

INTERNATIONAL

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

JUNE 1980

MUSICIAN

MUSICIANS' GUIDE TO THE APPROVED CONTRACT FORMS

The following article was written by AFM General Counsel Cosimo Abato, in response to the many letters received by the office of the Secretary-Treasurer regarding the Form C-1 and CP-1 contracts.

The numerous questions and comments about the Form C-1 and CP-1 contracts fall, generally, into two categories. While some seek to add various kinds of provisions, others regard the arbitration provisions of those form contracts.

It is essential that the law, and the Settlement Agreement with the NLRB, be understood with respect to the impact on any addition to the contract forms. Therefore, let me try to state, as succinctly as possible, the impact of the law and the Settlement Agreement on any addition to the form contracts.

At the outset, it must be understood that the contract forms are not designed for the situation where the purchaser of music is the true employer of the musicians. Nor does the Settlement Agreement with the NLRB apply to that situation. If the purchaser is the true employer of our members, we have a right to represent our members for collective bargaining with the purchaser and to enter into a real collective bargaining agreement in which the purchaser is called the employer. We have the right to insist on all kinds of contractual provisions which we feel are beneficial to our members. We have the right to strike and picket that purchaser and to list that purchaser on the Unfair or Defaulters lists. While in that situation, the Form C-1

and CP-1 contracts can still be used as they are written, many provisions can be added or, better yet, a real employer-union collective bargaining agreement can be negotiated and signed, rather than using the form contracts with additions.

However, in the great majority of cases, the purchaser is not the true employer of the musicians, or we cannot prove he is the true employer of our members because they do not want him to be the employer; and that is the situation for which the contract forms are designed and to which the prohibitions of the law, as expressed in the Settlement Agreement, apply.

If the C-1 and CP-1 forms are used as they have been written and approved, and a purchaser of music, who is not the true employer of the musicians, voluntarily signs the form contract, this is what follows:

1. If the purchaser violates any provision of the contract, a grievance can be filed and, if the purchaser is found to have violated any provision of the contract, money damages can be awarded to the musicians for the damages caused to the musicians by the violation.
2. The violating purchaser can be placed on the Defaulters List.
3. The Federation and its Locals can discipline employer and independent contractor-members for performing for that defaulting purchaser.
4. The Federation and its Locals can discipline employer and independent contractor-members for failing to use the form contract.

5. Under the new Settlement Agreement, which was recently negotiated with the NLRB involving booking agents, the Federation will be able to place a provision in the new booking agent agreement which requires the booking agent to utilize the form contract and allows for penalization of the booking agent if he does not use the contract.

Under no circumstances, however, can the Federation or its Locals picket, list as unfair or in default, or pressure the purchaser in any other way to sign even the C-1 and CP-1 contract forms.

On the other hand, the following is what happens if any provision, no

matter how beneficial to the members, is added to the C-1 or CP-1 contract forms, and a purchaser of music, who is not the true employer of the musicians, voluntarily signs the contract with the added provisions:

1. If a grievance is filed claiming any violation of the contract, including the added provisions, there can be a finding of a violation of any of the provisions, including the added provisions, and money damages can be awarded to the musicians for the violation if they have suffered damages.
2. However, the purchaser can be placed on the Defaulters List only if

the violation is of one of the provisions of the C-1 or CP-1 contract forms, not of one of the additional provisions.

3. If the purchaser is properly placed on the Defaulters List, employer and independent contractor-members can be disciplined for performing for that defaulting purchaser.

4. Under no circumstances can an employer or independent contractor-member be disciplined for not using the contract if any provision, not included in the C-1 or CP-1 contract forms, is added.

5. Under no circumstances can the

(Continued on page seventeen)

NEW SCHOLARS IN ARTS PROGRAM PROMOTES RECOGNITION OF ASPIRING, YOUNG MUSICIANS

In 1964, President Lyndon B. Johnson began a program to recognize, and thereby encourage, the academic accomplishments of high school seniors from every corner of the nation. Now, that program has been expanded to include students' artistic achievements, thanks in part to the cosponsorship of the Educational Testing Service (ETS) and the U.S. Department of Education's Office of the Gifted and Talented.

The Scholars in the Arts program, officially instituted by President Jimmy Carter last fall, received some 16,000 inquiries for participation from throughout the United States and abroad. Actual applicants numbered over 2,000,

from which 107 finalists were chosen: fourteen in dance, five in theatre, thirty-two in visual arts, twenty-five in writing, and thirty-one in music. Of these finalists, twenty will be awarded the Presidential Scholars Medallion at a White House reception early this summer.

The judging panels were comprised of professional artists/educators, who based their judgements not only on the students' creativity, but also on their responses to questions on their career goals, knowledge of recent developments in their art field, past achievements and present opinions on what it means to be an artist. Recommendations from the ap-

plicants' teachers were also required.

"The judges agreed to holistic rather than analytical scoring," noted John Winterbottom, ETS program director, "simply because of the subjective nature of the arts. This means that rather than attempting to provide separate evaluations of various aspects of artistic quality, each work or performance was judged as a whole."

Gail Melada, a director of the project, adds, "We are really not here to pass judgement on these students, but to provide encouragement and support."

Claudette Sorel, a concert pianist and music panel judge, remarked on the long-range implications of this project. "The wonderful thing about Scholars in the Arts is that ETS, which is so highly respected in the academic world, has now decided to recognize artistic endowment as well. High school students who have developed a high level of skill in the visual and performing arts are finally receiving the same recognition as outstanding young mathematicians, biologists or historians. This is a very important development."

Fellow program judge and art teacher Gordon Bensley echoed Sorel's sentiments. "Unfortunately, most high schools look askance on students who study the arts and rarely provide them the support needed to develop their skill. ETS sponsorship of the program is a stepping-stone toward making the arts as important as academic studies."

Eligibility requirements for applicants include status as a high school senior, United States citizenship and the submission of application materials on or before the deadline in December. Interested parties, or educators wishing to recommend a student, should contact the Educational Testing Service, Scholars in the Arts Program, Princeton, New Jersey 08541.

Las Vegas Musicians Salute Sinatra and Davis



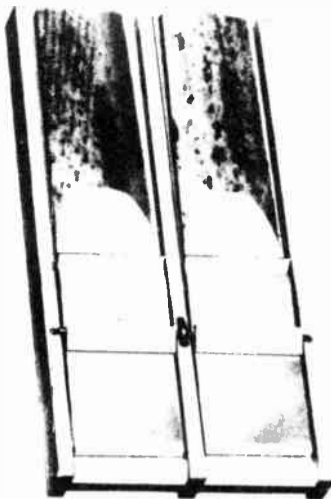
Defying the principle that what goes up must come down, Sammy Davis continues to ignite stages around the world with his dynamic presence, while Frank Sinatra, who gave retirement a two-year try in the early 1970s, is as much a show business phenom as he ever was, with a new LP, Trilogi, and a motion picture currently being filmed in New York City. These perennial superstars have been a solid gold asset to the music industry, and Las Vegas Local 369 showed its appreciation by presenting each with an honorary membership. (Sinatra is a member of Local 47, Davis belongs to 802.) Shown at left is Sinatra with Local 369 President Mark Tully Massagli. Above, Davis is flanked by (left to right) Caesar's Palace musical director Al Ramsey, Sammy's conductor George Rhodes and Massagli.

Because of Reedgard,
we sell fewer reeds.
But you play better
reeds longer.

Reedgard protects La Voz reeds against distortions caused by swelling and shrinking. A patented clip action holds reeds against flat surface, gently forcing fibers into the original shape as the reed dries. With Reedgard, you may not be a frequent customer of ours. But you'll certainly be a long-standing one. Price: \$4.15 (Bbclarinet), \$4.60 (alto sax, alto clarinet), \$4.80 (tenor sax, bass clarinet), \$5.25 (baritone sax).

La Voz

La Voz Corporation
P.O. Box 487 Sun Valley, California 91352



REVOLUTIONARY NEW METHOD

Music Speed Reading

Explains easily and simply how students and professionals can increase their speed and accuracy in sight-reading by applying new concepts developed by one of America's outstanding performers and teachers in a systematic method to train the eye in the reading of music. **\$9.50** (postage and handling add 50¢)

by David R. Hickman

Wimbledon Music Inc.
1888 Century Park East
Century City CA 90067
(213) 556-3000

A Tradition of Excellence

Wm. S. Haynes Co., Inc.
12 PIEDMONT STREET, BOSTON, MASS. 02116
617-482-7457

**Call The Sam Ash
HOT LINERS!**



The Sam Ash Hot Line is your direct line to the professional advice and low discount prices that you'll get only from Sam Ash, New York's Music Department Store. Call our Hot Liners on our toll free number and you'll understand why musicians all over the world depend on them for information, price quotes or just plain advice.

There's no mystery we're the biggest in the business, with six Sam Ash stores in the New York area plus a huge warehouse. We've got a 55 year-old reputation that proves we know what our customers need. So when you need musical equipment and want to deal with a firm that you can trust with your hard earned money, use the toll free Sam Ash Hot Line. We're waiting to help you.

GUITARS • AMPS • SOUND REINFORCEMENT EQUIP •
KEYBOARDS • DRUMS • ALL INSTRUMENTS & ACCESSORIES

HOT LINE CALL TOLL FREE:
800-645-3518

Since 1924
Sam Ash
MUSIC STORES

IN NEW YORK STATE CALL 212-347-7757

301 PENINSULA BOULEVARD, HEMPSTEAD, NEW YORK 11550



301 PENINSULA BOULEVARD, HEMPSTEAD, NEW YORK 11550



INTERNATIONAL MUSICIAN

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

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

JUNE 1980

S 1

Vol. 78, No. 12

J. MARTIN EMERSON, Editor
Annemarie (Woletz) Franco
Assistant Editor



Robert C. Carver
Advertising Manager

The International Musician (ISSN No. 0020-8051) is published monthly at 1500 Broadway, New York, New York 10036, by the American Federation of Musicians of the United States and Canada. Phone: (212) 869-1330. Subscription price: Member 60 cents a year. Non-member \$6.00 (U.S.), Canada \$7.00, All Foreign \$6.00.

All material intended for publication should be directed to the International Musician, 1500 Broadway, New York, New York 10036. The International Musician assumes no responsibility for loss or damage to unsolicited articles, photographs or art. Readers who submit editorial materials should enclose a self-addressed return envelope with proper postage. Advertising Rates: Apply to J. Martin Emerson, Publisher, 1500 Broadway, New York, New York 10036.

This publication is available in Microform from University Microfilms International, 300 North Zeeb Road, Ann Arbor, Michigan 48106, and 18 Bedford Row, London, WC1R 4EJ, England. For complete information write directly to University Microfilms International.

OFFICERS OF THE FEDERATION

President
VICTOR W. FUENTEALBA
1500 Broadway, New York, New York 10036

Vice President
DAVID WINSTEIN
2401 Esplanade Avenue, New Orleans, Louisiana 70119

Vice President from Canada
J. ALAN WOOD
86 Overlea Boulevard, Suite 404, Toronto, Ontario, Canada M4H 1C6

Secretary-Treasurer
J. MARTIN EMERSON
1500 Broadway, New York, New York 10036

EXECUTIVE COMMITTEE

MAX L. ARONS
261 West 52nd Street, New York, New York 10019

MARK TULLY MASSAGLI
5020 Stacey Avenue, Las Vegas, Nevada 89108

EUGENE V. FREY
Suite 2228, Kroger Building, 1014 Vine Street, Cincinnati, Ohio 45202

MAX HERMAN
817 N. Vine Street, Hollywood, California 90038

ROBERT C. JONES
325 N.E. 20th Avenue, Portland, Oregon 97232

President Emeritus and Advisor
JAMES C. PETRILLO, 1500 Broadway, New York, New York 10036

Secretary-Treasurer Emeritus
STANLEY BALLARD, 1500 Broadway, New York, New York 10036

Treasurer Emeritus
GEORGE V. CLANCY, P.O. Box 6, Carp Lake, Michigan 49718

Executive Board Members, Emeritus
JOHN V. TRANCHITELLA, 10742 Landale Street, North Hollywood, California 91602

A.A. TOMEI, 3422 Oakmont Avenue, Philadelphia, Pennsylvania 19138

International Representative Emeritus
ANDREW E. THOMPSON, 183 Power Road, Pawtucket, Rhode Island 02860

WESTERN OFFICE

Assistant to the President
JERRY ZILBERT, 1777 N. Vine Street, Hollywood, California 90028

IN THIS ISSUE:

Musicians' Guide to the Approved Contract Forms	1
New Scholars in Arts Program Promotes Recognition of Aspiring, Young Musicians	1
Las Vegas Musicians Salute Sinatra and Davis	1
Settlement Agreement Allows Federation to Retain Its Right to License and Regulate Booking Agents	3
From the President's Diary	4
Lea Act Issue Is Overshadowed in Subcommittee's Discussions, by Ned Guthrie	4
AFM Congress of Strings Tunes Up for 1980	5
Between You and Marty Emerson	6
Legislative Roundup	6
Feedback	7
The Happy Success Story of Jim Cullum's Happy Jazz Band, by Warren W. Vache, Sr.	8
Profile: Robert Francavillo	9
Big Band Music Gets a Big Boost from L.A. Musicians	9
Pop and Jazz Scene, by Burt Korall	10
Country Ramblings, by Gerry Wood	11
Canadian Notes, by Gerald Levitch	11
Over Federation Field	12
New Booking Agent Agreements	13
Official Business	14
Closing Chord	16
Minutes of the Meetings of the International Executive Board	19
International Defaulters List	22

POSTMASTER — ATTENTION:

Please return Form 3579 to the American Federation of Musicians of the United States and Canada, 1500 Broadway New York, New York 10036. Second Class Postage paid at New York, New York, and additional mailing offices.

