. Pinkham has held appointments at Simmons College, Boston University, the New England Conservatory of Music, and Harvard. For the past twenty-three years he has been music director of historic King's Chapel.

The Omaha Symphony Guild has announced its fifth annual New Music Competition for a chamber orchestra work. The competition is open to all composers. A prize of \$1,000 will be awarded along with an optional performance by the Nebraska Sinfonia.

Guidelines and applications are available on request from Lona Trygg, New Music Competition, 1908 South 93rd Street, Omaha, Nebraska 68124. Entry deadline is March 15.

The first Madeira Flute Competition will be held on the island of

Madeira, Portugal, from June 14-18, 1982, in conjunction with the Madeira Bach Festival. It is open to flutists of all nationalities between the ages of eighteen and twenty-five. There are six prizes and six laureates. The deadline for entry is March 1.

For further information and applications, contact Madeira International Competition, Box 4545, Greenwich, Connecticut 06830.

The Department of Music at Indiana State University at Terre Haute has announced its sixteenth annual Contemporary Music Festival. Interested composers should submit full orchestral scores for possible performance by the Indianapolis Symphony Orchestra during the festival. Scores must be received by March 15.

For more information contact the Contemporary Music Festival, Department of Music, Indiana State University, Terre Haute, Indiana 47809.

The Utah Symphony has assumed the sponsorship of the Gina Bachauer International Piano Competition. It will take place in Salt Lake City, Utah, from June 21 to 30, 1982.

The six finalists will appear with the Utah Symphony under the baton

of music director Varujan Kojian. In addition, the grand prize winner will receive a Steinway grand piano, a Carnegie Hall appearance and a cash award.

Pianists between the ages of eighteen and thirty-two wishing applications and more information should write to Dr. Paul C. Pollei, Director, Bachauer Competition, P.O. Box 11664, Salt Lake City, Utah 84147. The deadline for applications is April 10.

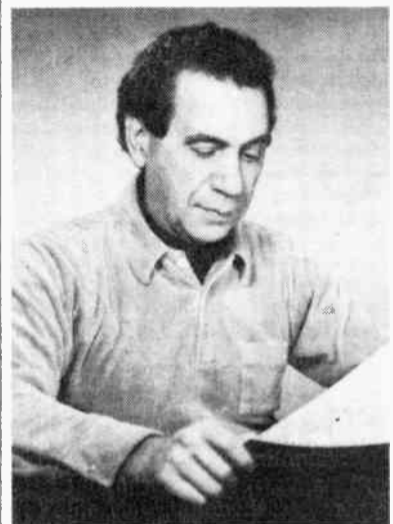
The Eastman School of Music has announced its Cleveland Quartet Competition. It is open to existing quartets and individuals who will be heard by the Cleveland Quartet. First prize is over \$31,000 in tuition remission and stipends for coaching with the Cleveland Quartet and other members of the Eastman faculty, plus a full program of study at the school. Deadline for applications is March 1.

Inquiries should be directed to Jon Engberg, Associate Director for Academic Affairs, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604.

The International Violin Competition of Indianapolis has been slated for September 6 through 19, 1982. The newly-created competition will take place every four years and offers cash prizes and engagements to the winners. The entry deadline is March 31.

For information write to Thomas Beczkiewicz, Executive Director, International Violin Competition of Indianapolis, 320 North Meridian Street, Suite 511, Indianapolis, Indiana 46204.

NEWS NUGGETS



Joseph Del Principe

For the past eleven years Joseph Del Principe has split his time between the United States and Italy. He is director of the music program at Post College in Waterbury, Connecticut, and an adjunct professor at the University of Siena in Siena, Italy. In addition, he is active performing with his own chamber group and composing.

In the summer Mr. Del Principe directs the Sessione Senese per la musica e l'arte in Siena. The unique program, which this year runs from July 16 to August 20, allows participants to spend six weeks in Siena performing in concert and learning to speak Italian. Instrumentalists, singers, composers and conductors interested in what the program has to offer should write to Sessione Senese, 2067 Broadway, Suite 41, New York, New York 10023.

The first American Cello Congress is being sponsored by the Maryland Summer Institute for the Creative

and Performing Arts. It will be held at the University of Maryland's College Park Campus in Washington, D.C., June 1-4, 1982.

Mstislav Rostropovich will serve as president of the four-day congress, and will conduct an orchestra of 200 cellists in one of the highlights of the event. Leading the workshops and lectures will be many nationally known artists and cello craftsmen.

The Philadelphia Orchestra is in the middle of a twenty-six-week series of radio broadcasts to forty major U.S. cities.

Sponsored by the INA Corporation, this series has replaced the Philadelphia Orchestra Transcription service that had produced the broadcast tapes since 1960. Under an old agreement with the AFM, money from the rental of the tapes went to the Philadelphia Orchestra's Pension Fund. With the INA sponsorship, musicians will be paid each week and a contribution made to the Pension Fund.

Conductor Laureate Eugene Ormandy and pianist Rudolf Serkin were featured in an all-Beethoven program for the orchestra's opening concert in November.

The January 2 concert presented in the International Festival Series at Carnegie Recital Hall was a tribute to composer Joseph Marx. The featured performers for the program were violinist Thurston Johnson and pianist David Garvey.

The Association of Concert Bands of America, headed by Leonard B. Smith, will hold its fourth annual conference, March 4 through 7, at the Berkshire Sheraton Inn, Reading, Pennsylvania.

The conference will commem-

orate the fiftieth anniversary of John Philip Sousa's death. It will also include workshops and seminars relating to the development and operation of adult community and concert bands.

For details contact J. Edward Hacker, Executive Secretary, ACBA, 19 Benton Circle, Utica, New York 13501.

One of the largest and most complete exhibitions of Jacobus Stainer violins was assembled for showing (October 27, 1981-January 30, 1982) at the Library and Museum of Performing Arts in New York City.

This outstanding collection was gathered and presented by Jacques Francais, under direction from the Austrian Institute. The violins were borrowed from private collections around the world, as well as from universities and museums.

An invitation only premiere of composer David Del Tredici's "Quaint Events" highlighted the dedication ceremonies of the new Frank B. and Cameron Baird Music Hall and the adjoining Slee Chamber Hall at the State University of New York at Buffalo.

"Quaint Events," the final work in Mr. Del Tredici's "Child Alice" series, was performed by the Buffalo Philharmonic and soprano Lucy Shelton. It was conducted by the Buffalo Philharmonic's music director, Julius Rudel.

Mr. Del Tredici received the 1980 Pulitzer Prize for music for his piece, "In Memory of a Summer Day," which is also part of the "Child Alice" series.

Cornell University's fourteenth annual Festival of Contemporary Music featured two concerts devoted to the music of Pulitzer Prize winning composer Karel Husa. The October performances were held in honor of Husa's sixtieth birthday year.

Husa has been a member of the Cornell University faculty since 1954; presently he is the Kappa Alpha Professor there.

OFFICIAL BUSINESS

WISCONSIN STATE MUSICIANS' CONFERENCE

The spring conference of the Wisconsin State Musicians' Association will be held at the Radisson LaCrosse Hotel in La Crosse, Wisconsin, May 1 and 2.

Ralph J. Steiner,
Secretary

PENN-DEL-MAR-D.C. CONFERENCE OF LOCALS

The Penn-Del-Mar-D.C. Conference of Locals will be held at the Lord Baltimore Hotel, Baltimore and Hanover Streets in Baltimore, Maryland, on May 7, 8 and 9.

George W. Swanger, Jr.,
Secretary-Treasurer

CHANGE OF OFFICERS

Local 4, Cleveland, Ohio — Pres. and Sec.-Treas. Michael Scigliano, 2200 Carnegie Avenue, Cleveland, Ohio 44115.

Local 63-549, Bridgeport, Connecticut — Pres. Anthony T. Carella and Acting Sec. Lawrence M. Sutay, 337 William Street, Bridgeport, Connecticut 06608.

Local 75, Des Moines, Iowa — Sec. Roger Chrysler, 640 19th Street, Des Moines, Iowa 50314.

Local 90, Danville, Illinois — Pres. Ernest Strain, 300 N. "E" Tilton, Danville, Illinois 61823.

Local 109, Pittsfield, Massachusetts — Pres. William O'Donnell, 353 West Street, Pittsfield, Massachusetts: Sec. Joseph Andrews, 261 Pecks Road, Pittsfield, Massachusetts 01201.

Local 141, Kokomo, Indiana — Sec. Larry Kirkman, 2413 Balmoral Boulevard, Kokomo, Indiana 46901.

Local 146, Lorain-Elyria, Ohio — Pres. Edward Lichtenberg, 3060 Grafton Road, Grafton, Ohio 44044.

Local 167, San Bernardino, California — Pres. Roger G. Myers, 1265 N. LaCadena Drive, Suite 9, Colton, California 92324.

Local 194, Abbotsford, Wisconsin — Pres. Dean Strobach, Box 102, Prentice, Wisconsin 54556; Sec. Paul Kramas, Box 57, Curtiss, Wisconsin 54422.

Local 199, Newport News, Virginia — Pres. Clarence F. (Jap) Curry, 442 E. Pembroke Avenue, Hampton, Virginia 23669.

Local 236, Aberdeen, Washington — Pres. Myron Hinkle, Star Route, Box 222, Aberdeen, Washington 98520.

Local 248, Paterson, New Jersey — Pres. Isadore Freeman and Sec. Al Cimiluca, 77 Prospect Street, Paterson, New Jersey 07505.

Local 256-733, Birmingham, Alabama — Pres. Frank B. Carpenter, 540 Durham Drive, Birmingham, Alabama 35209.

Local 257, Nashville, Tennessee — Sec. Vic Willis, F.O. Box 120399, 11 Music Circle, N., Nashville, Tennessee 37212.

Local 283, Pensacola, Florida — Sec. Arthur Symington, 923 W. Michigan Avenue, Pensacola, Florida 32505.

Local 304, Canton, Illinois — Pres. William Hughes and Sec. Marvin Robinson, 525 Royal Court, Canton, Illinois 61520.

Local 306, Waco, Texas — Sec. Shep Barrier, 107 S. 18th Street, Mid-City, Waco, Texas 76701.

Local 320, Lima, Ohio — Pres. Donald Hurless, 1745 Rice Avenue, Lima, Ohio 45805.

Local 341, Norristown, Pennsylvania — Sec. Thomas Middleton,

Hamilton Hall, Norristown, Pennsylvania 19401.

Local 369, Las Vegas, Nevada — Sec. Bob Pierson, P.O. Box 7467, Las Vegas, Nevada 89101.