You have to
feel how good
it sounds.



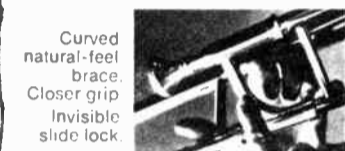
"Some horns are dead . . . and you have to push 'em harder for the right response. This trombone vibrates when you play . . . you can feel the note in your hands . . . it's alive."

"Main thing is an instrument you're comfortable with. I like a lighter-weight instrument and this is a nice light horn. Others can make little adjustments . . . we've already made them, right here."

— Urbie Green



Chrome-plated tubing. No more green necks and shirts from brass



Curved natural-feel brace. Closer grip. Invisible slide lock.



Solid nickel-silver slide. Larger water key, curved key.

The new Urbie Green Martin Trombone. Custom-made for Urbie Green. Available for those who want the best. For a full-color spec sheet, just call, toll-free, (800) 558-9421. Or write to Leblanc, 7019 Thirtieth Avenue, Kenosha, Wisconsin 53140.



The new
Urbie Green
Martin Trombone

Patronize Our Advertisers

Best TUNER Sale! SAVE \$50



Famous Best Seller! — TRY 10 DAYS!

Precision tune fast & easy with new Korg Magic Tuner! FINEST quality! Permits audio & visual tuning. You can correct pitch with eyes & ears! FREE batteries/AC adapter/Case. Money back guarantee. Try 10 days!
() Korg Chromatic 7 Octave Tuner: Regular \$210—Now only \$159.95
() Guitar & All Strings Tuner: 6 Notes — 3 Octaves: Was \$99—Now \$79.95
Order Now: IMPERIAL CREATIONS
Box 66-H, N.Y., N.Y. 10022

TROMBONES "The Magnificent Bone"

Hardcover book by
Dr. Benedict Lupica
(You play with your face)

Breakthrough in embouchure control for schools, teachers, students and professionals. Approved by L.A. Public Schools.

Totality modulations by Van Alexander
Send check for \$10.00 to:

DR. BENEDICT LUPICA
14304 Joshua Tree Dr.
Lake Hughes, Ca 93532

NOTICE TO MEMBERS

Pursuant to a settlement agreement between the American Federation of Musicians and the National Labor Relations Board in Case 31-CC-745 (Kevin Tracey, et al., d/b/a Prodigy), we hereby notify all affiliated Local Unions and all members that the AFM has rescinded and expunged from its records all fines levied against Kevin Tracey, William R. Tracey, Brian J. Tracey, Donald P. Moses and Gerard B. Morin, d/b/a Prodigy, because they accepted engagements booked by Herbert G. Paloff and Gino Tonetti.

By: 
Robert H. Crothers, Executive Assistant to the President,
AFM

Dated: May 12, 1980

Settlement Agreement Allows Federation To Retain Its Right To License And Regulate Booking Agents

The Settlement Agreement and letter to our General Counsel, Cosimo C. Abato, printed at right constitute a total victory for our Union. The National Association of Orchestra Leaders and others fought to set aside both of these documents and were soundly defeated.

As a result, the new Booking Agent Agreement is being printed and will be offered to all current signatory agents within the next few weeks. Most importantly, the Federation's right to discipline members for using the services of a nonsignatory booking agent has been preserved.

The new agreement, among other provisions, requires the booking agent:

- to have a contract for each engagement
- to submit a copy of the contract to the Local in whose jurisdiction the performance is to take place prior to the date of the performance
- to keep deposits in an escrow account
- to charge no more than the maximum commissions as established by the Federation
- to submit all claims and other disputes for arbitration to the International Executive Board, with the exception of claims for commissions against a member of the Local in whose jurisdiction the agent maintains his principal office. In this case, the booking agent has the option of filing the claim with the Local, complying with all applicable state licensing laws and many other pertinent provisions.

Every provision considered important by the International Executive Board has been included in the new agreement, including a requirement for the payment of a \$75.00 annual renewal fee by each agency. The income received from the license fees will help offset that portion of the cost of maintaining the Booking Agent Department in the President's office directly related to the benefit of the agencies.

Naturally, issuance of the new agreements will take some time and for that reason, Lew Mancini, Assistant to the President in charge of the Booking Agent Department, has decided to withhold publication of the new directory of booking agents for the time being.

As part of the Settlement Agreement between the AFM and the National Labor Relations Board in Case 31-CC-745 (Kevin Tracey et al DBA Prodigy), the letter below was sent by the General Counsel of the National Labor Relations Board to the General Counsel of the AFM.

Cosimo C. Abato, Esquire
Abato and Abato, P.A.
Suite 308
2360 West Joppa Road at Falls Road
Lutherville, Maryland 21093

Re: Kevin Tracey, et al., dba
Prodigy, Case 31-CC-745;
Bob Hale Talent, Case 19-CC-996;
Milk and Honey, Case 25-CC-476

Dear Mr. Abato:

Pursuant to an understanding reached between yourself and representatives of my office during negotiations for a settlement of the above-captioned cases, this letter is being written for the purpose of clarifying the position to which I intend to adhere in future cases which present issues dealing with unlicensed booking agents. These issues, and my position with respect thereto, 1/ are set forth below:

(1) In my letter to you dated April 30, 1979, which is part of the National Settlement Agreement covering a number of cases against the AFM and its Locals, I outlined the circumstances under which, *inter alia*, I would view the Union as privileged to treat a particular licensed or delicensed booking agent as though he were a "primary" employer, thereby permitting the Union to exert limited pressure on its members to prevent them from using the services of that agent. This letter serves the purpose of defining those circumstances under which the Union would be similarly privileged to exert limited pressure (see paragraph 2, *infra*) on its members to prevent them from using the services of a never before licensed booking agent. These circumstances would be present where the booking agent is nonsignatory to a booking agent agreement all of whose provisions can be said strictly to serve the interests of Union members, as distinguished from the institutional interests of the Union, and which afford members protection against possible abuse at the hands of the purchaser of music or the booking agent himself. I am of the view that the Union has a legitimate interest in insuring that its members do not book engagements through agents who have not, or who have refused to, become signatory to a booking agent agreement limited to provisions strictly tailored to the needs of the musicians booked or to be booked. Among such provisions would be the following:

- (a) A provision insuring that the booking agent does not charge members excessive commissions;
- (b) A provision insuring that the booking agent does not book members at wages under scale;
- (c) Provisions insuring that the musical engagement booked by the agent is covered by a written agreement with the purchaser of music which will afford the musicians a contractual remedy in the event that the purchaser breaches its undertaking to compensate the musicians for their musical services, as set forth in paragraph (1), pp. 1-3, and paragraph (3), pp. 3-4 of my letter to you dated April 30, 1979, part of the National Settlement;
- (d) A provision requiring the booking agent to submit to the AFM or the AFM Local in whose territorial jurisdiction the performance is to take place, in advance of the performance, copies of the musical performance contract;
- (e) A provision for the submission of all disputes involving the booking agent for resolution by the AFM International Executive Board or some other tribunal of the AFM's choosing, whose decision is to be final and binding on all parties;
- (f) A provision limiting the geographical distance musicians must travel to perform separate engagements scheduled for successive dates at different establishments;
- (g) A provision requiring booking agents, or applicants for booking agent agreements, to abide by applicable state licensing requirements, where not in conflict with federal law;
- (h) A provision requiring the payment by the booking agent to the Union of a reasonable annual renewal license fee;
- (i) A provision assessing responsibility on the booking agents for the acts of their subagents;
- (j) Other provisions making it possible for the Union to effectively police compliance by booking agents with the terms of the booking agent agreement.

(2) In support of its legitimate interest referred to above, the Union would be privileged to promulgate a rule proscribing the acceptance by its members of engagements booked by booking agents who have failed or refused to enter into, or who have themselves cancelled, agreements limited to provisions of the types discussed above. The Union would be privileged to enforce such a rule by listing the nonsignatory agent as unfair, or through intra-Union discipline of its members, so long as such discipline does not have the effect of causing an independent contractor-member to cease doing business, or to agree not to do business, with an employer or person other than the nonsignatory booking agent. Thus, for example, the Union could, pursuant to the rule, fine an independent contractor-bandleader who uses the services of the nonsignatory booking agent. The Union could not, however, fine or otherwise discipline or induce the bandleader's sidemen not to perform engagements not booked by the nonsignatory agent, as such action would have the effect of disrupting the business relationship between the bandleader and third parties. Nor can the Union put any economic pressure on the booking agent to force him to enter into the booking agent agreement, other than through the pressure which the Union can legitimately apply to its members to force them not to deal with the nonsignatory agent.

In addition, where the agent is signatory to a booking agent agreement such as discussed in paragraph (1) above and either willfully or through gross negligence breaches any of its provisions, the Union would be privileged to treat the booking agent as though he were a primary employer and take such action against the agent and Union members as is set forth in paragraph (2), p. 3 of my letter to you April 30, 1979, part of the National Settlement Agreement.

(3) It should be noted that the booking agent agreement would not be regarded as secondary or unlawful under Section 8(e) merely because it contained provisions beyond those set forth in paragraph (2), (a) through (j) above. However, if the agreement were to contain such additional provisions, and these did not serve to protect the interests of the members booked as much as the interests of the Union as an institution, 2/ the Union would not be privileged to treat the agent as a "primary" employer, as discussed in paragraph (2) above, simply because he refuses or fails to enter into, or voluntarily cancels the agreement. Nor would the Union be privileged to treat the agent as "primary" for the breach of any institutional provision contained in the booking agent agreement.

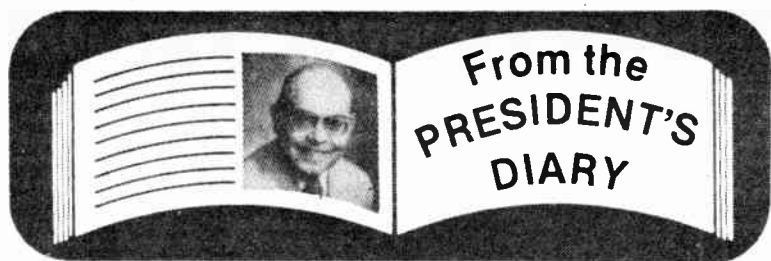
Sincerely,

John S. Irving
General Counsel

1/ You should understand that my position on these issues is contingent upon satisfactory settlement of the above-captioned cases and upon your compliance therewith. Absent these two conditions, I reserve the right to alter my position on these issues in any litigation of the pending cases or future cases.

2/ Examples of provisions which tend to serve the institutional interests of the Union rather than the legitimate interests of Union members served by the agents would be:

(a) A requirement that the Union's Constitution and By-Laws be incorporated in the booking agent agreement;
(b) A proscription against the booking agent causing a musical engagement to violate the Union's Constitution and By-Laws;
(c) A provision permitting the Union to cancel the booking agent agreement at will.



April was an extremely busy month for me starting with a trip to San Diego together with Vice President J. Alan Wood for further negotiations with Tuesday Productions, Inc. Immediately upon our return to New York, meetings were held on April 7th with representative Locals to discuss possible proposals for a video disc contract. On the following day, pre-negotiation meetings for the Television Videotape Agreement began and continued through Friday, April 25th. During that period, on the weekend of April 18th, 19th and 20th, the International Executive Board met in New York to consider recommendations to be submitted to the Portland (Maine) Convention. On Saturday, April 26th, I flew to Orlando to attend the Florida-Georgia Conference and to meet with the President and Secretary of the Orlando Local for discussions concerning that Local's negotiations for a new contract with Disney World. I returned to New York on Sunday, the 27th, to prepare for video disc negotiation sessions with representatives of the industry on April 29th and 30th. At those meetings, it was decided to hold further meetings on May 15th and 16th, 21st, 22nd and 23rd, which as of this writing are currently in progress. On the weekends of May 2nd, 3rd and 4th and 9th, 10th and 11th, I attended the Penn-Del-Mar-D.C. Conference and Tri-State Conference, devoting time at each conference to explain the recommendations that the International Executive Board had prepared for submission to the Convention. The videotape negotiations resulted in many improvements in the contract, including 10 percent wage increases in each year of the

two-year agreement. The contract will not be finalized until ratified by the musicians employed in that area of our business. Ballots were mailed to all eligible members on May 6th and will be counted on the 23rd of May.

By the time you receive this issue of the *International Musician*, the Eighty-third Annual Convention of the American Federation of Musicians will have been called to order in the city of Portland. As always, many recommendations and resolutions will be on the agenda, but the most important will be the recommendation submitted unanimously by the International Executive Board for the creation of a 1 percent work dues on all work performed by our members in every jurisdiction, payable to the Federation.

I have in previous issues reported on the critical state of the Federation's finances. I want to emphasize the fact that this situation did not occur suddenly, but actually began in 1963 when the 10 percent traveling surcharge was repealed by the Convention as the result of an unfavorable court decision. Up to that point, the Federation's finances were in excellent condition but the sudden loss of this important source of revenue with no adequate substitute source of funding started the gradual erosion of our fiscal structure. Unfortunately, since that date no effort had been made to restructure the finances of the Federation in a manner which would offer permanent and adequate relief. The International Executive Board now feels that we have found a solution to the problem and I heartily agree. The majority of the Locals in the Federation long ago found that they

could not exist without revenue based on the scale earnings of their members — namely, a work dues — and the International Executive Board has concluded that such a proposition is the only real solution to the Federation's fiscal problems. The recommendation was printed in the May issue and will be one of the first items on the Convention agenda.

In reviewing the past twelve months of my administration, you will find that tremendous progress has been made in our never ceasing efforts to resolve the problems of our Union. At last year's Convention, many obsolete provisions of the By-Laws were deleted and the International Executive Board is recommending additional changes at the Portland Convention.

Despite the vigorous protests of the National Association of Orchestra Leaders and others, the two major Settlement Agreements and their accompanying side letters have been upheld and are in effect. To assist our traveling members, I had the WATS line installed in the Federation offices in New York and the use of that line indicates the approval on the part of the traveling musicians of this new service. Also to assist our traveling members, the new C-1 and CP-1 contracts contain arbitration language which will enable us to utilize the civil courts for the collection of unpaid awards. This was never done in the past. Prior to the issuance of that contract, at my instruction, our General Counsel filed civil suits for the collection of awards in several test cases with excellent results.

As a result of my continued efforts to seek relief from the AFL-CIO from the payment of per capita dues to that organization in excess of what we could afford, the Executive Council of that organization granted the Federation six months' exoneration in 1980, resulting in a saving of over \$260,000. New contracts were negotiated covering the services of our members in the making of recordings, television variety shows, pay cable TV, and traveling theatrical productions.

(Continued on page twenty-seven)

Lea Act Issue Is Overshadowed In Subcommittee's Discussions

BY NED GUTHRIE, CHAIRMAN, NATIONAL COMMITTEE FOR REPEAL OF THE LEA ACT

"Keep on doing what you have been doing!" That was the advice of a high ranking Communications Staff Counsel in Congress when I asked what musicians could do to facilitate consideration of H.R. 4892. This bill, which calls for the repeal of the Lea Act, was introduced by House Representative John Slack shortly before his death in March.

Since Congressman Slack's untimely death, the House Subcommittee on Communications has become bogged down again with issues affecting the common carrier aspects of the Communications Act of 1934, of which the Lea Act is a part. The long and complex Communications Act can be essentially divided into two main areas. One is the common carrier section, which addresses itself to guidelines for telephone companies (such as AT&T and its subsidiaries) and cable television. For example, a major argument now in progress is whether or not AT&T should or should not purchase all of its supplies from one of its own subsidiaries, Western Electric, now that AT&T is going into retail telecommunications with competition.

The other main area of the Communications Act is the one that most interests musicians — because it concerns itself with the broadcast media (regular television and radio stations, both commercial and

public). It is in this section of the law that the Lea Act was added on April 16, 1946, and this was what killed us in radio.

With the subcommittee concentrating on the common carrier aspects of the bill, the Lea Act question becomes lost in the shuffle. John Slack was aware of this, and commented to me only five days before his death that even if the subcommittee could reach no agreement on the common carrier problems, the effort to repeal the Lea Act should not "die on the vine." To avoid this happening, he said he would ask the chairman to call up H.R. 4892 on its own merit for a vote. Tragically, Congressman Slack died before this could be done.

So we must now redouble our efforts to let this subcommittee know how much musicians want this discriminatory bill permanently erased from the books.

Meanwhile, there is good news for us in the Senate. Senator Ernest Hollings of South Carolina, who chairs the Senate subcommittee on communications, is including Senator Jennings Randolph's bill (S. 761), which calls for repeal of the Lea Act, in his rewrite of the Communications Law (S. 611). Other prominent members of that subcommittee who are openly supporting the effort to abolish the Lea Act are Senator Howard Cannon of

Nevada and Senator David Inouye of Hawaii. The support of these two Senators can be directly attributed to the hard work done by Nevada and Hawaii Locals with our National Committee.

But we must keep doing what we have been doing — by writing to our Congressmen to urge them to vote for the repeal of this law. It is important to contact the Full Committee of the Interstate and Foreign Commerce Committee in the House of Representatives. Special emphasis should be directed to the members of the Subcommittee on Communications. Demand that musicians' rights be restored. Tell the Congressmen that your legal rights of freedom of speech, equal opportunity and due process under the law are all being abridged by the existence of this law. Let them know that simple collective bargaining, which is most basic to all organized workers, is regarded under the Lea Act as a crime, punishable by a fine of up to \$1,000 and a year in jail. We musicians must have the right to bargain in good faith with broadcasters without these blatantly unjust restrictions being placed upon us, and we will not be able to do so as long as the Lea Act remains law. So please act NOW, by writing as many letters as you can to the names listed in the box at right.

AMERICAN FEDERATION OF MUSICIANS

GENERAL FUND STATEMENT OF INCOME, EXPENSES AND BUDGET

For the Quarter Ended March 31, 1980

	Actual		Budget
	1980	1979	1980
INCOME:			
Per Capita Dues	\$ 831,212	\$ 722,725	\$ 823,750
Federation Initiation Fees	197,135	222,729	235,500
Other Income	27,494	42,023	107,250
TOTAL INCOME	1,055,841	987,477	1,166,500
EXPENSES:			
Salaries:			
Officers and IEB	52,907	44,370	50,500
President's and Secretary-Treasurer's Assistants and Office Staff	288,520	284,123	308,000
International Representatives	37,565	38,026	40,250
International Representatives Expenses	30,439	26,337	30,250
Legal Services	39,852	42,957	45,250
A. F. of M. Convention	1,104	2,037	112,500
Per Capita Taxes AFL-CIO, CLC and others	90,567	222,797	126,000
Retirement Fund	51,713	73,086	81,500
Rent	90,212	81,686	74,500
Employee Benefits	31,288	39,702	37,250
Social Security and Other Payroll Taxes	26,302	23,987	36,500
Telephone and Telegraph	16,562	18,648	20,000
Postage	9,742	10,741	11,000
Other Expenses	184,055	169,656	185,500
TOTAL EXPENSES	950,834	1,078,153	1,159,000
EXCESS OF INCOME OVER (EXPENSES) FROM OPERATIONS	105,007	(90,676)	7,500
OTHER EXPENSE:			
Loss on Sale of Marketable Securities	—	(50,848)	—
EXCESS OF INCOME OVER (EXPENSES)	\$ 105,007	\$(141,524)	\$ 7,500

FULL COMMITTEE HOUSE OF REPRESENTATIVES COMMITTEE ON INTERSTATE AND FOREIGN COMMERCE Room 2125, Rayburn House Office Building Washington, D.C. 20515

Democrats

Harley O. Staggers, W. Va.,
Chairman*
John E. Moss, Calif.
John D. Dingell, Mich.
Paul G. Rogers, Fla.
Lionel Van Deerlin, Calif.*
Fred B. Rooney, Pa.
John M. Murphy, N.Y.*
David E. Satterfield III, Va.
Bob Eckhardt, Tex.
Richardson Preyer, N.C.
Charles J. Carney, Ohio
Ralph H. Metcalfe, Ill.
James H. Scheuer, N.Y.
Richard L. Ottinger, N.Y.
Henry A. Waxman, Calif.
Robert Krueger, Tex.
Timothy E. Wirth, Colo.*
Philip R. Sharp, Ind.
James J. Florio, N.J.
Anthony Toby Moffett, Conn.
Jim Santini, Nev.
Andrew Maguire, N.J.
Marty Russo, Ill.*
Edward J. Markey, Mass.*
Thomas A. Luken, Ohio*
Doug Walgren, Pa.
Bob Gammage, Tex.*
Albert Gore, Jr., Tenn.*
Barbara A. Milulski, Md.

Republicans

Samuel L. Devine, Ohio
James T. Broyhill, N. C.*
Tim Lee Carter, Ky.
Clarence J. Brown, Ohio
Joe Skubitz, Kan.
James M. Collins, Tex.*
Norman F. Lent, N.Y.
Edward R. Madigan, Ill.
Carlos J. Moorhead, Calif.*
Matthew J. Rinaldo, N.J.
W. Henson Moore, La.
Dave Stockman, Mich.
Marc L. Marks, Pa.*
Ronald Mottel, Ohio*
Al Swift, Wash.*
Tom Loeffler, Tex.*

UNITED STATES SENATE COMMITTEE ON COMMERCE, SCIENCE, AND TRANSPORTATION Room 237, Russell Senate Office Building Washington, D.C. 20510

Democrats

Howard W. Cannon, Nev.,
Chairman*
Warren G. Magnuson, Wash.*
Russell B. Long, La.
Ernest F. Hollings, S.C.*
Daniel K. Inouye, Hawaii*
Adlai E. Stevenson, Ill.
Wendell H. Ford, Ky.*
Donald W. Riegle, Jr., Mich.*
J. James Exon, Neb.*
Howell Heflin, Ala.

Republicans

Bob Packwood, Ore.
Barry Goldwater, Ariz.*
Harrison H. Schmitt, N.M.*
John C. Danforth, Mo.*
Nancy Landon Kassebaum, Kan.
Larry Pressler, S.D.*
John W. Warner, Va.*

* denotes also member of the important subcommittee

AFM Congress of Strings Tunes Up for 1980

Now in its twenty-second year, the AFM's summer string program was established for the Federation by the distinguished American composer, the late Roy Harris, for string students who are seriously pursuing a professional career in orchestral music. This year the program holds forth simultaneously at two locations — the University of Washington at Seattle and the University of Cincinnati in Ohio — from June 23 to August 15. Winners of the 1980 COS scholarship competitions sponsored by participating AFM Locals are about to begin an intensive program of study, rehearsal and performance that will culminate in a series of public concerts at both campuses. Secretary-Treasurer J. Martin Emerson, COS Project Director, has assembled a highly qualified faculty of musicians and an outstanding line-up of guest conductors who will share their musicianship and professional expertise with these talented string students. Short biographical sketches of each of the artists follow.

The Artist Faculty



Making his debut with the Congress of Strings program is Jerome Kessler, who is this summer's music director at the University of Washington campus.

Mr. Kessler has served as music director of the Hollywood Chamber Orchestra, which he has conducted since its formation in 1974. He is also the conductor for I Cellisti, a Los Angeles based cello octet.

As a cellist, Mr. Kessler has participated in chamber and symphonic events, as well as given solo performances in the United States and Europe. He has appeared as a guest member of the New Art String Quartet and is principal cellist of the Los Angeles Cello Quartet and the Santa Monica Symphony. His activities as an instructor and clinician have included visiting assignments at Arizona State University, Southern California Conservatory of Music and West Los Angeles College. Mr. Kessler has served as judge of numerous solo, chamber music and composition competitions, and is himself a composer of music for multiple celli.

An exponent of American music, Maestro Kessler has commissioned and premiered numerous works for chamber orchestra and cello by such composers as Eugene Zador, Lee Holdridge and Bill Marx. His recordings as conductor include works by Robert Linn, Antonio Vivaldi and Pablo Casals. As a cellist he has recorded music of Saint Seans, Faure, Slonimsky and Corelli.

The COS welcomes this multi-talented musician to its faculty.



Phillip Spurgeon, in his second year with the Congress of Strings, serves as music director for the program at the University of Cincinnati College - Conservatory of Music. Mr. Spurgeon is the conductor-in-residence and professor of music at Florida State University School of Music in Tallahassee, where he conducts the University Symphony Orchestra, the Chamber Orchestra and the productions of the State Opera of Florida and the University Opera Theatre.

A native of Colorado, Mr. Spurgeon is a graduate of the Oberlin College Conservatory of Music (Ohio). He is the recipient of a number of notable awards and grants. These include a New England Opera Theatre scholarship for the study of conducting at Tanglewood with Boris Goldovsky, a Fulbright-Italian Government Scholarship for the study of conducting at the Santa Cecilia Conservatory in Rome, first prize in the International Competition for Conductors in Besancon, France (he was the first American to win first place), and an American Symphony Orchestra League-Rockefeller Foundation Advanced Conductor Study Grant.

As a conductor he has led the Midland-Odessa (Texas) Symphony and Chorale, the Phoenix (Arizona) Symphony Orchestra, the Phoenix Youth Symphony Orchestra, the Pittsburgh (Pennsylvania) Youth Symphony and the Johnstown (Pennsylvania) Symphony Orchestra and Chorale. Last season he returned to Johnstown to conduct that orchestra's fiftieth anniversary concert on February 27.

From 1965-78, Mr. Spurgeon, a student of Richard Lert, served as associate director of the American Symphony Orchestra League's Eastern Institute of Orchestra Studies (in Orkney Springs, Virginia). He was also associate artistic director of the Shenandoah Valley Music Festival, which runs concurrently with the Eastern Institute.

Mr. Spurgeon has guest conducted with the symphony orchestras of Flint and Lansing (Michigan), the Austin (Texas) Symphony Orchestra, Pittsburgh Symphony Orchestra and Washington Square (New York City) Chamber Orchestra. In addition, he guest conducted for the Pennsylvania District and Regional Orchestra Festivals, Ohio All-State Orchestra Festivals and the Georgia All-State Orchestra Festival.

Active in civic and cultural organizations, Mr. Spurgeon has often taken an interest in the cultural life of his community. He has served as an advisory member of the Tallahassee Arts Council, chairman of the committee on the formation of the Leon County Public School String Program, a member of the steering committee for the formation of the Association of Florida Orchestras, an advisory committee member of the Midland Arts Council and a delegate to the Texas Commission of the Arts and Humanities.