Local 374, Concord, New Hampshire — Pres. Paul T. Giles, 110 S. State Street, Concord, New Hampshire 03301.

Local 379, Easton, Pennsylvania — Sec. Pam Brader, 351 Ferry Street, Easton, Pennsylvania 18042.

Local 389, Orlando, Florida — Pres. John R. Giattino, P.O. Box 6398, 3020 E. Robinson Street, Orlando, Florida 32803.

Local 391, Ottawa, Illinois — Pres. Ernest Brevik, 325 Erickson Street, Ottawa, Illinois 61350.

Local 398, Ossining, New York — Sec. Mrs. Dorothy R. Andrew, 57 N. Moger Avenue, Mt. Kisco, New York 10549.

Local 461, Anacortes, Washington — Pres. Wilber (Bill) Wigner, 508 N. 6th Street, Mt. Vernon, Washington 98273.

Local 477, Mankato, Minnesota — Pres. Cletus Frederick, Madison Lake, Minnesota 56063.

Local 498, Missoula, Montana — Pres. Joe R. Durham, 251 E. Sussex, Missoula, Montana 59801.

Local 518, Kingston, Ontario, Canada — Pres. Rick Fondell, 181½ Division Street, Kingston, Ontario, Canada K7K 3Y9.

Local 528, Cortland, New York — Sec. Patricia Stout, 799 Stupke Road, Cortland, New York 13045.

Local 537, Boise, Idaho — Pres. James C. Johnson, 1108 Oakland Avenue, Boise, Idaho 83706; Sec. Gail W. Green, 1611 Pomander Road, Boise, Idaho 83705.

Local 561, Allentown, Pennsylvania — Pres. William Laubach and Sec. Matthew R. Cascioli, Suite BBB, 44 S. Fulton, Allentown, Pennsylvania 18104.

Local 597, Medford, Oregon — Pres. Ally Maple, 1416 Ross Lane, Medford, Oregon 97501; Sec. Leonard Rhyner, 33 N. Central, Medford, Oregon 97501.

Local 628, Sarnia, Ontario, Canada — Sec. Ivan Vanstone, 1151 Confederation Street, Sarnia, Ontario, Canada N7S 3Y5.

Local 645, Sayre, Pennsylvania — Pres. Robert D. Gauss, Jr., P.O. Box 263, Sayre, Pennsylvania 18840.

Local 727, Berwick, Pennsylvania — Pres. Donald R. Armitage, 1336 First Avenue, Berwick, Pennsylvania 18603.

CHANGE IN ADDRESSES OF OFFICERS

Local 374, Concord, New Hampshire — Sec. Frank Doyle, 112 Scholl Street, Concord, New Hampshire 03301.

Local 407-613, Mobile, Alabama — Sec. Arthur E. Henry, Jr., 951 Government Street, Suite 522, Mobile, Alabama 36604.

Local 465, Mount Vernon, Illinois — Pres. Rolland Mays, 715 S. 15th Street, Mount Vernon, Illinois 62864.

CHANGE OF ADDRESS OF LOCAL

Local 47, Los Angeles, California — Mailing Address: 817 Vine Street, P.O. Box 38928, Hollywood, California 90038.

OFFICIAL NOTICES

Local 30, St. Paul, Minnesota, and Local 73, Minneapolis, Minnesota, merged effective January 1, 1982.

The merged Local will be known as Local 30-73, St. Paul-Minneapolis, Minnesota. "The Twin Cities Musicians' Union." The officers of the merged Local are as follows:

President:

Patrick J. Rian
517 N. Snelling Avenue
St. Paul, Minnesota 55104

Secretary:

Russell J. Moore
100 Gorham Building
127 N. Seventh Street
Minneapolis, Minnesota 55403

The jurisdictional description of Local 30-73, St. Paul-Minneapolis, Minnesota, now reads as follows:

"In Minnesota, all of the following counties: Isanti, Chisago, Washington, Ramsey, Dakota, Anoka, Swift, Chippewa, Kandiyohi, Meeker, Wright, McLeod, Carver and Hennepin. Also both sides of Highway 101 west of Highway 35W through and including Shakopee to the old boundary line south of Chaska. In Wisconsin the following counties: Polk, St. Croix and Pierce."

Local 640, Roswell, New Mexico, has relinquished its charter and the territory has been assigned to Local 466, El Paso, Texas. The jurisdictional description of Local 466 now reads as follows:

"In Texas, all of the following counties: El Paso, Hudspeth, Winkler, Crane, Culberson, Loving, Ward, Reeves, Jeff Davis, Pecos, Presidio, Brewster. In New Mexico, all of the following counties: Grant, Sierra, Luna, Dona Ana, Otero, Lincoln, De Baca, Chaves, Eddy, Roosevelt, Curry and Lea."

Local 422, Beaver Dam, Wisconsin, was merged with Local 309, Fond du Lac, Wisconsin. The jurisdictional description of Local 309 now reads as follows:

"Fond du Lac County. All of Calumet County except Harrison and Woodville, Green Lake County, and that portion of Marquette County which includes Neskora, Crystal Lake, Shields, Montello Mecan and Buffalo. All of Dodge County, except the southeast portion which includes Shields, Emmet, Lebanon and Ashipun. Also eastern portion of Columbia County to include Randolph, Cambria, Courtland, Fountain, Prairie, Fall River and Columbus. Also Township of York in Dane County."

DEATH ROLL

Local 2-197 — St. Louis, Missouri — Edgar Pleas, Walter H. Steindel.

Local 6 — San Francisco, California — George T. Baker, Leland Cardwell, Wilbur Louis Chatman, Florence Denny Fahey, Frank N. Lockwood, John Malicki, James S. McGovern, Sean McLarnon.

Local 9-535 — Boston, Massachusetts — Adrian Zing.

Local 10-208 — Chicago, Illinois — Stanley Anstett, Carl Bavuso, Fred Brecklin, Jerry S. Dube, Walter Ganiec, Charles Habschmidt, Daisy Ward Hardy, Oliver L. Harris, William M. Hinding, Clemmie Hoffman, Walter Horton, Everette Hull, Romuald Inacsits, James N. Kann, Edward R. Knight, Ray O'Hara, Andrew Pappas, William Walker, Edward Wurtzebach, Edwin Zaboth.

Local 11-637 — Louisville, Kentucky — Ray Bahr, Brantley Copeland, Al G. Crowder, Doug Daniels, Paul McKim, John L. Rost, Charles Rule, Charles Staser.

Local 14 — Albany, New York — Catherine Bolen, Shields Bruce, Joseph P. Cosco, Peter Emma, Loren Follett, Carl Miller, Syd Olshin, Jerry Romanno, Harry Silvers.

Local 15 — Toledo, Ohio — Maynard "Pappy" William Gamble.

Local 26 — Peoria, Illinois — Barker L. Cox.

(Continued on page fifteen)

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CLOSING CHORD

HOAGY CARMICHAEL

Composer, musician, actor and author Hoagy Carmichael died of a heart attack on December 27, 1981. He was eighty-two.

Carmichael was born in Bloomington, Indiana, and graduated from the University of Indiana with a law degree. He set up practice in Palm Beach, Florida, but gave it up to return to his first love, music.

The song, "Stardust," recorded by Isham Jones in 1930, earned him instant fame. He also wrote such hits as "Georgia on My Mind," "Up a Lazy River," "In the Still of the Night," "How Little We Know," "Lamplighters Serenade," "I Get Along Without You Very Well," "In the Cool, Cool, Cool of the Evening" (Academy Award, 1951), "Two Sleepy People," "Ole Buttermilk Sky," "The Nearness of You," "Heart and Soul," among others.

His chief collaborators were lyricists Mitchell Parish, Johnny Mercer, Frank Loesser, Stanley Adams, Paul Francis Webster, Ned Washington and Harold Adamson.

Carmichael also enjoyed some success as a character actor, usually playing the role of a songwriter or saloon singer. He was seen in "Canyon Passage," "To

Have and Have Not," "The Best Years of Our Lives," "Young Man with a Horn," "Night Song," and "Johnny Angel."

The longtime Local 47 (Los Angeles) member was also the author of two autobiographies, "Stardust Road" and "Sometimes I Wonder."

EMMETT ROBERT MAIER

Emmett Robert Maier, a longtime member and officer of Local 265, Quincy, Illinois, died on September 18, 1981.

Mr. Maier joined the Local as a trombonist in 1915 and became a Trustee on its Executive Board fourteen years later. In 1950 he was elected Treasurer of the organization, a post he held until 1970 when he was named Treasurer Emeritus.

AUSTIN WESTERMAN

Austin Westerman, a life member and former officer of Local 228, Kalamazoo, Michigan, passed away on October 17, 1981, at the age of eighty-four.

Mr. Westerman had been a pianist-leader in theatres throughout Pennsylvania and Michigan.

He served as President of Local 228 from 1953 to 1960 and as Vice

President from 1960 to 1961. In 1962 he became Secretary-Treasurer of the Local, a post he held until retiring in 1973. During his years in office, he was a delegate to many AFM Conventions.

DON MCKEE

Don McKee, a life member of Local 107, Ashtabula, Ohio, passed away on October 2, 1981, at the age of eighty-two.

Mr. McKee was the oldest member of the Local, having joined in 1915 when he was sixteen. He had been Secretary-Treasurer and Business Agent from 1941 through 1959 and had served as a delegate to ten AFM Conventions from 1947 through 1959.

During his career, Mr. McKee fronted his own band which toured throughout Eastern Ohio and Northwestern Pennsylvania. He had also been a member of the U.S. Marine Orchestra at Paris Island, South Carolina, in 1918 and 1919.

LEE HERMAN (LAKERNICK)

Lee Herman (Lakernick), a life member and President of Local 77, Philadelphia, Pennsylvania, died on December 6, 1981. He was seventy-three years of age.

Mr. Herman's interest in the affairs of the union became evident not long after he joined Local 77 as a percussionist in 1936. He held various offices throughout the years: Sergeant at Arms, Business Agent, Vice President and, for the past fifteen years, President. He was also a delegate to the Philadelphia Labor Council, a member of the Board of Directors of the New Jersey State Conference,

AFM State Representative and a member of the Law Committee at AFM Conventions.

Delivering a moving eulogy at his friend's funeral, AFM President Victor Fuentealba noted that Mr. Herman was "small in stature, but a giant as a labor leader dedicated to protecting and furthering the interests of professional musicians in all fields of music."

RAYMOND M. SVETZ

Raymond M. Svetz, President and Secretary of Local 63-549, Bridgeport, Connecticut, died on November 25, 1981, at the age of sixty-one.