The Congress of Strings is pleased to welcome violist Yizhak Schotten on his first engagement with the program at its University of Washington campus location. An experienced performer, Mr. Schotten has been concerto soloist under Seiji Ozawa with the Japan Philharmonic Orchestra, Arthur Fiedler and the Boston Pops and Thomas Schippers of the Cincinnati Symphony, among others. A student of William Primrose and Lillian Fuchs, he has served as principal violist with the Cincinnati Symphony, as a member of the Boston Symphony and, briefly, as an exchange member of the Japan Philharmonic Orchestra.

His travels as recitalist and chamber music artist have taken him throughout Israel, the United States and Japan. He was one of the featured artists of the 1979 International Viola Congress and his trio, the Trio d'Accordo, won a National Endowment grant and the 1978 Concert Artist's Guild international competition in New York.

Currently on the faculty of the University of Washington, in the

past he has participated as teacher at the Eastern Music Festival and the Rocky Mountain Chamber Music Festival.

This fall he will perform Ernest Bloch's *Suite for Viola and Piano* and the New York premiere of George Rochberg's *Sonata for Viola and Piano* in a concert at the city's Goodman House. The fall will also mark his recording debut, for which he is preparing the Bloch suite.



Violinist Robert Oppelt, on his first engagement with the Congress of Strings, joins the faculty at the University of Cincinnati campus. A member of the Iowa String Quartet and the Kentucky String Quartet, he has given numerous chamber music performances in the United States and abroad. He is a former member of the orchestras of the Indianapolis, North Carolina and Fish Creek festivals, as well as the Brevard Orchestra.

Mr. Oppelt is also noted for his work as a music educator and is the author of over twenty articles on string pedagogy. He now heads the string department of the Detroit Community Music School and is the director of the String Arts Studio in Ridgefield, Connecticut. Currently involved in teaching the Suzuki method to violin students, he is pleased that many of his students have gone on to do well in various competitions in the United States and Canada.

In the past, Mr. Oppelt has served on the faculties of the University of Iowa, Eastern Kentucky University, Illinois State University and Lehman College of the City University of New York and has conducted university orchestras for seventeen years.

A student of Paul Rolland, William Primrose and Francis Tursi, he earned his first doctorate in string performance and pedagogy at Eastman School of Music in 1957. In addition, he also holds bachelor of science and master of science degrees from the University of Illinois.

A frequent clinician and adjudicator, Mr. Oppelt is a Past President of the American String

(Continued on page eighteen)

The Guest Conductors



James DePreist, music director of L'Orchestre Symphonique de Quebec (Canada), will guest conduct the COS orchestra at the University of Washington campus.

Mr. DePreist has an extensive and impressive background in conducting. In 1964 he won a first prize in the prestigious Dimitri Mitropoulos International Conductors' Competition and was selected by Leonard Bernstein to be an assistant conductor of the New York Philharmonic during the 1965-66 season. In 1969 he made his European debut which proved so successful that many guest conducting engagements followed. He first conducted Washington's National Symphony in 1970 and the following season became its associate conductor. He was appointed to his present post with L'Orchestre de Quebec in the fall of 1976. This July he becomes music director of the Oregon Symphony in addition to his present Canadian engagement.

Mr. DePreist's busy guest conducting schedule has also included appearances with the Philadelphia Orchestra, New York Philharmonic, Boston Symphony, Chicago Symphony and Cleveland Orchestra, among others. Mr. DePreist has previously served as guest conductor for the Congress of Strings every summer since 1975.



Renowned conductor-violinist Rafael Druian, who will be a guest conductor at both COS locations this summer, assumed his new appointment as professor of music at Hartt College of Music in Hartford, Connecticut, last September. Current and recent engagements as guest soloist and/or conductor include the symphony orchestras of Utah, Phoenix, Cleveland, Pittsburgh, Detroit and San Diego, the National Symphony, the Basically Bach Festival (Anchorage, Alaska) and an artist-in-residence at the New England Conservatory of Music.

He spent the first twenty-five years of his career as concertmaster of leading U.S. orchestras: Dallas and Minnesota with Antal Dorati; Cleveland with George Szell; and the New York Philharmonic with Pierre Boulez. Now, in addition to conducting and playing, he also gives numerous residencies, teaches, and, until his position with the Hartt College of Music, was on the faculty of the University of California in San Diego.

In the summer of 1977, he made his New York conducting debut in Lincoln Center's Mostly Mozart Festival and was also the violin soloist. At the invitation of Maestro Dorati, Mr. Druian has done a number of chamber orchestra concerts with the National Symphony at Kennedy Center in Washington, D.C. Another highlight has been his concerts with the Detroit Symphony Orchestra.

Recently appointed to the Music Council of the National Endowment for the Arts, Mr. Druian taught and performed as a member of the Congress of Strings faculty during the summers of 1960-66 and served as a guest conductor with the 1978 and 1979 programs.



The Congress of Strings once again welcomes Milton Katims as guest conductor, to lead the student orchestra this summer in concerts at both the University of Cincinnati and University of Washington locations.

Acclaimed for his accomplishments as music director and conductor of the Seattle (Washington) Symphony, Mr. Katims is currently artistic director of the University of Houston (Texas) School of Music. He has guest conducted for the Congress of Strings on a number of occasions, serving most recently on last year's program at the University of Cincinnati.

Born and reared in New York City, Mr. Katims began his musical career as a violist. Arturo Toscanini was his mentor — Mr. Katims was associated with the great maestro and his NBC Symphony for several years. He has also been affiliated with Pablo Casals, Arthur Rubinstein, Rudolf Serkin and the Budapest String Quartet, all of whom he acknowledges as influencing his musical career.

Mr. Katims has guest conducted many outstanding orchestras in America and other countries, including Israel and Japan. An operatic conductor of note, his enormous versatility is made evident by his large operatic repertoire, ranging from the classic to contemporary productions. He has made a number of well-received recordings and performed as violist and conductor for a prize-winning TV program entitled "Mozart in Seattle," also featuring violinist Henryk Szeryng.

This past season Mr. Katims conducted performances with the symphony orchestras of Wichita and New Mexico.

BSO Contest Winner Peter Bay Will Conduct COS Orchestra



Peter Bay, twenty-three-year-old Washington, D.C., native, was named winner of the Baltimore Symphony Orchestra's fourth biennial Young Conductor's Competition in the Lyric Theatre in Baltimore on May 15.

In addition to a cash prize of \$2,000 and an opportunity to guest conduct the BSO in a future concert, Mr. Bay received an \$850 honorarium from the American Federation of Musicians to conduct the July 17 concert performance of the Congress of Strings Orchestra at

the University of Cincinnati campus.

The arrangement to have the BSO's competition winner appear with the COS student orchestra was made by Secretary-Treasurer J. Martin Emerson, Project Director of the Congress. He thought, and the BSO agreed, that offering this opportunity to the winning conductor would be most appropriate. "It would bring together a young maestro-hopeful with the talented young players acquiring proficiency in the Congress," Mr. Emerson pointed out.

Mr. Bay joins this year's Congress of Strings guest conductors,

(Continued on page eighteen)

BETWEEN YOU & MARTY EMMERSON



A popular song of yesteryear graphically describes this beautiful month of our calendar year — "June Is Bustin' Out All Over."

June is a month of fervent activity. Families prepare for the annual vacation at their favorite seashore spot or mountain retreat, while the more adventuresome and well-heeled pore over brochures telling of places in foreign lands. Our young people shed the yolk and discipline of academe and look forward to a few weeks of carefree existence.

In front of this busy scene, a small cadre of persons has been preparing the script for those who will be representing a "cast of thousands" in a drama which plays center stage this month in Portland, Maine — the 83rd Annual Convention of the American Federation of Musicians.

Close to one thousand Delegates will be on hand for the June 16th opening which will have a "run" of four days.

The scenario takes the form of Recommendations from the International Executive Board and Resolutions submitted by the Delegates and Locals, some ninety-two of them to be considered. The story line develops as the Committees — several of which are brought in prior to the Convention — report out and the Convention acts on the Recommendations and Resolutions.

It can be said that the whole procedure is spectacular in the best tradition of show business and

impressive by virtue of the rules under which the Convention operates.

The referenced center stage, in Portland's spacious Civic Center, will undoubtedly have its "actors" — or at least Musician-Delegates who have been known to employ histrionics in endeavoring to persuade their fellow Delegates to their cause. And, prognosticatively, there will be heroes and villains during the electrically-charged quartet of days which make up the Convention.

The Heroes: The American Federation of Musicians, the Delegates and the Membership — spelled with a capital "M."

The Villains: Inflation, restrictive labor laws, scabs and the National Association of Orchestra Leaders.

Of all the Villains, the most difficult to deal with has been inflation. It has caused both the International and most of the 604 Locals to curtail activities and services to members. In addition, public relations, political and other vital programs have been all but shelved due to the lack of revenue.

Last year — 1979 — the Federation experienced a deficit of \$912,000. There is an accumulative deficit since 1976 of over \$2 million. There is no cash flow.

As of March 31, 1980, the largest entertainment union in the world — the A. F. of M. — had \$2,217 in its checking account!

Is it any wonder the spotlight is on this, the 1980 Convention?

Recommendation No. 1, calling for a Federation-wide Work Dues of 2 percent has been submitted by the International Executive Board. It is more than just Work Dues legislation, for it deals with "inactive membership" and Per Capita Dues paid to the Federation, as well as dues paid to the AFL-CIO. Please read it and understand its implications and total impact upon the future of our organization.

I voted for it because I couldn't come up with anything better. If the Delegates can, I'll be the first to listen for, as we all know, "the show must go on!" (No one has ever told me why, but the old saw has served a mighty useful purpose throughout all of show business for years and years. We certainly don't want to hear any exit music, do we?)

Whereas the foregoing dissertation is showcased in the jargon of our profession, it is nonetheless serious and meant for the consumption of the entire membership.

I have endeavored to carry the Federation's dire fiscal position to as large an audience as possible these past few months by attending five regional Conferences — Western (Fresno, California), New England (Auburn, Maine), Penn-Del-Mar-D.C. (Allentown, Pennsylvania), Tri-State (Akron, Ohio) and New Jersey (New Brunswick, New Jersey).

My deep concern is best expressed by informing readers that I attended the last four Conferences at considerable expense — my own!

I have tried to remember the old adage that criticism is cheap. What is needed NOW is positive help, not negative complaining.

At the Tri-State Conference, the Akron Local not only hosted a constructive conclave, but fielded an excellent rhythm section (actually the Bill Roth Quartet, with

Newman Williams, electric bass; Count Head, piano; and Ethel Boswell, vocals) with whom the playing Delegates could jam. Credit for selecting this outstanding foursome goes to Local 24 Secretary Jack Faller and President Pete Motz. It was a ball!

I was surprised when an attractive lady came up to sit in at the piano. And then I was pleasantly surprised to hear her play and to learn she is a new member of the Local 1 (Cincinnati, Ohio) Executive Board. She is Esther Hanlon — Dr. Hanlon, if you please — and she really handles jazz piano.

But that isn't really the point of this piece. Seeing and hearing this distaff Local official, I remembered wondering how in the world could one address a "Dear Sir and Brother" letter to such a feminine person. And then I recalled receiving a letter last year from Vic Bridgewater, Secretary of Local 149 in Toronto, Canada, who voiced a similar observation regarding a lady Board Member in his Local.

Right after receiving the Bridgewater letter, memos were distributed in both the President's and Secretary-Treasurer's offices at Headquarters advising all personnel to refrain from using any longer the hackneyed salutation most of us have accepted as normal over so many years. What is now used is "Dear Member" or "Dear Secretary Jones," "Dear President Smith," etc.

We no sooner got that settled when someone noted that we were closing letters with the term "Fraternally." The question was posed that possibly when writing a member of the "opposite sex" — female, that is — why couldn't we close by saying "Sorority yours"?

But then our *International Musician* staff had the good sense to conduct some research into the problem and came up with advice

from an authoritative source which said "Fraternally," in the second accepted sense, is appropriate for both sexes.

I really do not mourn the passing of the "Dear Sir and Brother" bit. I have always cringed, along with the defendant, when writing a Board decision which imposed, say, a \$200 fine on the "Dear Sir and Brother." And it hasn't been unusual for the "finee" to come back with the blast, "Don't call me Brother!"

Of course, with the increase in the number of women in the A. F. of M., the indignant cries of protest have been mounting steadily against use of the masculine salutation in the Union ~~male~~ mail . . . and rightfully so.

One fond memory of the now-gone phrase takes me back about twenty-five years when I was Secretary of the Washington, D.C., Local. I had summoned a member to answer charges for not showing up on a country gig.

Well, at the appointed hour, the Sergeant at Arms stepped outside and called the musician's name. Apprehensively, the defendant approached the long, shiney table at which nine august members of the Local 161-710 Board sat, all wearing grim countenances. He was accompanied by another party.

"Is this your witness?" I asked.

"No," the defendant replied.

"Then, what is he doing here?" I countered.

"Well, Mr. Emerson," the long, lanky defendant stated, "I got your letter to be here and, like, it started off 'Dear Sir and Brother' — and well, this here's my brother!"

And "Dear Members," that's a true story, believe it or not.

I'm going to impose upon you for just a bit and personalize this space by expressing condolences on behalf of a great many people who know (Continued on page twenty-seven)

Legislative Roundup

A Washington report on matters of particular concern to performing artists

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

Performance Rights Legislation

This legislation would amend the copyright law (Title 17 of the United States Code) to establish a new right to perform a sound recording. This right would vest in performers making the recording and the record company. Royalties from a compulsory license to perform sound recordings for a profit would be payable equally to all performers on the recording and to the record company.

In the House of Representatives, Congressman George Danielson (D.-Calif.) has introduced the legislation (H.R. 997) along with forty-seven cosponsors. Senator Harrison Williams, Jr. (D.-N.J.) has introduced the legislation in the Senate (S. 1552), together with Senators Howard Baker, Jr. (R.-Tenn.), William Bradley (D.-N.J.),

Alan Cranston (D.-Calif.), Jacob Javits (R.-N.Y.), Howard Metzenbaum (D.-Ohio) and Paul Sarbanes (D.-Md.).

Hearings on H.R. 997 were held on November 27, 1979. AFM President Victor W. Fuentealba testified together with Sanford I. Wolff of AFTRA and Jack Golodner, Director of the DPE. The hearings were before Congressman Robert Kastenmeier's House Subcommittee on the Courts, Civil Liberties, and the Administration of Justice. This bill has been a subject of repeated communications to AFM Locals and members.

It is hoped that by the time this edition of *International Musician* is published the legislation will have been favorably reported from the House Subcommittee on Courts, Civil Liberties, and Administration of Justice.

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

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

The legislation is anti-labor and inhibits effective collective bargaining in the broadcasting industry. It should never have been

made a part of the Communications Act, and at best is bad labor and criminal law. So-called featherbedding, the principal focus of the Lea Act, was covered in 1947 by enactment of Section 8(b) (6) of the National Labor Relations Act.

Over the years, continuing efforts have been made by the AFM, and more recently by the Department for Professional Employees, AFL-CIO, to repeal the Lea Act. Ned Guthrie, President of Local 136, Charleston, West Virginia, chairs the National Committee for the Repeal of the Lea Act. Through his efforts, S. 761, introduced by Senator Jennings Randolph (D.-W.V.) and H.R. 4892, introduced by the late Congressman John Slack (D.-W.V.) — bills which would repeal the Lea Act — are pending in the present Congress. Ned Guthrie is also working to have provisions repealing the Lea Act included in



Herb Hale (left), President of Local 11-637, Louisville, Kentucky, presented an AFM TEMPO-PCC check to Kentucky Third District Congressman Ronald Mazzoli in support of his efforts for reelection.

communications legislation now under discussion in the Senate Communications Subcommittee.

In 1979 the Thirteenth Constitutional Convention of the AFL-CIO adopted a resolution strongly supporting repeal of the Lea Act and authorizing the officers of the AFL-CIO to take all appropriate steps to effectuate such repeal. The AFL-CIO and the DPE continue to work with the AFM in abolishing this unfair law.

However, the major thrust of the effort for repeal must be provided by AFM members. Musicians can most effectively aid this cause by: (1) writing to their Senators and Representatives, and, (2) sending a contribution of \$1.00 or more to the National Committee for Repeal of the Lea Act, 1562 Kanawha Boulevard, East, Charleston, West Virginia 25311.

Arts Endowment

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

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

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

The House Subcommittee on Post Secondary Education held hearings on reauthorizing the NEA

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

Unemployment Insurance Benefits

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

Different versions of legislation which would substantially limit the effect of Section 3304(a) (15) have been passed by the Senate (as an amendment to H.R. 4612) and House of Representatives. These differences must be resolved and enacted into law before there is any (Continued on page twenty-seven)

HOLIDAY CLOSING
The offices of the American Federation of Musicians will be closed on Friday, July 4, in observance of Independence Day.

FEEDBACK

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

Critic-Reviewers. Let's call them critics for the sake of brevity. Are they necessary? Does what they say have any value? Some of these self-proclaimed experts are vicious, negative and destructive.

Other than possessing a general theory, technical scholastic knowledge of the musical arts, what, if any, professional per-

As a special entry in this month's "Feedback," we are reprinting, in part, the following article, which appeared in the March issue of Local 47's journal, *Overture*, under the title, "Critic . . . Of What Value?" The author, Sam Magazine, is a professional musician and member of the Los Angeles Local.

forming background do these critics have? I would venture a guess that most are not performers, or perhaps some may have had a smattering of performing experience in their early years.



Sam Magazine

Having been an actively performing violinist-conductor most of my fifty-plus years as a professional, I can speak with a reasonable degree of authority when I categorically condemn certain critics who seem to derive great satisfaction from spewing negative, unwarranted criticism about musical performers.

Recently, I attended a Los Angeles Philharmonic concert that spotlighted a noted violin soloist, who performed the difficult Elgar *Concerto in D Minor*. Many of my respected colleagues and I who were present unanimously agreed that we had never heard a better rendition of the concerto and that the violinist had performed it superbly. The audience (including me) spontaneously cheered him in a most sincere manner. It was a great tribute to a great artist. This was a performance one would long remember.

Lo and behold, a well-known local critic expressed negative opinions about this violin soloist and the concert in general . . . completely unwarranted. I would challenge this critic to reveal his actual knowledge of violin performances. This same critic has displayed venom against many performers which appears to be a deliberate attempt to degrade and belittle their artistic accomplishments. Free speech . . . YES! Personal, sincere opinions

the tab! After all, a critic's opinion is only that of one person. It doesn't give that critic a carte blanche privilege to humiliate a talented individual. Why don't they seek out the positive aspects instead of digging deep for negatives?

Musical artists spend a lifetime preparing for public performances. These are dedicated, sensitive individuals who seek sympathetic ears. Not all attain the pinnacle in their profession but surely they deserve admiration and understanding for their genuine efforts.

I do not infer that all critics are bad. A few do their reporting in a fair, human manner . . . still it is only one human's opinion. "CRITIC . . . OF WHAT VALUE?"

YES! Deliberate destruction . . . NO!

Regardless of what we or anyone else thinks, the audience in the last analysis is the best critic. They pay



NEW!

For people who are serious about their music...
VIRTUOSO

The Magazine of the Music Arts

Enjoy this
Premiere
Issue,
FREE!

Subscribe now at Special Charter Rates and receive the Limited Edition Premiere Issue without obligation

At last there's a magazine that will lead you to the people, the places and events that you need to know about to function more effectively . . . participate more fully in the world of serious music.

It's VIRTUOSO, the Magazine of the Music Arts and the Limited Edition Premiere Issue is yours to enjoy, yours to keep, FREE—even if you decide not to subscribe!

Meet the people who make the music

In VIRTUOSO, you'll go behind the scenes . . . beyond the performance to meet the people who make the music you love most—the astonishing virtuosi of America's booming classical scene.

In your Premiere issue, you'll meet violinist Diana Halprin, acclaimed by the New York Times, who after years of pain and struggle can exclaim, "I love the virtuoso fiddle! It's a high-wire act!"

Elsewhere in VIRTUOSO, you'll sit in on a recording session with English horn player Thomas Stacy . . . you'll join a group of nervous candidates for the New York Philharmonic violin auditions . . . watch pianist David Bar-Illan prepare a new concerto.

In each case, you'll meet these people as they really are, not the "press-release personalities" they may present to the public. You'll discover their dreams and fears, their ups and downs, and always their art, their talent, their passionate pursuit of perfection.

Learn more, enjoy more, do more!

In addition to the valuable insights you'll get from these promising performers, each bi-monthly issue of VIRTUOSO will provide a wide range of "how-to" features designed to help you learn more, do more, enjoy your music more whether you're a performer yourself, a concert-goer, administrator, student or teacher . . .

NOTICE TO MEMBERS

This is your publication and it will only be as good and as readable as the material provided. When submitting stories and photographs which are newsworthy, please remember the following points:

- Identify all persons in photographs and stories by name, local union number and title.

- Strive for top quality photographs. Black and white glossy prints reproduce best, although color pictures are usable if they are clear and colors are sharp.

The balance between union news and notices, provocative articles, educational materials and entertainment items aimed at and enjoyed by musicians has generated wide appeal for the *International Musician* and has made it a source of pride for the Federation.

How a singer finds the right teacher . . . how the reviewers rate . . . how to handle a taping session . . . premiering a new composition . . . teaching techniques that work . . . comparing the conservatories . . . rating the concert halls . . . PLUS reviews of major books, recordings, concerts, festivals—the music arts in all their ever-changing forms.

Send now for your Premiere Issue . . . then decide!

The Limited Edition, Premiere Issue of VIRTUOSO is yours to enjoy, to examine, completely without obligation. If after you've received it, you decide not to subscribe, simply mark our invoice "cancel" and that will end the matter. You will owe nothing and the exclusive Premiere Issue is yours to keep with our thanks.

Send no money now. Just complete the Charter Reservation Form below to enter your Trial Subscription without risk at special Charter rates:

Six bi-monthly issues, just \$9.97

You save 15% off the regular subscription price of \$12.00. But remember, the special Premiere Issue is limited, so send for yours today!

VIRTUOSO Charter Reservation Form

RSVP: 352 Evelyn Street / Paramus, NJ 07652

CHARGE IT to my:

- Master Charge
 Visa

Acct # _____
Expires _____
Signature _____

Please send my Limited Edition Premiere Issue of VIRTUOSO Magazine and enter my no-risk Trial Subscription at the Charter Rate of \$9.97 for six, bi-monthly issues, a saving of 15% off the regular subscription price of \$12.00. If not satisfied, I may mark your invoice "cancel" and owe nothing. The Premiere Issue—a \$2.00 value—is mine to keep whatever I decide.

- Payment enclosed. Please bill me
(30-day refund GUARANTEE)
 Check Credit Card

Enter my Charter Reservation in the name of:

Name _____ (print)
Address _____
City _____ State _____ Zip _____

A3-05-60

The Happy Success Story of Jim Cullum's Happy Jazz Band

BY WARREN W. VACHE, SR.

With over fifteen years of continuous growth and success behind it, Jim Cullum's Happy Jazz Band from San Antonio, Texas, is a perfect example of the amazing things dedication and perseverance can do for American music. The band is living proof that classic (or traditional, if you prefer the term) jazz — when performed with sincerity, imagination and professional musicianship — is not only saleable on the music market, it's profitable. At the same time, the group is doing a great job of debunking another common misconception — that only middle-aged men play this kind of music, or want to. Youth is the key word for the personnel of The Happy Jazz Band.

Of the seven full-time musicians who grace the bandstand five nights a week at The Landing, on San Antonio's famed Paseo del Rio — the River Walk — three are in their twenties and three — including Jim Cullum, the dynamic and personable leader — are in their thir-

ties. Only bass player Jim Wyatt is in his middle years.

More often than not, the band is busy working all seven nights of the week, playing outside gigs on off-nights and trying to satisfy the constantly increasing demand for its services. The band regularly takes part in various jazz festivals around the country — including the prestigious Newport Jazz Festival — and travels to Europe for festivals there, too. Back home, The Landing is packed every night with an enthusiastic crowd which usually includes visitors from all over the country. During peak season it's open six nights a week, with clarinetist Allan Vache leading a trio on Sunday nights.

To understand why Texans are as proud of The Happy Jazz Band as they are of the Houston Oilers or the Dallas Cowboys, you have to know a little bit about San Antonio's history, the background of the Cullum family and the strong parallels that run between them. First, a word

about the city.

As recently as the early 1920s the San Antonio River was ugly, muddy and polluted, sometimes given to floods and, because it wound its way in a zig-zag course through the center of the city, it was an embarrassing eyesore. For years, the people of San Antonio did their best to ignore it.

Fortunately for San Antonio and later generations, the civic-minded women of the city decided to organize the San Antonio Conservation Society and mount an all-out campaign to save the neglected river. The river ultimately became a WPA project, resulting in a concentrated program of restoration and beautification. Sidewalks were laid on both sides of the river and the banks were landscaped. This accomplished, the River Walk was turned over to the city park commission for care and maintenance.

The Paseo del Rio was only a beautiful park until jazz came into the picture. Then a new era was

born, not only for the River Walk, but for the city of San Antonio.

Like the Paseo del Rio, jazz in San Antonio had an uncertain beginning. It had slowly gained popularity in other parts of the city and was soon to make its debut on the River Walk.

Jim Cullum, Sr., was a fine clarinetist, who followed a brief but brilliant career as a jazz musician in his younger years with bands like Jack Teagarden's, until family responsibilities made him forego music to take over the management of the San Antonio branch of the family wholesale grocery business. As the years passed, his life as a musician faded into the background, but his love for jazz remained undiminished.

Jim Cullum, Jr., however, was growing up, and at an early age had discovered his father's 78 RPM record collection. Playing the records over and over, he learned to love the music of Red Nichols and the Five Pennies, Bix and His Gang, and other fine classical jazz groups. His secret desire became to play the music himself. This seemed a very remote dream, though, until one day while delivering groceries for his dad he spotted an old cornet in a pawnshop window. Some sharp dickering followed, and Jim was able to buy the horn for \$7.00.

Jim, Sr., gave his son a few tips on blowing the horn, and then more or less forgot about it. But the boy bought a method book for further study and went about teaching himself to play. While still in high school, Jim, Jr., found friends who shared his interest and formed a small band to play locally. When rehearsing at the Cullum home, Jim, Sr., sat in with them, sometimes borrowing a baritone sax to add bottom to the group. After graduation in 1960, the band fell apart as the members went on to pursue their separate careers. Young Jim attended a local college and remained in San Antonio. It appeared that his brief career as a jazz musician was over.