Mr. Svetz had served that Local with many years of dedication. He was elected as a member of its Executive Board in 1947, Vice President in 1959, Secretary in 1961 and as President and Secretary in 1978. As a delegate, he attended numerous AFM Conventions through the years and served as President of the Connecticut Conference in 1980.

Following a stint with the Coast Guard Band during World War II, Mr. Svetz was active in symphony orchestras, bands and show productions.

THOMAS H. SMITHEM

Thomas H. Smitthem, former President of Local 787, Cumberland, Maryland, passed away recently at the age of seventy-seven.

An honorary life member of Local 787, Mr. Smitthem had been affiliated with that organization for twenty-five years. He played trumpet and fronted his own popular orchestra.

NEW BOOKING AGENT AGREEMENTS

ISSUED BY THE
AMERICAN FEDERATION OF MUSICIANS

The following list contains the names and addresses of those booking agents and sub-agents who became signatory to the American Federation of Musicians after the April, 1981, closing date for the roster printed in the July issue.

CALIFORNIA	HAWAII
Anthony, Richard, and Associates 11354 Anthony Agency, The Local 47 457 N. Canon Dr., Ste. B Beverly Hills, CA 90210 (213) 271-8115 SULLO, RICHARD A.	International Show Biz 11364 Local 677 1050 S. King, No. 15 Honolulu, HI 96814 (808) 537-9160 JACOBS, WILLIAM T. (JR.)
Bree Talent Agency 11375 Local 7 10292 Aurelia Cypress, CA 90630 (714) 761-4750 BREE, ROSE MARIE L.	INDIANA Orr Productions 11356 Local 421 Rt. 1, Box 35 Hamlet, IN 46532 (219) 867-9255 ORR, GARRY R.
House of Talent, Talent Agency 11370 Local 7 6305 Manchester Blvd. Buena Park, CA 90621 (714) 739-0406 COTNER, CARL B.	Wright, L. R., Entertainment Consultant 11366 Local 203 130 E. 73rd Ave. Merrillville, IN 46410 (219) 769-8014 WRIGHT, LINDA R.
International Artists Talent Agency 11379 Local 325 3760 Fourth Ave. San Diego, CA 92103 (714) 295-1337 GUERRERO, CHRISTINE Swanson, Bette-Lou	MINNESOTA Duel Musical Productions 11357 Local 73 2329 S. 9th St., 207B Minneapolis, MN 55406 (612) 375-9479 DUEL, WILLIAM S.
Murlin Productions 11360 Local 47 630 S. Indian Hill, Ste. 3 Claremont, CA 91711 (714) 621-2272 MURCHISON, MEL WRLIN, JIM BAGWELL, STEVE STOVALL, JOEY	Sanford, Sharyl A. 11365 Local 437 R.R. 1, Box 421 Pine Island, MN 55963 (507) 356-8970 Soundings 11359 Local 73 1834 Fremont, S. Minneapolis, MN 55403 (612) 377-8582 CIERNIAK, JOANN M.
Local 560 Branch Office: Rt. 1, Box 29 Cove, OR 97824 (503) 568-4466 MURCHISON, MARIAN	MISSOURI Thunder Associates 6880 Local 620 2929 Schifferdecker Joplin, MO 64801 (417) 782-5142 HOPPE, CHARLES T. (SKIP)
FLORIDA Jones, Marge, Agency 11378 Local 555 1398C Lake George Ct. Miami Lakes, Florida 33014 (305) 821-7033 JONES, MARJORIE	NEVADA J.L. Talent and Booking Agency 11372 Local 474 P.O. Box 388 Jacksonville, FL 32201-0313 (904) 768-5102
Patterson, William T. (Jr.) 11355 Local 444 P.O. Box 313 Jacksonville, FL 32201-0313 (904) 768-5102	OHIO August 81 11353 Local 4 260 The Leader Bldg. Cleveland, OH 44118 (216) 589-9999

FRANKLIN, RITA FINGERHUT, SHARLOT C.P.W. Showtime, Inc. 11363 Local 15-286 5150 Lewis Ave. Toledo, OH 43615 (419) 478-2333 LE VALLY, CHARLES PATTON, WALTER C.	WISCONSIN Epicenter Organization, The 11376 Local 8 P.O. Box 474 Hales Corners, WI 53130 ERTL, JOHN F. (JR.)
LSB Productions 6817 Local 111 122 2nd St. Box 527 Beach City, OH 44608 (216) 756-2360 DOGWILER, DONALD J. Dogwiler, Sherry J.	CANADA Anderson Entertainment Agency C11148 Local 279 622 Wonderland Rd., S. London, Ont., Can. N6K 1L8 (519) 472-8918 ANDERSON, JOHN
Mad-Cap Productions 11369 Local 4 20899 Farnsleigh Shaker Heights, OH 44122 (216) 751-6768 DANGLER, BRUCE C.	B & C Productions C11156 Local 180 385 Winona Ave., Ste. 303 Ottawa, Ont., Can. K1Z 5H8 (613) 728-1601 CREPIN, RICK
Spectrum Entertainment Agency 11368 Local 103 P.O. Box 24063 Columbus, OH 43224 (614) 268-4137 ADAMS, TERRY E. BOSLEY, DALTON E.	Gordon, A. P. Productions C11146 Local 406 5380 Garland Place Montreal, P.Q., Can. H3X 1E4 (514) 739-3716 GORDON, ANTHONY P.
Burns, Nancy T. 11358 Local 99 3645 S.W. Anchor Lincoln City, OR 97367 (503) 996-3553 Burns, Jere T.	Harmony International C11157 Local 180 150 Metcalfe St., Ste. 210 Ottawa, Ont., Can. K2P 1P1 (613) 233-0106 FANCY, ROBERT L.
Gall-Vaughn, Bette, Agency 11373 Local 99 9435 N.E. Marine Dr., J-7 Portland, OR 97220 (503) 253-7053 GALL-VAUGHN, BETTE M.	Muse 9 C11090 Local 180 255 Rue St-Anne Vanier, Ont., Can. K1L 7C3 (613) 744-1040 BOSSE, JEAN-GUY
Kau, Michael, Agency 11374 Local 99 23300 W. Arata Rd., No. 150 Troutdale, OR 97060 (503) 667-2661 KAU, MICHAEL M.	Music Market Reg'd. C7270 Local 406 36 Daudelin Kirkland, P.Q., Can. H9J 1L8 (514) 694-3515 MOFFET, LYNDA D.
TENNESSEE Entertainment Corporation of America 11362 Local 257 P.O. Box 464 Goodlettsville, TN 37072 (615) 859-1319 SMITH, J. HAL SMITH, VELMA E. BELLAR, BECKY	Olson, D.V., Promotions C11155 Local 553 1002 - 541 - 5th Ave., N. Saskatoon, Sask., Can. S7K 2R1 (306) 664-2717 OLSON, DENNIS T.
TEXAS Larkin, Milton, Orchestra Agency 11371 Local 65 5911 Belgard Houston, TX 77033 (713) 738-6247 LARKIN, MILTON	Pare, Robert, Productions C11154 Local 180 739 Boul. St. Joseph Hull, P.Q., Can. (819) 776-0052 PAIRE, ROBERT N.
World Stage, Ltd. 11367 Local 65 3620 Washington Ave., Ste. 340 Houston, TX 77007 (713) 861-5428 CAROLYN, ANGELA MOORE, STEWART	Seahorse Sound Promotions C11145 Local 390 10514 - 128 St. Edmonton, Alta., Can. T5N 1W4 (403) 454-6262 LEWIS, R. CHRISTOPHER
WASHINGTON Kramien, Stan, and Associates 11377 Local 99 400 E. Evergreen, Ste. 9G (The Academy) Vancouver, WA 98660 (206) 694-9444 KRAMIEN, STANLEY R. Kramien, Stan, Jr. D'Amico, Carol	Sienna Promotion C11153 Local 547 405H-354-3 Ave., N.E. Calgary, Alta., Can. T2E 0H4 (403) 233-9406 TAYLER, STACCIE N. Jonns, Laara Sandvold, Heather L.
	W.M.W. Productions C11144 Local 299 426 St. Paul St. St. Catharines, Ont., Can. L2R 3W3 (416) 688-2882 WINDJACK, JAMES D.
	Whitefoot Entertainment, Ltd. C11136 Local 145 Box 35281, Post. Sta. E Vancouver, B.C., Can. V6M 2V7 (604) 266-7145 WHITEFOOT, JOHN W.

MUSICIANS' INCOME TAX: CANADA

(Continued from page three)

claiming a reserve for proceeds not receivable in the year. Subsequent to the budget date, a modification was made in the foregoing rule. Gains on disposition of investments in property which are treated as capital gains will be allowed a maximum 5-year reserve whereby at least one-fifth of the gains will be taxable each year (including the year of disposition). Proceeds will be treated as a receipt of the gain first and then as a recovery of cost.

General

There are two very important matters to remember in preparing your summary of income and expenses for the purpose of filing your 1981 Individual Income Tax Return. One, it is your responsibility to report all income received during the year. Two, it is also your responsibility to provide the proper receipts and other documentation to support the expenses that you claim.

In summarizing your income, you must report not only the T4As that you may receive, you must report the income from engagements for which you do not receive a T4A. For many free-lance musicians, the task of recalling the odd jobs that were performed during the year can sometimes prove difficult. For this reason, it can be very useful to keep track, in a diary or an appointment book, of the dates and amounts earned on all engagements during the year. This can also be a useful source of keeping track of expenses relating to your engagements.

As well as the income earned from engagements, you must report all miscellaneous sources of income such as private teaching and gains on disposal of instruments. Because the income from these sources may be in cash, there can sometimes be a tendency to overlook these sources of income. It might be wise to remember that what is income to one party is quite often an expense to the other party. It is fairly common for Revenue Canada to match the expenses of one party with the income of the other party.

Leaders and contractors are normally the recipients of T4As for the total income on an engagement. The majority of these fees is, of course, paid out to the sidemen who worked the engagement. The payment of fees to sidemen is a deductible expense to the leader or contractor. In order to support this claim, the leader should obtain the proper name, the current address, and the social insurance number of all sidemen who worked for him during the year. Although not technically required, it can be to the leaders or contractors advantage to

file T4As with Revenue Canada to support the claim for payments made to sidemen. The deadline for filing the T4As with Revenue Canada is February 28, 1982.

The expenses that a free-lance musician can claim have been determined by reference to tax appeal decisions, regulations, and Revenue Canada interpretation bulletins. These expenses include the following:

- Union fees and work dues
- Accounting and legal fees
- Automobile expenses — fuel costs, repairs and maintenance, insurance, vehicle license, finance costs, rentals and capital cost allowance
- Automobile parking
- Advertising, promotion and publicity costs
- Costumes — provided they can not be used as personal wardrobe
- Cleaning of costumes
- Agency and management fees
- Fees paid to sidemen
- Capital cost allowance on instruments, sound equipment or other equipment used in the performance of your duties
- Instrument repairs, maintenance and accessories
- Insurance on instruments
- Rental of instruments
- Transportation costs of bulky instruments
- Studio costs outside the taxpayer's home when rental for the purpose of rehearsals or teaching.
- Office supplies and postage
- Long distance telephone charges
- The cost of a second telephone line into the residence but not the cost of the basic service
- Telephone answering service costs
- Telegrams
- Music supplies — books, sheet music, records and tapes
- Interest on loans to purchase instruments or equipment or to provide financing for business related expenses
- Bank charges
- Taxis and public transit
- Make up and hair styling costs required for public appearances
- Traveling expenses, such as air, train and bus fares
- Out-of-town meals and lodging
- Use of studio or office in residence
- Audition fees
- Recording costs
- Coaches for rehearsing
- Wages paid to road crew
- Any other reasonable expenses which relate to the earnings of your self-employment income.

As mentioned previously, it is your responsibility to provide the proper receipts and other documentation to support the expenses that you claim. It is also your

responsibility to provide a reasonable allocation of those expenses which contain an element of use for personal or non-business related purposes. An example of this would be your automobile expenses.

The Income Tax Act allows certain deductions to be made by all taxpayers, musicians and non-musicians alike. Examples of those deductions include moving expenses, child care expenses and contributions to Registered Home Ownership Savings Plans (RHOSP) and Registered Retirement Savings Plans (RRSP).

In order to make a contribution to a RHOSP, neither the contributor nor the spouse of the contributor can own an interest in real property in the year which was used as a dwelling. The exception to this rule is that in the year of purchasing a home, the taxpayer may make a contribution to his RHOSP providing that it is made prior to the closing date of the purchase. The maximum deductible contribution that can be made in a year is \$1,000.00. At present, you can accumulate up to \$10,000.00 in a RHOSP not including any interest earned by the plan. If when the funds are withdrawn and they are used for the purchase of an owner-occupied home, the funds, including the interest earned, would be tax free income in the hands of the taxpayer. The deadline for making a contribution to a RHOSP is December 31. Unfortunately, it is too late to make a contribution for 1981 but it should be considered for 1982.

A contribution to a RRSP is limited to 20 percent of earned income to a maximum of \$5,500.00. The taxpayer has the option of contributing to a plan in either the taxpayer's name and/or the spouse's name. This can be advantageous if it appears that at the age of sixty-five the spouse of the taxpayer will have little or no income. Monies contributed to a plan in the spouse's name are deductible by the taxpayer making the contribution but are taxable in the hands of the spouse when the plan is paid out. Upon receipt, the first \$1,000.00 of pension income is tax exempt for persons over sixty-five years of age. The deadline for making a contribution to a RRSP for 1981 is March 1, 1982.

Summary

I have tried to highlight in this article the areas of concern which will directly affect the majority of musicians in preparing to file their 1981 Individual Income Tax Return. Additional information can be obtained by consulting Interpretation Bulletin No. 311, entitled "Deduction of Expenses by Musicians and Other Self-Employed Performers," and Interpretation Bulletin No. 312, entitled "Musicians and Other Performers." Copies of these bulletins are available free of charge from any District Taxation Office.

The important deadline dates to remember in the next few months are as follows:

(1) February 28, 1982 — by this date, you should have issued T4A's to sidemen and mailed a summary and copies of the T4A to Revenue Canada.

(2) March 1, 1982 — by this date, you should have made your contributions to your RRSP and your IAAC for 1981.

(3) April 30, 1982 — by this date, you should have filed your 1981 Individual Income Tax Return.

The Income Tax Act becomes more complicated with each passing year. The November 12, 1981, budget only added to these complications. This article is meant only as an aid to the musician and should not be used as a substitute for seeking tax advice from a competent tax advisor or the tax department.

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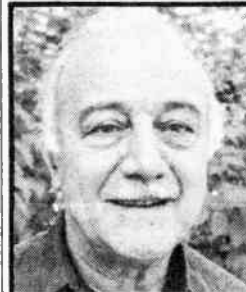
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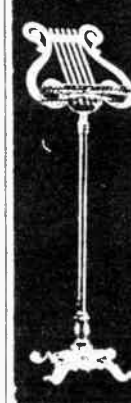
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KANSAS CITY AIMS FOR REVIVAL

(Continued from page one)

mark in the big band era.

Enthusiasm for the project is running high, but the major stumbling block is money. A feasibility study for the project was conducted in 1979, when the estimated cost of completion was placed at \$500,000. But architect Lawrence Goldblatt notes that in the few years since the study was made, that figure has doubled, and as much as \$1 million may be needed for the entire renovation process. The first step, Goldblatt

adds, would be to bring the three buildings up to Kansas City codes.

Jenkins admits that the lack of adequate funds is a problem that will require much attention. Several avenues have been explored, such as having the properties designated local historic landmarks, thus attracting investors looking for a tax shelter. There is also the possibility that the endangered properties fund of the National Trust for Historic Places may be a source of backing for the renovation project.

THE MUSICIAN AND THE LAW

(Continued from page six)

cannot give it away in a contract to a producer. It also means that a studio performance may result in ongoing income to a musician long after he has been paid for the session itself.

If you have any questions or comments concerning this or any other article in this series, please

send a letter to me at the following address:

L. James Juliano, Jr.
1360 S.O.M. Center Road
Cleveland, Ohio 44124

Portions of this article by L. James Juliano Jr., attorney at law and member of Cleveland Local 4 first appeared in *The Cleveland Musician*. Mike Scigliano, President and Editor.

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AMENDMENT TO TAFT-HARTLEY ACT

(Continued from page one)

circumstances found in the garment industry required a proviso to Section 8(e) of the Act. By enacting this amendment, Congress sought to curtail the proliferation of small job shops that were set up to avoid union contracts, and thereby undermine union work standards and wage scales.

Circumstances of the Music Industry

The unique circumstances which led Congress to amend the Act for construction and garment industry employees are remarkably similar to those found by many professional musicians: short-term work with a number of different employers, little or no job security, and the need for constant travel to find employment. Nevertheless, the provisions of the 1959 amendments were not extended to musicians, and that obvious inequity has caused many difficulties for the AFM and its members.

Because the Taft-Hartley Act does not recognize the extraordinary circumstances of traveling musicians, they are left virtually without union representation in their casual relationships with

GET INVOLVED

IM readers are often asked to write letters to their representatives in Washington, D.C. The reason for this request is simple — letter-writing campaigns remain one of the most effective tools concerned constituents have of letting their voices be heard.

short-term employers. In fact, most purchasers of music (such as nightclub, restaurant or hotel owners) refuse to consider themselves as the employers of musicians and that strips musicians of their rights as employees. They cannot enjoy the benefits of collective bargaining or association, and are usually compelled to bargain individually with little leverage as to the terms and conditions of employment.

Under the NLRB's interpretation of Sections 8(b) (4) and 8(e) of the Act, purchasers of music cannot be compelled to recognize the musicians' collective bargaining agent. Nor are the purchasers of music required to make employer contributions for FICA taxes, unemployment and workmen's compensation, or pension coverage. Traveling musicians, classified now as "independent contractors," must bear their own expense for self-employment taxes, health insurance, and risk periods of unemployment and illness alone, without the security of either unemployment compensation benefits or group health insurance.

Yet in every other way, the purchasers of music continue to exercise the rights of employers, by

establishing working conditions, hours of work, days off and discipline.

Constrained as it is by the Taft-Hartley Act, the AFM can do little on its own to remedy the situation.

Legislative Cure for Musicians' Woes

Several of the AFM's long-standing practices, which were adopted to protect its membership, have been challenged over the years before the National Labor Relations Board as being in violation of the Act. In an effort to clarify the parameters in which the union can legally function under the law, the AFM and the NLRB entered into a protracted period of discussions, after which letters were exchanged outlining the agreement. Those letters were printed in their entirety in the June, 1979, issue of the *International Musician*.

While providing much-needed guidelines, these documents do not really alleviate the problems imposed upon musicians by the Taft-Hartley Act. Only new legislation can effectively remove the obstacles placed before the AFM and its membership.

Recognizing that need, Congressman Phillip Burton (D-California), who is Chairman of the House Labor-Management Relations Subcommittee, recently introduced two bills that would amend the Taft-Hartley Act and accord to professional musicians the same considerations currently enjoyed by garment and construction workers.

The first, H.R. 4376, addresses Section 8(e) of the Act, and would extend to the entertainment industry the protections of secondary boycotts. H.R. 4376 would also validate agreements entered into by AFM Locals and employers requiring that all music be furnished by AFM members.

The second, H.R. 4377, would permit pre-hire agreements in the live entertainment industry. This amendment would, for example, allow musicians to become members of the AFM after the seventh day of employment, replacing the thirty-day requirement that is now applicable. H.R. 4377 would classify any purchaser of professional music as the employer of the musicians supplying it. As such, musicians would no longer be considered independent contractors.

Through these amendments, professional musicians are asking nothing more than acknowledgement of their special circumstances, such as construction and garment workers have in the past. Equal treatment under the law is the objective, and H.R. 4376 and 4377 can fulfill that objective.

Write your Congressman today c/o U.S. House of Representatives, Washington, D.C. 20515.

BARBARA MANDRELL

(Continued from page four)

basics. The instrumentation is steel guitar, fiddle, things like that. To describe it, we use the expression 'down home' — it gives you a good, relaxed feeling. When I do a concert I average 10,000 people — up to 18,000 at a fair. But I love to give autographs after a show, to be on a one-to-one basis with fans.

"I go in as a performer. I don't sing songs and make records for profound statements or to express a philosophy, but to sing what people can understand. I'm trying to entertain and make good records. There are many more country entertainers today than there were five or ten years ago, and every new one has to give something new or unique to be a success. There are more artists and more styles than

ever.

"It has to be like that. If someone sings like Loretta Lynn, we don't need her. We've got Loretta.

"I know that some people say that country music has changed, that it doesn't follow the old traditions as in the days of Roy Acuff. But that's like saying that Barry Manilow doesn't sound like Frank Sinatra, so therefore he isn't a pop singer.

"Everybody builds on the past. Great singers of yesterday made it possible for a Barbara Mandrell, and I hope that someday the work we're doing today will make it possible for other newcomers.

"All I know is that this is a wonderful time to be in country music, and that I'm glad I'm part of it."

GET IN TEMPO . . .