"But I still wanted to play," recalls Jim, Jr. "In the back of my mind, I always had this dream of making a living with my horn, but the whole thing wasn't much more than that. My dad and I talked about it from time to time, though, and he knew how I felt. Then one night he came home from a meeting and told me he had found us a banjo player. Benny Valfre had a fine ear for chords, a marvelous sense of time and he played in tune. You know, at the time my dad and his friends didn't like the banjo. They thought it was 'plunk-plunk,' it was stiff, it couldn't swing. Benny changed their minds."

Informal jam sessions at the Cullum household became a regular feature, with both Cullums and Benny Valfre as the nucleus, but there was little hope that they

would develop into anything further. Then in 1962 two San Antonio businessmen who had also been musicians, Chuck Riley and Dude Skyles, decided to organize the San Antonio Jazz Society. They launched the organization with a highly successful concert by one of Texas' favorite sons, Jack Teagarden. The Society followed this with a series of monthly jazz sessions. The Cullums were always in attendance, often sitting in with the scheduled groups. After about six months, they decided to put together a band on their own to play for the Society. The assembled group included Bill Case on piano, Harvey Kindervater on drums, Wilson Davis on tuba and a trombonist from New Orleans, Paul Crawford. With Benny Valfre, they were ready for the San Antonio Jazz Society.

"My dad thought of The Happy Jazz Band title," says Jim. "At first I wasn't too keen about it, but he pointed out that jazz was happy music and this was one of the band's most essential ingredients; so I went along with it. We played for the San Antonio Jazz Society, and the evening was an unqualified success. It was a great night, but the next day it was all over and we were back where we started . . . without a place to play."

Nevertheless, they had tasted success, and Jim, Sr., was not about to let it go without a fight. He located a tavern on the northside where the owner agreed to let them play on Sunday afternoons. Rex's was a pleasant place with an outdoor patio where the band played in nice weather.

Although the job at Rex's lasted only six months, the exposure paid off in more work for the band — and later to the booking that changed their lives. They were hired to play at the swank Argyle Country Club. There they met a young San Antonio businessman named Jim Hayne and his associate, Ed Huddleston — men with vision and ideas. They outlined a proposition to the Cullums that would eventually unite jazz and the Paseo del Rio to the mutual advantage of both.

While in college Hayne played trombone with a group called The Spring Street Stompers, which had gained considerable recognition. He was also a businessman who owned property on the River Walk, and, along with several others, he envisioned a plan for developing it on the pattern of Bourbon Street in New Orleans — that is, a continuous strip of restaurants, shops and clubs.

"I had stars in my eyes," Jim, Jr., now reminisces. "We all sat up late that night at the Argyle Club discussing the idea. Hayne believed it had two things going for it — it would focus attention on the River Walk and, at the same time, create a climate for jazz in Texas."

(Continued on page seventeen)



The Happy Jazz Band, organized in 1962, gives out with a rousing selection. Members include Kevin Hess, Jack Wyatt, Mike Pittsley, John Sheridan (back row), Howard Elkins, Jim Cullum, Jr., the band's dynamic leader and President of San Antonio Local 23, and Allan Vache (seated).

JAZZ AIDS by Jamey Aebersold and Others

PIANO BOOKS

- THE JAZZ STYLES OF CHICK COREA 10 songs for two hands \$5.95
- JAZZ IMPROV. FOR KEYBOARD PLAYERS by Dan Haerle. Creating melodies—use of left hand—soloing and much more. 83 Basic Concepts \$3.95; Inter. \$2.95; Adv. \$3.95
- 3 Vol. complete—Spiral bound \$9.95
- CHICK COREA—16 tunes including Spain, 500 Miles, High La Fiesta and Now Everything \$6.95
- BILL EVANS #1 6 transcribed songs—Interplay, Time Remembered, Very Early, etc. \$3.95
- BILL EVANS #2 5 transcribed solos and 1 song—Funny Man, Orbit, etc. \$3.95
- BILL EVANS #3 5 transcribed solos and 15 songs off records—Pari's Scope, Elisa, Peace Piece, etc. \$3.95
- HERBIE HANCOCK—19 jazz tunes written for piano. Includes several transcribed solos. \$7.95
- HERBIE HANCOCK: Over 45 of his greatest hits such as Cantaloupe Island, Maiden Voyage, Toys, One Finger Snap, Watermelon Man, Chameleon, etc. \$7.50
- MORRIS SILVER, 53 transcribed songs exactly as recorded by Horace. S. Sadie, N. Dream, etc. \$6.95
- THE ERROLL GARNER SONGBOOK 21 songs based on the recorded versions. Just like Erroll plays—two hands \$6.95
- JAZZ/ROCK VOICINGS for the CONTEMPORARY KEYBOARD PLAYER by Dan Haerle. A must for any keyboard player who needs new voicings! \$4.95
- A STUDY IN FOURTHS by Walter Bishop, Jr. \$4.50

JAZZ SOLOS—TRANSCRIPTIONS

- BETTER GORDON sat solos in Bb key. 22 solos with Bb and concert chord symbols. Taken off record \$6.95
- C. PARKER—14 solos. Concert. Eb \$5.95
- CHARLIE PARKER OMNIBOOK. 60 transcribed solos. Treble clef. Eb instr. \$9.95
- CHARLIE PARKER SOLOS for Bb and C keys. 9 solos transcribed off records w/ piano accompaniment \$3.95
- PAUL DESIMONE—20 solos with chords \$6.95
- WES MONTGOMERY GUITAR BOOK by Steve Khan. Improvisations & interpretations of 17 of Wes' solos \$5.95
- WES MONTGOMERY GUITAR SOLOS off record. 22 transcribed solos \$5.95
- THE ARTISTRY OF JOHN COLTRANE 8 solos. Blue Train, Lazy Bird, Moment's Notice, etc. \$4.95
- THE ARTISTRY OF JOE HENDERSON. 7 original songs and transcribed solos from 2 classic Blue Note albums. Excellent book in Bb key \$4.95
- MILES DAVIS—11 solos. Concert. Bb \$5.95
- T. MONK—8 tunes & solos (concert key) \$5.95
- QUANG BRENHARDT—16 solos (great book!) \$5.95
- BOB POWELL—6 transcribed solos \$5.95
- C. CHRISTIAN—transcribed solos. concert key \$5.95
- 20 OF WORLDS GREATEST JAZZ SOLOS: Books for:
 - SAX / TRPT / BONE / GUITAR / PIANO / FLUTE. Excellent for sight reading. Solos fit instr. range. ea. bk. \$4.95
 - 28 MODERN JAZZ TRUMPET SOLOS transcribed by Ken Stone and edited by Jamey Aebersold. Solos are in Bb key with chord symbols. By 15 Jazz Greats \$4.95
 - DIZZY GILLESPIE SOLOS for Bb and C keys. 14 transcribed solos off records by Dizzy with piano accompaniment \$4.95
 - LOUIS ARMSTRONG SOLOS in Bb key only. 20 beautiful solos by Louie exactly as on records \$3.95
 - JAZZ STYLES & ANALYSIS for GUITAR transcribed & annotated by Jack Petersen. 74 solos from 64 guitarists \$15.00
 - JAZZ STYLES & ANALYSIS for TROMBONE by David Baker. History of the trombone via trans. solos. 157 solos in bass clef off records by known trombonists \$15.00
 - JAZZ STYLES & ANALYSIS for ALTO SAX by Harry Miedma and David Baker. 25 transcribed & annotated solos by 103 famous alto saxophonists \$12.50

A NEW APPROACH TO JAZZ IMPROVISATION

by Jamey Aebersold
\$8.95 per volume (includes LP & Booklet)
(unless indicated)
FOR ALL INSTRUMENTS—LP & BOOK SETS
Most widely used improvisation method on the market

- VOLUME 1 "A NEW APPROACH"—Revised 5th edition of book. Better, more info—Beg./Int. level. Contains Dorian minor tracks, Blues in F & Bb, 24 measure song, Cadences, Cycle of 3rds, 7th's & 9th's, 11/7 track. Scales are written in measures and chord tones are notated. Chapters on Melody, Blues scale, Time Modes, Exercises, Chords. \$12.95
- VOLUME 2 "NOTHING BUT BLUES"—Beg./Int. level. 11 different Blues in various keys and tempos. This volume is truly fun to play with! Rhythm section on LP grooves! Scales and chord tones are written. \$12.95
- VOLUME 3 "THE H/V7A PROGRESSION"—Int. level. Probably the most important musical sequence in modern jazz. A must for all jazz players! Supplement includes 11 pages of 11/7 exercises to be applied with LP tracks to improvise with and practice in all keys. \$12.95
- VOLUME 4 "MOVING ON"—Int. Adv. level. A challenging collection of Aebersold's & Dan Haerle tunes. Book contains melodies and needed scales/chords for all instruments. Only for the brave! \$12.95
- VOLUME 5 "TIME TO PLAY MUSIC"—Int. level. Similar to Vol. 4 except the songs are much easier. Easy Jazz, Killer Pete, Groovin', etc. Next logical Vol. after Vol. 1 or 3. Lots of variety. \$12.95
- VOLUME 6 "ALL BIRD"—Adv. level. 10 songs written by Charlie Parker. Ron Carter, bass; Kenny Barron, piano; Ben Riley on drums. Record has excellent bebop feel! Best way to learn these famous tunes. Now's the time! Hardbird Suite, Donna Lee, Confirmation, Billie's Bounce, Dewey Square, My Little Suede Shoes, Thriving from a Riff, Ornithology & Scapple from the Apple. \$12.95
- VOLUME 7 "MILES DAVIS"—Eight classics written by Miles Davis. Int. Adv. level. Unique way to learn B of the most popular songs of the Fifties. Four, Tune Up, Vero Blues, The Theme, Solar, Dig, Milestones (old Milestones), Serpent's Tooth. \$12.95
- VOLUME 8 "SONNY ROLLINS"—Nine classic jazz originals written by Sonny Rollins. Int. Adv. level. Contains B of Rollins' most famous tunes, in their original keys. Doozy, Si Thomas (Latin, then swing), Blue Seven, Warm Hot (one of the first 3/4 jazz tunes), Tenor Madness, Solid, Pent Up House, Aargin, Oleo. \$12.95
- VOLUME 9 "WOODY SHAW"—Eight jazz originals written by Woody Shaw. Int. Adv. level. Little Red's Fantasy, Blues for Wood, Moontrane, Tomorrow's Destiny, Beyond All Limits (Bossanova, slow), Beyond All Limits (Swing, up tempo). \$12.95
- VOLUME 10 "DAVID BAKER"—Eight beautiful originals by David Baker. Int. Adv. level. One of the most prolific composers in jazz today. Tunes offer a wide variety of styles and tempos. Includes Auli, Le Roi, Kentucky Dysters, Passion, Black Thursday, Bossa Belle, Soleil d'Altamira, Le Miror Noir. \$12.95
- VOLUME 11 "HERBIE HANCOCK"—Eight of Herbie's greatest songs. Beg. Int. level. Maiden Voyage, Cantaloupe Island, Watermelon Man, Dolphin Dance, Jessica, Eye of the Hurricane, Toys, And What'll I Don't! Rhy section is Ron Carter, bass; Kenny Barron, piano; Billy Hart, drums. \$12.95
- VOLUME 12 "DUKE ELLINGTON"—Nine all time favorites. Int. level. Satin Doll, Perdido, Solitude, Prelude to a Kiss, Sophisticated Lady, Mood Indigo, I Let A Song Go Out of My Heart, In A Sentimental Mood, A Train, Rhy section is Ron Carter, bass; Kenny Barron, piano; Ben Riley, drums. \$12.95
- VOLUME 13 "CANNONBALL ADDERLEY"—Eight songs made famous by Cannonball. Work Song, Del Sasser, Unit 7, Jeannine, This Here, Scotch & Water, Saudade, Sack of Woe, Rhy section—S. Jones, L. Hayes & R. Mathews. \$12.95
- VOLUME 14 "BENNY GOLSON"—Int. Adv. level. Killer Joe, My Time, Betty Are You Real, Whisper Not, I Remember Clifford, Stabilemates, Blues March and Ease Away With. Rhythm section: Patrice Rushen, Bob Magnuson, Roy McCurdy. \$12.95
- VOLUME 15 "PATIN' DUES"—Int. level. Nine familiar chord progressions to standards. R. Carter, K. Barron & VOLUME 16 "Turnerounds, Cycles, & H/V7's"—Int. level. 2 LP set continuation of Vol. 15 but much more in depth. Covers all keys & most all playing situations. \$12.95
- VOLUME 17 "HORACE SILVER"—Eight songs. Song for My Father, The Preacher, Sister Sadie, Jody Grind, Peace, Nutville, Silver's Serenade, Gregory is Here. Rhythm sec. like Vol. 15. \$12.95
- VOLUME 18 "HORACE SILVER"—Eight songs. Int. Adv. level. Strollin', Room 608, Nica's Dream, March, Ecstasy, Etc. R. Carter, K. Barron, Al Foster. \$12.95
- VOLUME 19 "DAVID LIEBMAN"—Int. level. Britie Piece, Look-out Farm, Slumber, Dassy and others. Rhythm section: Richard Bierach, Frank Tusa, Al Foster. \$12.95
- VOLUME 20 "MILY BAKER"—Int. level. \$9.95. Contains special LP recording of Jimmy playing solos. Chord progressions to ten standards. Great bebop study. Ten transcribed solos, too, in C, Bb, & Eb keys. Don't pass this one up! \$12.95
- VOLUME 21 "Gettin' It Together"—2 LP set. FOR ALL LEVELS! Slow tempos, all keys. All major, minor, dom. 7th, half-dim. Lydian, sus. 4, scales & chords. Great way to practice and solo! 31 different tracks. \$9.95