By Contributing to the AFM's Political Contributions Committee

CHAIRMAN PLANS SHIFT IN PRIORITIES

(Continued from page one)

giving." Hodsoll's belief in corporate donors' willingness and ability to assume almost total responsibility for arts funding is clearly not shared by most of the private sector. However, there are those businesses that apparently find sponsorship of arts programs to be well worth the investment.

The Jos. Garneau Company, importers of Bolla wines, recently initiated a new forum for gifted young musicians, the Bolla Young Artists Series, which sponsors concerts featuring burgeoning talents in the classical field. According to Franco Bolla, the Bolla family has been associated with the opera in Verona, Italy, for generations. But, he remarked, "It is especially exciting now — when the need is great — to join with the Garneau Company to lend our support to these wonderfully talented younger musicians in the United States."

Hank Wasiak, President of the Jos. Garneau Company, expanded on that thought: "Today the challenge is largely to the private sector. If art is to continue to thrive in America, corporate America will have to do even more. The opportunities are infinite and the needs, without exception, are critical. Through our support for young artists, we hope to meet that challenge and to appeal to the consumers of our Bolla wines . . ."

Philanthropic activities have proven to be outstanding public relations vehicles for any number of corporations, ranging from mid-sized companies to major conglomerates. Some of the larger corporations have tried to take the edge off of their big business-big profits image by generously underwriting the arts. For example, the Mobil Oil

Corporation has become a financial cornerstone of public broadcasting through its support of such critically acclaimed programs as "Masterpiece Theatre." With a keen awareness among oil companies of the public's deep dissatisfaction with spiraling fuel costs and corporate tax benefits, Mobil is strongly emphasizing its arts philanthropy in its television and print media advertising.

Similarly, such corporate giants as American Telephone and Telegraph and Citibank have long sponsored arts programs. Recently, Citibank expanded its philanthropic activities in the arts by signing a unique agreement with the New York Philharmonic, providing partial funding for foreign tours through 1985. Although many orchestras have sponsorship agreements with corporations, such agreements are usually short term in nature or linked only to activities in the United States.

In announcing the agreement with Citibank, New York Philharmonic Chairman Amyas Ames observed, "I personally know of no other partnership between a corporation and a cultural institution quite like this one, and it is an example I hope others will follow."

It is the firm belief of NEA Chairman Hodsoll, and the fervent hope of the nation's arts community, that the appeal and depth of commitment of arts sponsorship will grow in the business community in the years to come. Hodsoll has indicated that the NEA allocations for 1983 will remain unchanged, but after that more and more arts organizations may be turning to corporate donors, as well as foundations and individuals, for the funds necessary to survive.

FROM THE PRESIDENT'S DIARY

(Continued from page three)

requires monthly publications, the Board could take no action other than recommending to Secretary-Treasurer J. Martin Emerson that he and the staff of the *International Musician* consider other methods of economizing such as reducing the number and the size of pages in each issue and eliminating some material which may not be of general interest to the membership.

In response to a suggestion that the Federation might be able to function with less office space by subleasing that portion of the 30th floor of our building now utilized by the Treasurer's section and the *International Musician*, the Committee was of the opinion that the structural changes that would have to be made to accomplish this together with other necessary expenses would offset the savings that might result.

Chairman Winstein and his Committee also studied the Congress of Strings and its cost to the Federation and recommended that, effective with this year's Congress, the Federation would no longer provide transportation for participants. Transportation costs continue to rise rapidly and no other scholarship program to our knowledge provides free transportation. Naturally, no one can predict at this time what effect this change will make on the number of applicants for scholarships, but since the Congress of Strings now is

held in only one location and therefore has a much limited capacity, the Board felt that the program would continue to be as successful as it has in the past.

The projected budget for 1982, as prepared by the Committee, indicates that for the first time in many years, the Federation should be operating with a balanced budget, provided of course that the work dues collections reach the estimated projection of \$2.5 million. The depressed economy in the United States is starting to affect the entertainment industry and the Committee took that fact into consideration when preparing the budget.

Several items on the agenda of interest to Local officers were discussed, and I plan a separate mailing to our Local officers to advise them of those issues.

As of January 1st, Ned Guthrie assumed his duties as National Legislative Director and TEMPO-PCC Chairman and is operating out of his office in Charleston, West Virginia. His address is 1562 Kanawha Boulevard, East, Charleston, West Virginia 25311, and his telephone number is (304) 345-7200. All TEMPO-PCC contributions, both for merchandise and otherwise, should continue to be sent to our International office at 1500 Broadway, New York, New York 10036.

Victor W. Fuentealba

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(Continued from page eleven)

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 Diana, Alex, former member, Local 149, Toronto, Ontario, Canada.
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 Anyone knowing the whereabouts of the above please get in touch with J. Martin Emerson, Secretary-Treasurer, A. F. of M., 1500 Broadway, New York, New York 10036.

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MUSICIANS' INCOME TAX: U.S.

(Continued from page three)

the unpaid balance of tax at the rate of 20 percent per year, effective February 1, 1982.

9. Zero Bracket Amount vs. Itemized Deduction. One of the important decisions you must make is whether or not to itemize your actual deductions for charitable contributions, medical expenses, interest, taxes, etc. Because the zero bracket varies according to filing status, it may be helpful to follow these guidelines.

Based on your filing status Items 1 through 5 on page 1 of Form 1040, use the following guidelines to determine if it is to your advantage to itemize:

(1) Married taxpayers filing jointly or a qualifying widow(er) with a dependent child should itemize if their itemized deductions are more than \$3,400.00.

(2) Married taxpayers filing separately should itemize if their itemized deductions are more than \$1,700.00.

(3) Single or unmarried head of household taxpayers should itemize if their itemized deductions are more than \$2,300.00.

Even though you do not itemize your deductions, you can still take the following deductions on page 1, Form 1040, to arrive at adjusted gross income:

A. Alimony paid.

B. Employee business expenses:

(1) Expenses of travel, meals, and lodging while away from home in the performance of service as an employee.

(2) Business transportation expenses (in some cases, carting instruments).

C. Moving expenses.

D. Payments to IRA (note that payments for 1981 may be made up to the due date of the return including extensions).

E. Payments to Keogh Retirement Plan.

F. Interest penalty due to early withdrawal of savings.

B. *Estimating Your 1982 Tax.*

1. Who Makes Estimates? An individual must file a declaration of estimated 1982 income tax by April 15, 1982, if his estimated tax is \$200.00 or more and he:

(1) Can reasonably expect to receive more than \$500.00 from sources other than wages subject to withholding; or,

(2) Can reasonably expect gross income to exceed:

(a) \$20,000.00 for a single individual, a head of household, or a widow or widower entitled to the special tax rates;

(b) \$20,000.00 for a married individual entitled to file a joint declaration with his wife (her husband), but only if his wife (her husband) has not received wages for the taxable year;

(c) \$10,000.00 for a married individual entitled to file a joint declaration with his wife (her husband), but only if both he (she) and his wife (husband) have received wages for the taxable year; or,

(d) \$5,000.00 for a married individual not entitled to file a joint declaration with his wife (her husband).

2. Dates Estimates Are Required. Most individuals must file a declaration by April 15, 1982, and make additional payments on June 15, 1982, September 15, 1982, and January 17, 1983.

3. Form and Contents of Declaration. The declaration of estimated tax is on Form 1040ES. Only the estimated tax, estimated credits against that tax, and the tax payable are shown. The figures used in arriving at the estimated

amounts are not reported. The entire estimated tax may be paid when the declaration is filed or in installments on the dates shown on Form 1040ES.

A penalty is imposed on those taxpayers who are required to pay estimated taxes and fail to do so.

II DEDUCTIONS

1. Non-business deductions, not connected with your work, are to be taken only if itemized deductions are shown on Schedule A of Form 1040. You will note that there is a specific entry for union dues. This includes working or percentage dues as well as basic dues.

a. Contributions:

(1) Examples of allowable contributions — those to: Churches, including assessments; Salvation Army; Red Cross; Community Chests; non-profit schools and hospitals; Veterans' organizations; Boy Scouts; Girl Scouts; and other similar organizations.

Nonprofit organizations primarily engaged in conducting research or education for the alleviation and cure of diseases such as tuberculosis, cancer, multiple sclerosis, muscular dystrophy, cerebral palsy, poliomyelitis, diabetes, and diseases of the heart, etc.

(1a) For political contributions, a tax credit of 50 percent of amounts paid, but not more than \$50.00 (\$100.00 if a joint return).

(2) Examples of non-deductible voluntary contributions — those to relatives, friends, other individuals; social clubs; Chambers of Commerce; and propaganda organizations.

b. Interest paid on personal debts, includes home mortgages, bank and general purposes, credit card, revolving charge account.

c. Most state and local taxes paid by you, include real estate tax, state and local income taxes, general sales tax.

d. Medical expenses exceeding 3 percent of your adjusted gross income. You may also claim one half the costs of medical insurance up to a maximum of \$150.00. The remainder, which you pay for such insurance, is deductible but subject to the 3 percent limitations.

1. Deductions which may properly be taken as business expenses — especially applicable to musicians:

(a) Deductions for sidemen and leaders (itemized on Schedule C):

(1) Travel expenses away from home when paid by you and essential to your employment. Transportation, tips, meals, hotel bills, telephone and telegraph expenses, baggage charges and insurance are examples. This deduction may be taken even though a home is maintained in a single city.

There is no problem where the out-of-town engagement is a one-night stand or for a brief period. However, when the engagement becomes long standing, or semi-permanent, the deduction may not be allowed, as the government takes the position that home should be where the job is located. Determinations will be made in individual cases on the basis of the particular facts involved. Where an automobile is used for such travel, actual expenses plus depreciation may be taken or you can use a standard 20 cents per mile for the first 15,000 miles and 11 cents for each mile over 15,000 miles.

(2) Publicity, advertising, photographs, etc. are deductible.

(3) Costumes or uniforms which are not suitable for general wear but restricted to performance use may be deducted.

(4) Cleaning, repairs, and other upkeep expenses on the above type uniforms.



Confused? Read the tax instructions—makes doing your return easier and faster!

A public service message from the Internal Revenue Service.

(5) Depreciation of musical instruments may be taken, provided they have a useful life of over a year. This includes not only an allowance for wear and tear, but a reasonable allowance for obsolescence. Instruments purchased in 1981 are subject to the new Accelerated Cost Recovery System that allows superfact write-offs of the cost.

(6) Union dues assessments.

(7) Coaching lessons for a particular job or performance only.

(8) Contributions and assessments paid to professional organizations.

(9) Cost of attending professional or union meetings or conventions where paid by you.

(10) Booking agents' fees.

(11) Entertainment expenses where directly related to the active conduct of trade or business.

(12) Legal expenses paid for drawing a contract of employment.

(13) Losses incurred in the sale of old, depreciated instruments. Deduct present depreciated value, less the amount for which it is sold.

(14) Insurance on instruments and costumes.

(15) Music and arrangement expenses.

(16) Monies spent for cosmetics or makeup, for performances only.

(17) Rental expenses for rehearsal studios or for offices.

(18) Transportation of bulky instruments by cab or truck — in some cases.

(19) Rental of instruments or costumes.

(20) Cost of trade and professional papers and magazines.

(21) Miscellaneous business expenses:

(a) tips to band boys

(b) substitute pay

(c) communication expenses, where necessary, such as telephone, telegraph, stationery, and postage.

b. Deductions which may be taken by leaders or employing arrangers only:

(1) Salaries and wages paid to vocalists, sidemen, etc.

(2) Educational expenses where necessary.

(3) Equipment necessary for studio, including instruments, rentals, music and even non-professional magazines for waiting rooms.

III CHECKLIST OF EXCLUSIONS FROM GROSS INCOME

A. Accident insurance payments received.

B. Board and lodging furnished by an employer, where required as a condition of employment.

C. Gifts received from anyone other than an employer.

D. Workmen's Compensation payments.

E. Unemployment insurance benefits.

Payments made after 1978 in tax years ending after 1978 for Unemployment Compensation may be

taxable if Adjusted Gross Income plus Unemployment Compensation exceeds the following base amounts:

Married Filing Joint Return — \$25,000.00

Married Not Filing Jointly and Not Living Apart from Spouse — 0

Other Than Married — \$20,000.00

If Adjusted Gross Income plus Unemployment Compensation exceeds the base amount, the lesser of the following is included in Gross Income:

1. One-half excess adjusted Gross Income and Unemployment Compensation over base amount.

2. Unemployment Compensation. The State is required to report to Internal Revenue Service all amounts paid over \$10.00 to individuals for Unemployment Compensation.

F. Damages received from certain lawsuits.

G. Dividends and Interest: First \$200.00 of interest and dividends (\$400.00 if married).

H. Group insurance premiums paid by employers providing it does not exceed the cost of \$50,000.00 of such insurance.

I. Money or other property received by inheritance.

J. Scholarships.

K. Unrealized appreciation in property value.

L. Veterans' benefits.

IV CREDITS

A. Of course, each person who has had taxes withheld is entitled to a credit for such amounts. Your Form W-2, showing the total earned and the total deducted, must be attached to your form, and where you have several, all must be attached.

B. Retirement income may be credited (compute on Schedule R and claim on line 39, Form 1040).

C. Credit for amounts of social security payments overwithheld. If because you worked for more than one employer, more than \$1,975.05 has been withheld for social security tax, add all over the amount of line 59.

D. For 1981, low income taxpayers who have dependent children and maintain a household are entitled to the earned income tax credit (see line 57). The maximum credit is 10 percent of the first \$5,000.00 of earned income or \$500.00 (earned income means wages and salaries and net earnings from self-employment). The credit is reduced by an amount equal to 12½ percent of your adjusted gross income in excess of \$6,000.00.

Even if a taxpayer does not have any amounts withheld from his or her wages and does not have to file a return because he or she does not meet the gross income filing

requirements, he or she should file an income tax return since the amount of the credit will be paid to him or her as a tax overpayment.

E. A credit is allowed for 20 percent of qualifying child or dependent care expenses which are paid for the purpose of allowing you and/or your spouse to be employed. Form 2441 must be filed in order to claim this credit.

V MISCELLANEOUS

A. *Record Keeping:*

1. The burden, as in the past, is on the taxpayer to prove his figures.

2. The general rules are: (1) If you have adequately accounted to your employer, you will not again be required to provide proof to support your deduction; (2) If you have not made an accounting to your employer, you must have complete, accurate, and current records — estimates are not acceptable; and (3) Records must be supported by receipts, paid bills, or similar substantiating evidence for expenditures of \$25.00 or more, and generally for lodging while traveling away from home regardless of the amount.

B. *Filing Category:*

1. Split income provision available to married couples only, in the form of a joint return can save you money. Check on this.

2. If you are not eligible for a joint return, you may be eligible to file as a Head of Household. This, too, can save you money, although not as much as a joint return.

C. *Helpful Booklet:*

The Internal Revenue Service has published a free pamphlet, "Your Federal Income Tax," which you may secure from your local IRS Office.

D. *Averaging:*

If your income for 1981 was significantly greater than in previous years, you may benefit by averaging. You may average if your taxable income in 1981 exceeds by more than \$3,000.00 an amount that is 30 percent greater than the average of your taxable income in the four preceding years. Schedule G may be obtained from the IRS, although persons in an averaging situation would be well advised to consult professional help.

E. *Self-Employed Retirement Plans:*

There have been significant improvements in this area, made possible by the new pension law. If you feel that you are eligible to set up a retirement plan for yourself, it is suggested that you obtain professional legal or accounting services.

F. *A Word to the Wise:*

These things slip up on you; don't wait until the very last minute to fill out your return. You may find that by taking your time and giving serious thought to your income tax, you may effect a sizable saving.

Examples of Record Keeping for a Two-day Business Trip

TRAVEL EXPENSES

Date	Item	Place	Amount	Business Purpose
April 1, 1981	Airplane fare — (Round trip, Chicago-Dallas)	Dallas	\$111.20	Play engagement Club 17
	Lunch and tip		4.20	
	Lodging		18.50	
April 2, 1981	Meals and tip		6.50	
	Auto rental (2 days)		22.00	
	Tips		1.50	

ENTERTAINMENT EXPENSES

Date	Item	Place	Amount	Business Purpose	Business Relationship
April 1, 1981	Dinner and tip	Ajax Grill Dallas	\$16.50	Discuss arrangements and future engagements	Charles Young vocalist

Taxpayers must have documentary evidence for any lodging expense while away from home and for any other expenditure of \$25.00 or more.

Annual Report for the Fiscal Year Ended March 31, 1981

American Federation of Musicians' & Employers' Pension Welfare Fund (AFM & EPW Fund)

733 Third Ave., New York, N.Y. 10017

Under penalties of perjury and other penalties set forth in the instructions, we declare that we have examined this report, including accompanying schedules and statements, and to the best of our knowledge and belief, it is true, correct and complete.

Date 2/1/82

Employee Trustee, Victor W. Fuentealba
Employer Trustee, Richard L. Freund
Plan Administrator, Edward C. A. Peters



American Federation of Musicians' and Employers' Pension Welfare Fund

733 Third Avenue
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To All Participants:

We are pleased to provide you with this summary annual report which covers the financial experience of the Pension Plan for the year which ended March 31, 1981.

The Fund received employer contributions of \$16,309,653 during the year and at the year end the assets of the Fund totalled \$194,920,518. These assets are not a surplus, but a reserve required to guarantee lifetime pensions to those who will be retiring in future years. Included with this report are financial statements which show the income and expenses of the Fund and a breakdown of the Fund's assets.

Since the purpose of the Fund is to provide pension benefits to eligible employees, we are pleased to report that 450 new pensions were approved during the year. At the end of the year, the Fund was paying pensions to 3,824 pensioners and beneficiaries of the deceased pensioners. These benefit payments total \$376,767 per month.

We hope you will share our pride in the effective manner the Pension Plan is administered, in the conscientious interest and cooperation of the covered members, the Union and the Employers, and the careful way its funds are accounted for. Far more important is the extent to which the Fund is fulfilling its purpose of providing meaningful lifetime retirement income to members who have served our industry for so many years.

We look forward to another year of progress and service to our members and their families.

Sincerely,
Board of Trustees

Your rights to Additional Information

You have the right to receive a copy of the full annual report, or any part thereof, on request. The items listed below are included in that report:

- an accountant's report;
- assets held for investment;
- transactions between the plan and parties in interest (that is, persons who have certain relationships with the plan);
- actuarial information regarding funding of the plan.

To obtain a copy of the full annual report or any part thereof, write or call the office of Mr. Edward C. A. Peters, who is the Fund Administrator, American Federation of Musicians' and Employers' Pension Welfare Fund, 733 Third Avenue, New York, N.Y. 10017. Telephone: (212) 697-7585. The charge to cover copying costs will be \$7.50 for the full annual report, or 25¢ per page for any part thereof.

You also have the right to receive from the Fund Administrator, on request and at no charge, a statement of the assets and liabilities of the plan and accompanying notes, or both. If you request a copy of the full annual report from the Fund Administrator, these two statements and accompanying notes will be included as part of the report. The charge to cover copying costs given above does not include a charge for the copying of these portions of the report because these portions are furnished without charge.

You also have the legally protected right to examine the annual report at the office of the plan, 733 Third Avenue, New York, New York, or if you prefer, you can arrange to examine the report, during business hours, at your union office or at your employers establishment, if at least 50 plan participants are employed there. (To make such arrangements, call or write the Fund Administrator at the above address), or to obtain a copy from the U. S. Department of Labor in Washington, D. C. your letter should be addressed to: Public Disclosure Room, M677, Pension and Welfare Benefit Programs, Department of Labor, 200 Constitution Avenue, N. W. Washington, DC 20216.

13 Plan assets and liabilities at the beginning and the end of the plan year (list all assets and liabilities at current value). A fully insured welfare plan or a pension plan with no trust and which is funded entirely by allocated insurance contracts which fully guarantee the amount of benefit payments should check box and not complete this item.

Note: Include all plan assets and liabilities of a trust or separately maintained fund. (If more than one trust/fund, report on a combined basis.) Include all insurance values except for the value of that portion of an allocated insurance contract which fully guarantees the amount of benefit payments. Round off amounts to nearest dollar. Trusts with no assets at the beginning and the end of the plan year enter zero on line 13(h).