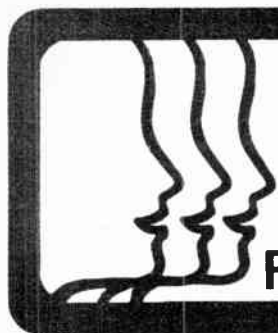
COMPOSING FOR THE JAZZ ORCHESTRA

by Wm. Russo & Reid Nyman. Textbook, workbook & cassette of examples \$16.95

- C. PARKER MONOGRAPH by D. Baker. In depth study of "Bird" Includes 4 transcriptions \$5.95
- RAY BISHOP BASS BOOK \$9.50
- CANNONBALL ADDERLEY musical calisthenics for brass. Clinician's approach to a brass instrument \$12.95
- CHARLIE PARKER 2 LP ALBUMS. Contains 30 songs, 22 of which are in the OMNIBOOK! Savoy 2201. \$7.95
- JOHN COLTRANE SOLOS in Bb key. Blue Train, M. Notice, Lazy Bird & 5 others \$4.95
- JAZZ STYLES by D. Baker correlated to Vol. 5 & 6 play-along records. Excellent sightreading. Use with Lps.
 - Treble. Bb. Eb. Bass. each \$4.95
 - JOHNNY HEATH—31 compositions \$4.95
 - DRIVETTE COLEMAN 26 tunes \$5.00
 - JAZZ RIFTS for BASS by Rick Laird \$3.95
 - THE BEBOP ERA by D. Baker.
 - Vol. 1. \$6.95; Vol. 2. \$4.95; Vol. 3. \$4.95
 - Mr. Gene—Weather Report latest book. Concert key & Bb parts \$6.95
 - THE RUSS GARCIA PROFESSIONAL ARR/COMPOSER BOOK 2. Long awaited volume with 33 1/2 EP record \$14.95
 - HOW TO IMPROVISE with Jan Phins. Excellent book for hi-hat independence \$6.95
 - MU-ART technique exercises. treble clef \$2.95
 - LISTENING TO JAZZ by Jerry Coker. New paperback \$3.45
 - CANNONBALL ADDERLEY'S COMPLETE JAZZ FARE BOOK. 152 songs made famous by Cannonball. C. key \$6.95
 - PATTERNS for IMPROVISATION by Oliver Nelson. Treble clef book of 61 different patterns & songs \$12.95
 - ENCYCLOPEDIA OF IMPROVISATIONAL RHYTHMS & PATTERNS. Treble clef \$15. Bass clef \$12.50
 - JAZZ IMPROVISING for the ROCK/BLUES GUITARIST by Paul Lucas. Melodic jazz soloing book \$5.95
 - FIVE TROMBONE ARRANGEMENTS w/ rhythm sections. 9 New original charts from Nashville. Write for catalog and prices \$12.95
 - LOU LUDWIG FARM—A case study of improvisation for small jazz groups. By Dave Liebman & group. Two sound sheets and transcribed solos. Excellent book! \$9.95
 - WEATHER REPORT book contains BIRDLAND, HARLEQUIN, HAWAII, THE JUGGLER, PALLADIUM, A REARVIEW MIRROR, RUMBA MAMA & TEEN TOWN. Concert key and tenor/soprano part \$6.95
 - THE BRECKER BROS. 18 tunes in sketch score form—concert key. Skunk Funk & Sneakin' Up. \$6.95
 - CHUCK MANGIONE 2 tunes in sketch score form and 6 piano score—concert key. Bellaviva, Chase Clouds \$5.95
 - TEXTBOOK OF DRUM SET EXERCISES. 25 charts of different phases of jazz drumming. Complete notation \$3.95
 - A MUSIC NOTATION PRIMER—MUSIC CALLIGRAPHY by Glen Rosecrans. Shows how to copy music. \$4.00
 - TECHNIQUES & THEORY for POP KEYBOARD PLAYERS by Preston Key. Through book. Int. Adv. \$5.95
 - TAKE THE LEAD by Stan Seckler. A basic manual for Lead Altoist in jazz band \$5.00
 - THE SAURUS OF SCALES & MELODIC PATTERNS by N. Slonimsky. Large hardbound book, 243 pages. Treble & bass clef exercises \$25.00
 - INTERPRETING POPULAR MUSIC at the KEYBOARD by Jerry Southern. Excellent book, spiral bound \$9.95
 - NEW CONCEPTS IN LINEAR IMPROVISATION by Ray Ricker. Textbook study of scales/chords. Treble clef \$7.95
 - WORKBOOK for NEW CONCEPTS IN LINEAR IMPROVISATION w/ cassette practice tape. Workbook has chord progressions in concert key for the practice tape. \$9.95
 - ED THOMPEN—RHYTHM ANALYSIS & BASIC COORDINATION for DRUMS. Good primer book \$4.95
 - AUTOBIOGRAPHY of a YOGI by Paramahansa Yoganada. Paperback of life as it really is \$1.95
 - IMPROVISING JAZZ by Jerry Coker (paperback). Excellent introduction to jazz theory \$3.95
 - THE JAZZ IDIOM by Jerry Coker (paperback). A must for teachers! This book can give you a boost once you've begun to improvise \$2.95
 - PATTERNS for JAZZ by Jerry Coker et al. Excellent book for daily practice. Treble clef. Teaches you to play in all keys and really helps develop your ears! Can be used with Vol. 21. Treble. Bass \$16.00
 - SCALES for JAZZ IMPROVISATION by Dan Haerle. 21 scales in all twelve keys in treble & bass clef \$6.95
 - JAZZ TRUMPET TECHNIQUES by John McNeil. Special book designed to help solve certain problem areas of jazz trumpet playing. A much needed book \$2.95
 - PENTONIC SCALES for JAZZ IMPROVISATION by Ray Ricker. Study of Pentatonic scales in modern jazz with many exercises and licks. Portions of solos by Corea, Hancock, Farrell, Henderson, Jarrett, and Shorter \$7.95
 - TECHNIQUE DEVELOPMENT IN FOURTHS by Ray Ricker. An advanced book of the treatment of fourths in modern jazz. Loads of exercises and patterns. \$6.95
 - LYDIAN CHROMATIC CONCEPT by George Russell. An advanced book dealing with the application of scales & melodic concepts used by the jazz masters \$30.00
 - THE ART OF MUSIC COPYING by Clinton Roemer. The music copyist Bible. . . for composer, arranger, student, teacher. Large paperback \$12.95
 - STANDARDIZED CHORD SYMBOL NOTATION by C. Roemer & C. Brandt. Uniform system for musicians \$4.25
 - THE PROFESSIONAL ARRANGER & COMPOSER by Russ Garcia. Standard text for big band writing \$9.95
 - THE JAZZ CLINICIANS QUARTET "PLAY for YOU" featuring Jamey Aebersold, alto and tenor; Dan Haerle, piano; Rufus Reid, bass and Charlie Craig, drums. Chord progressions and two solos provided \$5.95
 - COMBO CHARTS by J. Aebersold, David Baker, Horace Silver, Dan Haerle & SUPERJAZZ. Write for catalog \$24.95
 - JUMBO JAZZ FARE BOOK \$4.95
 - BRUSH ARTISTRY by Philly Jo Jones \$4.95
 - IT'S TIME FOR THE BIG BAND DRUMMER by Mel Lewis and Clem DeRosa \$8.50
 - HOW TO CREATE JAZZ CHORD PROGRESSIONS by Chuck Marohich \$4.95
 - WOODY SHAW SOLOS from latest records. 16 solos for Bb instruments. BRAND NEW \$6.95
 - CONTEMPORARY PATTERNS by D. Baker \$9.95

VISA & MASTER CHARGE
TO ORDER: Send check or money order. Free postage in the USA for 4 or more items; add 95c postage for 1 to 3 items. Canada add \$2.25 per LP/Bk set. Foreign add \$2.50 for one LP/Bk set. 60c each additional set. NO C.O.D. USA FUNDS ONLY. SEND TO:

JAMEY AEBERSOLD 1211-M-6 AEBERSOLD DR., NEW ALBANY, IN 47150



PRO FILE:

ROBERT FRANCAVILLO

Soon, the name Robert Francavillo will, in all probability, become very well known to jazz fans everywhere.

Seven years ago, Francavillo began composing music and, in that time, he has had his work performed by such notables as Lew Soloff (formerly of Blood, Sweat and Tears), Slam Stewart and Toots Thielemans. After working with Bob, Soloff remarked that he had seldom seen a person both so talented — and so young. Francavillo was not yet sixteen years old when he composed for Soloff.

Two years later, at the age of eighteen, Francavillo entered the American Song Festival in the jazz category, and won first place with a piece called "Stories Past." That same year, Slam Stewart commissioned Bob to write and arrange a suite for him to be performed in three concerts with the Broome County Pops, a fifty-piece orchestra under the direction of Dave Agard. The concerts went over very well with the audiences, and met with equally enthusiastic response from the critics, who singled out Francavillo's work for praise.

That was pretty heady stuff for someone not yet out of high school, but even then, Francavillo was far too professional to become caught up in his own ego. Keeping a level head and an admirably well-developed sense of self intact, he proceeded in his career in a steady,

mature manner which belied his youth.

"Almost anybody has the ability to arrange," he humbly observes. "There are a lot of mathematics involved and it's fairly easy to learn the primary voicing techniques of the various parts of the orchestra. "Then," he adds, "it is a matter of how much talent, sensitivity and common sense you bring to it." He is obviously lacking in none of the three.

Today, at age twenty-two, Francavillo is an established pro. Last year, shortly before his graduation from the Berklee College of Music, Bob once again had the opportunity to work with some of the super talents of jazz. Collaborating with Phil Wilson, he composed a piece for Slam Stewart called "Slambitious," which Slam and Wilson's International Dues Band performed in concert in March of last year. At the same time, Francavillo was composing and performing as a drummer for Music Unlimited, a twenty-two piece jazz ensemble under the direction of Al Hamme and Dick Pisani.

Born in Bronxville, New York, on April 9, 1958, Francavillo began playing drums as a fourth grade student, and showed promise almost immediately. Before he left elementary school, he had been awarded the John Philip Sousa Award. Soon after, he began taking private drum lessons from Don

Zampi and Kenny Craig.

At an age when most of his peers were riveted by heavy metal rock, Bob's musical tastes ran almost entirely toward jazz. His father, Louis Francavillo, and his brother, Louis, Jr., are both jazz musicians themselves. Since as far back as Bob can remember, he has been surrounded by jazz music. Says Bob's father, "He listened and played along with records, mostly jazz recordings. He would listen and sometimes sit in at a session with my friends and me at home."

Bob acknowledges that it was rather unusual for a drummer to also compose music. Although he took only three formal piano lessons as a teenager, he always developed his songs on that instrument.

Now essentially a pianist, Francavillo is also an adept bassist and percussionist. But Bob's first love is still composing, and he is currently working as the staff composer-arranger for the BC Pops in Vestal, New York, under a federally-funded CETA grant. He appreciates the opportunity. "Orchestral writing jobs, which I like to do best, are hard to come by," he notes. "That's why I'm very happy with the BC Pops job."

Not so content, though, that he'll



Says composer-arranger Robert Francavillo, "Jazz just isn't throwing notes together, it's creating music right on the spot. The music is different every second... you're inventing your own techniques as you go along." (Photo by Louis J. Francavillo)

let it stop there. Bob performs with his own group whenever possible, and he laments the fact that there are all too few jazz-oriented spots where he and other like-minded musicians can play in the upstate New York area. Francavillo attributes this to widespread misconceptions about his favorite musical idiom.

"Jazz just isn't throwing notes together, it's creating music right on the spot. The music is different every second... with jazz, you're inventing your own techniques as you go along."

In addition to performing, composing and arranging, he has a licensed recording studio in his (Continued on page thirteen)

Big Band Music Gets a Big Boost from L.A. Musicians



Roy Anthony

For several years, there's been talk among musicians of a strong return to the big band sound popularized during the '30s, brought to its zenith in the '40s, then somewhat overshadowed in the post-war '50s. Of course, many of the greats of the era are still around, but others have retired from the business, and a number of the pioneers of the idiom have died, leaving behind golden recordings and equally priceless memories for their followers and fellow practitioners.

But the big band sound has more to offer than just memories. With an evening of dancing once again becoming a favorite American pastime, this eminently danceable music seems a natural for a healthy resurgence. If the big band sound experiences even half the comeback some industry-watchers are predicting, that will be good news indeed for musicians. Big band music

is definitely best live.

In the full realization of this, a group of well-known bandleaders from the Los Angeles area have formed an organization called Big Band '80s. Spearheaded by trumpeter Ray Anthony, the group's objective is to help stimulate the interest that has already been peaked for the big band sound, and to promote the cause of live music.