Assets		a. Beginning of year	b. End of year
(a) Cash: (i) On hand			
(ii) In bank: (A) Certificates of deposit			
(B) Other interest bearing		7,582	15,936
(C) Noninterest bearing		395,681	297,115
(iii) Total cash, sum of (i) and (ii)		403,263	313,051
(b) Receivables: (i) Employer contributions		1,546,894	2,037,212
(ii) Employee contributions			
(iii) Other		5,193,436	5,011,837
(iv) Reserve for doubtful accounts			
(v) Net receivables, sum of (i), (ii) and (iii) minus (iv)		6,740,330	7,049,049
(c) General investments other than party-in-interest investments:			
(i) U.S. Government securities: (A) Long term		33,317,769	53,741,810
(B) Short term			
(ii) State and municipal securities		43,590,709	50,261,555
(iii) Corporate debt instruments: (A) Long term			
(B) Short term			
(iv) Corporate stocks: (A) Preferred			2,399,775
(B) Common		48,442,538	64,126,238
(v) Shares of a registered investment company			
(vi) Real estate			
(vii) Mortgages		487,595	447,424
(viii) Loans other than mortgages			
(ix) Value of interest in pooled fund(s)		8,143,000	13,468,000
(x) Other investments Commercial Paper		13,552,923	6,916,583
(xi) Total general investments, sum of (i) through (x)		147,534,534	191,361,385
(d) Party-in-interest investments:			
(i) Corporate debt instruments			
(ii) Corporate stocks: (A) Preferred			
(B) Common			
(iii) Real estate			
(iv) Mortgages			
(v) Loans other than mortgages			
(vi) Other investments			
(vii) Total party-in-interest investments, sum of (i) through (vi)		69,193	61,041
(e) Buildings and other depreciable property			
(f) Value of unallocated insurance contracts (other than pooled separate accounts):			
(i) Separate accounts			
(ii) Other			
(iii) Total, (i) plus (ii)			
(g) Other assets		66,985	57,343
(h) Total assets, sum of (a)(iii), (b)(v), (c)(xi), (d)(vii), (e), (f)(iii) and (g)		154,814,305	198,841,869
Liabilities			
(i) Payables: (i) Plan claims		51,464	12,020
(ii) Other payables		4,408,301	3,873,096
(iii) Total payables, (i) plus (ii)		4,459,765	3,885,116
(j) Acquisition indebtedness			
(k) Other liabilities		82,135	36,235
(l) Total liabilities, sum of (i)(iii), (j) and (k)		4,541,900	3,921,351
(m) Net assets, (h) less (l)		150,272,405	194,920,518
(n) During the plan year what were the:			
(i) Total cost of acquisitions for common stock?			76,948,784
(ii) Total proceeds from dispositions of common stock?			79,429,046

14 Plan income, expenses and changes in net assets for the plan year. Note: Include all income and expenses of a trust(s) or separately maintained fund(s) including any payments made for allocated insurance contracts. Round off amounts to nearest dollar.

Income		a. Amount	b. Total
(a) Contributions received or receivable in cash from—			
(i) Employer(s) (including contributions on behalf of self-employed individuals)		16,309,653	
(ii) Employees			
(iii) Others			16,309,653
(b) Noncash contributions (specify nature and by whom made) ▶			
(c) Total contributions, sum of (a) and (b)			
(d) Earnings from investments—			
(i) Interest		13,890,394	
(ii) Dividends		2,341,924	
(iii) Rents			
(iv) Royalties			16,232,318
(e) Net realized gain (loss) on sale or exchange of assets—			
(i) Aggregate proceeds		390,870,158	
(ii) Aggregate costs		386,036,445	
(f) Other income (specify) ▶			
(g) Total income, sum of (c) through (f)			37,375,684
Expenses			
(h) Distribution of benefits and payments to provide benefits—			
(i) Directly to participants or their beneficiaries		5,453,939	
(ii) To insurance carrier or similar organization for provision of benefits			
(iii) To other organizations or individuals providing welfare benefits			5,453,939
(i) Interest expense			
(j) Administrative expenses—			
(i) Salaries and allowances		266,984	
(ii) Fees and commissions		786,429	
(iii) Insurance premiums for Pension Benefit Guaranty Corporation		37,313	
(iv) Insurance premiums for fiduciary insurance other than bonding		18,789	
(v) Other administrative expenses		244,978	1,354,493
(k) Other expenses (specify) ▶			
(l) Total expenses, sum of (h) through (k)			6,808,432
(m) Net income (expenses), (g) minus (l)			30,567,252
(n) Change in net assets—			
(i) Unrealized appreciation (depreciation) of assets		14,080,861	
(ii) Other changes (specify) ▶			
(o) Net increase (decrease) in net assets for the year, (m) plus (n)			44,648,113
(p) Net assets at beginning of year, line 13(m), column a			150,272,405
(q) Net assets at end of year, (o) plus (p) (equals line 13(m), column b)			194,920,518

15 All plans complete (a). Plans funded with insurance policies or annuity contracts also complete (b) and (c):		Yes	No
(a) Since the end of the plan year covered by the last return/report has there been a termination in the appointment of any trustee, accountant, insurance carrier, enrolled actuary, administrator, investment manager or custodian?		X	
If "Yes," explain and include the name, position, address and telephone number of the person whose appointment has been terminated ▶	Mark Tully, Massaglia, (Trustee-Resigned), P.O. Box 7467, Las Vegas, Nevada, 89101, (702) 739-9369		
(b) Have any insurance policies or annuities been replaced during this plan year?			X
If "Yes," explain the reason for the replacement ▶			
(c) At any time during the plan year was the plan funded with:			
(i) <input type="checkbox"/> Individual policies or annuities, (ii) <input type="checkbox"/> Group policies or annuities, or (iii) <input type="checkbox"/> Both			No

POP AND JAZZ SCENE

(Continued from page eight)

signed to create the score for "Cross My Heart," a full-length feature film written, directed and produced by Hansaig Carlson, head of the Danish Film Studio. . . . Tony Bennett toured Japan for a week in December. . . . Trumpet legend Jabbo Smith performed in Holland for three weeks, beginning in mid-January. . . . New Orleans clarinetist Herb Hall, brother of the late Edmond Hall, returned to England for a week's tour in December. . . . Pianist Milcho Leviev and flutist Jim Walker, key members of the "classical-jazz fusion" band, Free Flight, were on the talent roster for the December jazz festival in Sofia, Bulgaria. . . . The Billy Taylor Trio is touring the Middle East and Southeast Asia. The pianist and his colleagues left January 25 and will be out of the country for six weeks. On the Taylor itinerary are dates in India, Pakistan, Yemen and Saudi Arabia. In addition to playing, Taylor is conducting master classes and providing lecture-demonstrations during the trip. All

arrangements for the Taylor trio are being made by the United States Embassy in each country. The tour sponsor is the United States International Communications Agency.

THE EDUCATION SCENE

Bob Wilber begins a series of twelve weekly, hour-and-a-half lectures at the New School for Social Research in New York on February 8. The course, "The Golden Age of Jazz — 1925-1945," opens with coverage of Louis Armstrong and concludes with the examination of the work of Charlie Parker. Currently heading a group tabbed Bechet's Legacy, including Butch Miles (drums), Phil Flanigan (bass), Mike Peters (guitar and banjo), Mike Shane (piano), Glenn Zottola (trumpet) and Pug Horton (vocals), soprano saxophonist-clarinetist Wilber desires to work with the unit, Monday nights, at a New York club. "I'd like a situation like Thad (Jones) and Mel (Lewis) had when they started their band," the veteran jazzman says.

CANADIAN SCENE

(Continued from page seven)

groups Rush, April Wine, Loverboy, Chilliwack, Red Rider, Bruce Cockburn, Anne Murray and Gordon Lightfoot, to name a few — backed by Brian Robertson, president of the Canadian Recording Industry Association — protested to Ottawa and threatened a massive talent drain. There were even stories out of the Toronto Blue Jays baseball club that it would be prevented from buying American players because of the tax changes.

The pressure worked and the finance department backed down. "It's clear that we should have done more to explain these measures," said Mike Wolfson, chief of tax analysis in the Finance Department. "We didn't make a good enough effort to point out what we had done."

But now entertainers and sports figures will be better off, says Jerry Mandel, a Toronto immigration and tax consultant who represents scores of show business performers. Mandel says he was initially "misled" and advised the manager of the rock group, Teenage Head, to record in the U.S. to avoid what he thought was harsh taxation. "Recording studios could have lost too. They have large investments in equipment and had Canadian groups moved out, it would have been disastrous for them."

Musical performers or groups who live in Canada and record in the United States face taxation both from Canada and the U.S. on world sales of their albums. To avoid that, Canadian groups either have to record at home or move to the U.S.

COUNTRY

As 1981 came to a close, the top names in Canadian country, according to the trade paper, RPM, and the A.C.M.E. (the Academy for Country Music Entertainers), included Dick Damron, Ray Griff, Dallas Harms, Carroll Baker, Eddie Eastman, the Family Brown, Mercey Brothers, Tommy Hunter (who has had one of the longest-running CBC series in the history of the Corporation), Ronnie Prophet, Marie Bottrell, Glory Ann Carriere, Canadian Zephyr, Lee Marlow, Iris Larratt, Terry Carisse, R. Harlan Smith, Jerry Palmer, Wayne Rostad, and the Good Brothers.

Canadian labels are numerous across the country and each has one or two of the previously-named under contract, but it is left to RCA, a major label, to play an active part in Canadian country music, having recorded such veterans

as Hank Snow and Wilf Carter since the '20s. By and large, Canada's independent labels seem to have been created to feed their own markets. Twenty-five to thirty such markets exist in the country. Generally, country is strongest in the Maritime provinces (Newfoundland, Prince Edward Island, Nova Scotia, New Brunswick), the area around Ottawa, the many large communities around Toronto, Thunder Bay, the prairie cities of Winnipeg, Regina, Saskatoon, Edmonton, Calgary and Lethbridge, the interior communities of Kelowna and Prince George in British Columbia, as well as the city of Vancouver. Keeping country alive and well too may be attributed to television shows "Ronnie Hawkins' Honky Tonk" and "The Jimmy Fair Show" from Windsor, Ontario, the syndicated "Family Brown Show" out of Ottawa, and the "Tommy Hunter Show" from Toronto's CBC Studio 7.

CLASSICAL

The third annual QM-FM Radiothon, which was broadcast November 13, 14 and 15, grossed \$156,565 for the Vancouver Symphony Orchestra — \$6,000 more than the previous year. The marathon event was anchored by Maurice Foisy, radio station QM-FM vice president, and Henry Fogel, executive director of the National Symphony in Washington, D.C. Well-known conductor Mitch Miller came from New York to donate his services for the fundraising project. They were joined at the broadcast table by arts personalities, media representatives, politicians and dozens of orchestra members who performed throughout the campaign.

The Vancouver Symphony Orchestra was also featured in a CBC-TV Christmas Day Special called "Big Bird's Christmas Show" in which Sesame Street's gawky yellow creature sang, played the piano and conducted the orchestra like no other conductor had ever done before. His nemesis, Oscar the Grouch, also turned up to perform his "I Hate Christmas" ditty to ensure the proceedings didn't get too sentimental. Although the five-year-olds in the audience squirmed a little when fourteen-year-old Vancouverite Michelle Seto performed flawlessly on her violin during the program's second half, it was clear that the kids were dazzled by closeups of the instruments and, most of all, by Big Bird — the Mick Jagger of the under ten set.

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Peachtree St., N.E., Atlanta, GA 30309.

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Utah Symphony Orchestra

VARUJAN KOJIAN, Music Director

Opening for 1982-83 Season:

SECTION CELLO

52-WEEK SEASON

National audition to be held in Salt Lake
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tion only.

Qualified applicants please send one-page resume to:

Sheldon Hyde, Personnel Manager, Utah
Symphony, 123 West South Temple, Salt Lake
City, Utah 84101.

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DAVID ZINMAN, Music Director

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JULY 1-31, 1982

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NEW YORK AUDITIONS: Last week of March 1982. For Details, write: Gen. Mgr. Florida Music Festival, 120 E. Oakland Park Blvd., Suite 202, Ft. Lauderdale, FL 33334. (305) 563-9606.

HELP WANTED

DETROIT SYMPHONY ORCHESTRA

GARY BERTINI, Music Advisor

Announces Vacancies for 1982-83 Season

SECOND BASSOON (Earliest
Availability)

THIRD HORN

TWO VIOLAS (Earliest Availability for
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SECTION BASS

52 Weeks: 8 Weeks Paid Vacation; \$29,700.00 Guaranteed
Annual Salary; Blue Cross-Blue Shield; Excellent Pension.

Qualified applicants will be notified of
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New York Philharmonic

Zubin Mehta, Music Director

Announces three vacancies in the

VIOLA SECTION Season 1983-1984

Auditions to be held in May 1982

Qualified applicants send resume to:

James Chambers, Orchestral Personnel Manager
New York Philharmonic at Avery Fisher Hall
Broadway at 65th St., New York, N.Y. 10023

Applications close March 15, 1982
AN EQUAL OPPORTUNITY EMPLOYER

Boston Symphony/Boston Pops Orchestra

Seiji Ozawa, Music Director

VACANCIES

SECOND TROMBONE

ASSOCIATE PRINCIPAL HORN
(Principal Horn in the Pops)

Auditions for the above positions will be held in April 1982 for employment
beginning August 30, 1982, or as soon thereafter as the winners' availability
allows subject to Boston Symphony concurrence.

Qualified applicants interested to audition, please send a one page typed
or hand printed personal/professional resume (as complete and compre-
hensive as possible — please include telephone number) to:

William Moyer, Boston Symphony Orchestra, Symphony Hall, 301 Massa-
chusetts Ave., Boston, MA 02115. (617) 266-4049

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

National Symphony Orchestra

Mstislav Rostropovich, Music Director

Announces April Auditions for:

STRING BASS

This position is for the 1982/83 season

Application procedure: Submit one-page resume to:
David L. Bragunier, Personnel Manager, National Sym-
phony Orchestra, Kennedy Center, Washington, DC
20566.

The National Symphony Orchestra uses a
system of revolving strings

HELP WANTED

DENVER SYMPHONY ORCHESTRA

Gaetano Delogu, Music Director
Vacancies 1982-83 Season

PRINCIPAL SECOND VIOLIN

Audition March 1, 1982

ASSISTANT PRINCIPAL CELLO

Audition March 5, 1982

1 FIRST SECTION VIOLIN

Audition March 8, 1982

1 SECOND SECTION VIOLIN

Audition March 8, 1982

PRINCIPAL CLARINET — SECOND FRENCH HORN — SECTION CELLO

Auditions to be held during May 1982

If winning section violin candidate(s) are available, they can be engaged for the remainder of the 1981-82 season.

40-Week Season, \$21,190 Minimum — Blue Cross Major Medical — Pension — Five Weeks Paid Vacation — Plus Other Benefits.

For additional information and application please contact:

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HELP WANTED

MEMPHIS SYMPHONY

Vincent de Frank, Music Director and Conductor
MEMPHIS STATE UNIVERSITY DEPARTMENT OF MUSIC
VIOLIN AND VIOLA OPENINGS
(Possible Cello and Double Bass)

THE DEPARTMENT OF MUSIC at Memphis State University in cooperation with the MEMPHIS SYMPHONY announces openings for violin and viola beginning with the fall 1982 semester.

Applicants should be qualified for and plan to pursue graduate study at the master's or doctoral level at Memphis State and should be prepared to audition for a position in the Memphis Symphony. Positions are also available in the Memphis State University Graduate String Quartet.

SALARY/STIPENDS TO \$5,500

The Graduate School of Memphis State University offers courses of study leading to the MASTER OF MUSIC with concentrations in Applied Music, Composition, Sacred Music, Music History, Music Theory, Vocal Pedagogy, String Pedagogy, Orff-Schulwerk, Opera, and Suzuki Piano Pedagogy; the MASTER OF EDUCATION in Music Education; the MASTER OF ARTS in Ethnic Music (South-Central Region); and the DOCTOR OF MUSICAL ARTS with concentrations in Applied Music, Composition, Regional Musicology, Sacred Music, and Music Education.

Applicants should submit a resume and tape prior to April 1, 1982, to:

Coordinator, Graduate Studies in Music
Memphis State University
Memphis, Tennessee 38152
Tel.: (901) 454-2555

Kitchener-Waterloo Symphony Orchestra and Canadian Chamber Ensemble

RAFFI ARMENIAN — Music Director
announce the following vacancy beginning '82-'83 season

PRINCIPAL FRENCH HORN of Kitchener-Waterloo Symphony Orchestra and FRENCH HORN of Canadian Chamber Ensemble woodwind quintet. Auditions to be held in Kitchener, Ontario, (Canada) Monday, April 19, 1982 with possibility of Tuesday, April 20.

40-week season, \$17,700 ('81-'82 season); '82-'83 contract now under review).

Qualified applicants please send resume to:
Ms. Penelope Marrett, Orchestra Manager, Kitchener-Waterloo Symphony Orchestra, 101 Queen St. No., Kitchener, Ontario N2H 6P7.

Jackson Symphony Orchestra

Lewis Dalvit, Music Director

Announces opening for PRINCIPAL CELLO

Position includes full orchestra, chamber orchestra, and String Quartet. \$10,000.00 for 38 weeks season with two weeks paid vacation and health benefits.

Send resume to:

Russell Williamson, Personnel Manager
JACKSON SYMPHONY ORCHESTRA
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National Symphony Orchestra

Mstislav Rostropovich, Music Director

Announces April Auditions for:

FRENCH HORN

The position vacant is the UTILITY position, which in the National Symphony includes Assistant First and rotation with the 2nd, 3rd, and 4th players.

The position begins with the 1982-83 season or earlier if the winning candidate is available

Application procedure: Submit one-page resume to: David L. Bragunier, Personnel Manager, National Symphony Orchestra, Kennedy Center, Washington, DC 20566.

EDMONTON SYMPHONY ORCHESTRA

URI MAYER, Music Director

Announces auditions for: PRINCIPAL OBOE

Minimum 38 week season, \$493.50 per seven service week. 6% AFM/EPW, Disability, Medical and Dental Plan.

Auditions to be held in Edmonton, Alberta, Canada
April 3 and 4, 1982

Qualified applicants please send resume to:

Tom Johnson, Edmonton Symphony Orchestra, 11712 87 Ave., Edmonton, Alberta, Canada T6E 0Y3.

APPLICATION DEADLINE IS MARCH 15, 1982

METROPOLITAN OPERA ASSOCIATION

JAMES LEVINE, Music Director

Announces the following vacancies beginning with the 1982-83 season

BASS TROMBONE/TENOR TROMBONE CELLO

Auditions to be held late March, 1982

ONLY HIGHLY QUALIFIED APPLICANTS

Please send resume to

Abraham Marcus, Orchestra Manager
Metropolitan Opera Association
Lincoln Center, New York 10023

AN EQUAL OPPORTUNITY EMPLOYER

BUFFALO PHILHARMONIC

JULIUS RUDEL, Music Director

ASSOCIATE PRINCIPAL VIOLA

Audition will be held in March 1982

Blue Cross, Major Medical, Pension, 4 Weeks Vacation, \$415.00/Week Minimum, 40 Week Season.

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

Honolulu Symphony Orchestra

DONALD JOHANOS, Music Director

Announces Vacancy for 1982-83 Season (pending local auditions)

PRINCIPAL TROMBONE

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Minimum salary presently \$13,680 (\$360.00 per week). 38 week season including three weeks paid vacation. \$25,000 worldwide instrument insurance, major medical and dental insurance, AFM-EPW pension, \$25,000 travel insurance.

1982-83 Master Agreement to be negotiated.
Guaranteed excellent weather all year

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Send dossier, tapes, transcripts, references, to:
Dean K. A. Wendrich, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403.

DEADLINE: MARCH 1, 1982

B.G.S.U. is an equal opportunity employer

THE PEABODY CONSERVATORY OF MUSIC

Teaching Positions VIOLA — TROMBONE

The Peabody Conservatory of Music of The Johns Hopkins University invites applicants for the positions of teacher of viola and teacher of trombone effective September 1, 1982. Both positions are part-time and Baltimore residency is required, salary negotiable. Qualified applicants with national reputation as a performer, teacher please submit resume and references to: Robert Pierce, Acting Dean and Associate Director, Peabody Conservatory of Music The Johns Hopkins University, 609 North Charles Street, Baltimore, MD, 21202 by March 1, 1982. The Johns Hopkins University is an Equal Opportunity Affirmative Action Employer.

PERFORMER/TEACHER

The Trinity College Department of Music seeks, for a two-year renewable appointment, an accomplished performer (either string player, pianist, or singer) who would also teach courses in theory and/or history and in his or her specialty. Non-tenure-track. Send resume, at least four letters of recommendation and recent cassette (return postage paid) by March 25, 1982 to: Gerald Moshell, Chairman, Dept. of Music, Trinity College, Hartford, CT 06106. Trinity College encourages applications from women and minorities.

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JOEL LAZAR, Music Director

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Responsibilities for all positions above include full orchestra, chamber orchestra, chamber ensemble, possible solo work. The Tulsa Philharmonic has a 37-week season, health and instrument insurance plans. Salary negotiable.

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An intensive training institute devoted to the study and performance of chamber music for string quartets, piano trios and piano quartets.

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Dr. Stuart Erwin School of Fine Arts California State University, Long Beach 1250 Bellflower Blvd. Long Beach, CA 90840 (213) 498-4364

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Information, write: Dr. Peter L. Ciurczok, Chairman, Department of Music, University of New Mexico, Albuquerque, NM 87131.

Please see page 24 for additional advertisements for Summer Courses, Seminars, Scholarships and Assistantships...

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