"This can also be called a movement," says Anthony. "While (bands of) the Count Basies, Duke Ellingtons, Woody Hermans, Harry Jameses and others of that calibre, are out busy doing their thing on the road, our purpose is to create more bands with new and different ideas to take care of these new demands."

Working with Ray on this are Bill Berry, Frankie Capp, John Catron, Leslie Drayton, Steve Hideg, Tommy King, Pat Longo, Richard Maltby, Roger Neumann, Nat Pierce and Bill Tole, all of whom believe that a little planning and organization couldn't hurt the movement's success rate.

The group's first step was to create a master mailing list of all the big band fans in the Los Angeles area. The list contains some 10,000 names to date, and is expanding rapidly, with the bandleaders presenting new mailing forms to their audiences every time they play. The list is being used to provide these avid big band followers with the itineraries of the bands and any other related bulletins, an arrangement beneficial to both the fans and the musicians. (Any interested parties can be added to the

(Continued on page thirteen)

"If I couldn't play Zildjians, I'd change instruments."

Buddy Rich

Zildjian
The only serious choice.

Avedis Zildjian Company
Cymbal Makers Since 1623
Longwater Drive
Norwell, Mass. 02061 USA

FOR JAZZ TEXTS
IT'S STUDIO P/R.

**THE RAMON RICKER
IMPROVISATION SERIES**

featuring:
**HAROLD DANKO, MEL LEWIS
RUFUS REID & RAMON RICKER**
Books with rhythm tracks



- Vol. 1—THE BEGINNING IMPROVISER
 - Vol. 2—THE DEVELOPING IMPROVISER
 - Vol. 3—ALL BLUES
 - Vol. 4—II-V-I PROGRESSIONS
 - Vol. 5—JEROME KERN'S GREAT JAZZ SONGS
 - Vol. 1—BLUES IN ALL KEYS FOR ALL INSTRUMENTS
- \$8.95 each

PATTERNS FOR JAZZ by Jerry Coker, Jimmy Casale, Gary Campbell and Jerry Greene. World-wide, the most famous program for improvisation.

- Treble Clef \$16.00
- Bass Clef \$16.00

SCALES FOR JAZZ IMPROVISATION by Dan Haerle \$ 6.95

PENTATONIC SCALES FOR JAZZ IMPROVISATION by Ramon Ricker \$ 7.95

TECHNIQUE DEVELOPMENT IN FOURTHS FOR JAZZ IMPROVISATION by Ramon Ricker \$ 6.95

NEW CONCEPTS IN LINEAR IMPROVISATION by Ramon Ricker

- Textbook \$ 7.95
- Workbook and Cassette \$ 9.95

A NEW APPROACH TO EAR TRAINING FOR JAZZ MUSICIANS by David Baker

- Textbook and 2 Cassettes \$20.00

ADVANCED EAR TRAINING FOR THE JAZZ MUSICIAN by David Baker

- Textbook and Cassette \$12.00

THE MIXED MODAL APPROACH TO CONTEMPORARY IMPROVISATION by Joseph V. Tranchina \$ 2.95

JAZZ/ROCK VOICINGS FOR THE CONTEMPORARY KEYBOARD PLAYER by Dan Haerle \$ 4.95

THE ILLUSTRATED KEYBOARD SERIES FOR IMPROVISING by Harold Danko

- Book 1 \$ 5.95
- Book 2 \$ 5.95

JAZZ IMPROVISATION FOR KEYBOARD PLAYERS by Dan Haerle

- Complete Edition \$ 9.95

HOW TO CREATE JAZZ CHORD PROGRESSIONS by Chuck Marohnic \$ 4.95

TOPICS IN JAZZ PIANO IMPROVISATION by Lee Burswood \$ 6.95

ROCK DRUMMER'S DICTIONARY by Bob McAvoy \$ 4.95

COMPREHENSIVE DRUM SET by Jim Ganduglia \$ 3.95

COMPLETE INSTRUCTION IN JAZZ ENSEMBLE DRUMMING by Jake Jerger \$ 3.95

THE EVOLVING BASSIST by Rufus Reid \$14.50

EVOLVING UPWARD - BASS BOOK II by Rufus Reid \$ 7.50

THE MONK MONTGOMERY ELECTRIC BASS METHOD by Monk Montgomery \$16.00

BIG BAND BASS by John Clayton, Jr. \$ 7.95

JAZZ IMPROVISING FOR THE ROCK/BLUES GUITARIST by Paul Lucas \$ 5.95

JAZZ CHORDING FOR THE ROCK/BLUES GUITARIST by Paul Lucas \$ 5.95

TONAL COLORS FOR GUITAR by Joseph Carter \$16.00

STUDIES IN MOTION (Guitar) by Rick Cornish \$ 3.95

DEVELOPING AFRO - JAZZ RHYTHMIC CONCEPTS by Lou Nazzaro \$ 6.95

**SEND FOR CATALOG LISTING
OTHER LEADING JAZZ TEXTS**

TO ORDER THESE JAZZ TEXTS
send check or money order to:

STUDIO P/R, Inc. Dept. I
224 Lebanon St.
Lebanon, IN 46052 U.S.A.

Orders sent postage free



KEY REFERENCE BOOKS

Those of you interested in blues and jazz will find two recently published books of interest.

"Blues Who's Who," a biographical dictionary of blues singers, by Sheldon Harris (Arlington House, \$35.00), is

BY BURT KORALL

staggering in its factual detail. Eighteen years in the making, the book contains 571 biographies of singers who directly spring from blues or relate to the blues idiom. Also included are sections that document the TV, theatre, film and radio appearances of all the blues artists listed in the book. If this weren't enough, Harris took the time to compile an index of over 6,800 blues and non-blues songs written by the people in the tome.

The author's ability to dig out material, much of it never before brought to light, is apparent throughout this effort. He also has found many (450 in all) excellent, often revealing pictures of the artists treated. Harris is to be congratulated for having covered the blues field in as complete a manner as it is possible for one man. The ultimate result is tremendously valuable.

"The Illustrated Encyclopedia of Jazz," by Brian Case and Stan Britt, first was published in England in 1978. Put out here by Crown Publishers, this well-written and illustrated, over-size, soft-cover "new edition" (\$8.95) is a fine supplemental reference source to the Leonard Feather-Ira Gitler "Encyclopedia of Jazz" series.

Both Case and Britt evidently are quite knowledgeable and, from all indications, have worked a bit harder than most of their genre. They've structured 400 interesting, often probing biographies. Record listings are included. A good read, the book is also notable for its interesting layout and provocative use of graphics.

Recommended to jazz people, regardless of their stylistic inclinations.

JAZZ NOTES

Dave Brubeck's "To Hope: A Mass for a New Decade" was performed for the first time in Philadelphia on April 9. It subsequently was offered in Providence, April 24, with Brubeck at the piano, and again in Albany, New York, May 8. . . . One of the key events of the upcoming Newport/New York Jazz Festival is a two-concert tribute to Charlie Parker. Titled "Year of the Bird," it will be produced in cooperation with critic Ira Gitler and presented opening day, June 27, at Carnegie Hall and Avery Fisher Hall. The participants will include many former colleagues of Parker and a number of musicians who fell under his influence. Among them: Joe Albany, Bidley Fleet, Dizzy Gillespie, Duke Jordan, Dexter Gordon, Jimmy Heath, Budd Johnson, Al Haig, Tommy Potter, Jay McShann, John Lewis, Howard McGhee and Barry Harris. . . . Trumpeter Don Goldie, whose base is Miami Beach, writes he will be touring the Eastern portion of the country and playing in Canada and Sweden as well as this summer. . . . Two hour-long TV shows, with such jazz luminaries as John

Lewis and James Moody, were broadcast every night for two weeks, starting April 7, over CUMBIN Cable TV Channel B in New York. Other top jazz players who appeared on the show were Dick Katz, Connie Kay, Rufus Reid. Gayle Winters was featured vocalist. There also was a cameo appearance by singer Helen Merrill. . . . Drummer Panama Francis and His Savoy Sultans did three Saturday nights in April at the Village Gate in New York. . . . A Gene Ammons memorial concert was given April 13 at St. Peter's Church in New York. The participants: Frank Foster, Harold Vick, the Eddie Preston group, Clifford Solomon, Junior Mance, Earl May and Curtis Boyd. . . . Lee Bash, a musician and Ph. D. candidate at State University of New York at Buffalo, is heading a campaign to honor departed jazz giants on U.S. stamps. "We are making progress," Bash told writer Dave Dexter. "Gerry Mulligan, Marian McPartland, Gunther Schuller, Chuck Israels and Representative John Conyers of Michigan are working actively on our advisory council. . . ." Dance Visions, Inc., in association with Rigmor Newman, is presenting Dianne McIntyre and her dance company, "Sounds in Motion," in three June concerts with jazz artists/composers Oliver Lake, Gary Bartz, Arthur Blythe and Hamiet Bluiett at New York's Symphony Space. . . . Clarinetist Kenny Davern and guitarist Marty Grosz recently appeared with Jim Frederickson (bass) and Larry Booty (piano) at Chung's Restaurant in Cleveland. . . . Saxophonist Benny Waters, long a resident of Paris, came home for a May engagement at the West End in New York.

OUT OF THE COUNTRY

Jazz alto saxophonist Lanny Morgan appeared as guest soloist with the Murray Tanner Band in Auckland, New Zealand, April 26, and in Wellington, New Zealand, April 27. . . . Drummer Mel Lewis' Jazz Orchestra toured Europe, March 13-April 9. . . . The Pori, Finland, Jazz Festival in July will feature Oscar Peterson, Carmen McRae, The Brecker Bros., Melba Liston, the George Coleman Octet, Muddy Waters, Sam Rivers, Shirley Scott, Mongo Santamaria, the Tania Maria Duo plus many European artists. . . . A jazz school and workshop, with Jimmy Knepper, Thad Jones, Gerry Dodgeon, Bill Dobbins, Americo Bellotto, Steve Brown and Bill Goodwin on the faculty, opened May 26 in Barcelona, Spain. Courses will be taught through June 8. . . . Several specially assembled units will be performing at European festivals this summer. They include the Lionel Hampton All-Stars, the Basie Alumni (Billy Mitchell, Joe Newman, Jimmy Forrest, Al Grey, Eddie Jones, Nat Pierce and Gus Johnson), Nat Adderley's Cannonball Adderley Brotherhood, the Benny Carter All-Stars (Bud Johnson, Cecil Payne, Jimmy Maxwell, Curtis Fuller, Ray Bryant and Oliver Jackson), Art Blakey and an augmented Jazz Messengers unit, Connection '80 (Ron Carter, Kenny Clarke, Hal Singer, Tommy Flanagan, Jimmy Owens, Slide Hampton and Clifford Jordan) and the Concord Super Band with Scott Hamilton. . . . The Billy Taylor Trio is slated to play Eastern European

countries in the near future. . . . The Mingus Dynasty — Ted Curson, John Handy, Dannie Richmond, Jimmy Knepper, George Adams, Hugh Lawson and Mike Richmond — recently returned from a three-month tour of India, the Middle East and North Africa.

ON CAMPUS

Composer-pianist Hal Schaefer began teaching a course in jazz and pop singing at New York's New School for Social Research this month. A veteran music man, with experience in the various media, he has been accompanist-conductor for Judy Garland, Peggy Lee and Billy Eckstine. In addition, he has coached several motion picture stars in the art of singing, including Marilyn Monroe and Mitzi Gaynor. . . . Henry Mancini and eleven other music industry professionals — Alf Clausen, Ed Deejoy, Tom Dowd, Alby Galuten, Earle Hagen, Quincy Jones, Peter M. Lewis, Tom Merriman, Anne

were Zoots Sims, Billy Taylor, Tony Williams and Milt Hinton. . . . The New England Conservatory's Medium Rare Big Band performed April 20, with drummer Louie Bellson at the Cape Cod Coliseum, West Yarmouth, Massachusetts. . . . The tenth annual Greeley Jazz Festival at the University of Northern Colorado in Greeley featured Buddy Rich and his band, the Johnny Smith Quartet, trumpeter Bobby Shew and seventy college and high school jazz ensembles. . . . Clarinetist Buddy DeFranco finds doing clinics and lectures on college campuses very rewarding. He told Los Angeles Times critic Leonard Feather: "The reaction in the schools has been marvelous; moreover, I've found a renewed interest in the instrument. I'd say ten years ago only girls played clarinet in the marching bands, but now there are guys playing it, taking it seriously. . . ." Sonny Greer, Milton Hinton, and Snub Mosley participated in a news conference at



SORRY! In the April issue of the International Musician, keyboard player Clare Fischer (at left) was incorrectly identified as canga player Ramon Lopez (at right). Both musicians participated in the 1980 convention of the National Association of Jazz Educators, in Albuquerque, New Mexico. Our thanks to Audree Cake, personal manager for the late Stan Kenton, for pointing out the error, and our apologies to Messrs. Fischer and Lopez for scrambling their identities.

Phillips, Herb Pilhofer and John St. John — have been appointed to the honorary advisory committee of the studio writing and production program, University of Miami (Coral Gables, Florida) School of Music. . . . A concert of compositions by Marco Rizo was given at New York University Downtown on April 16. . . . The Cleveland State University Jazz Band recently returned from Rio de Janeiro. More than 7,000 fans turned out for its performances at Gama Filho University in the heart of the Brazilian city. . . . Saxophonist Byard Lancaster lectured and performed at Ohio State University in February. . . . Among the judges for the band competition at this year's Notre Dame Jazz Festival

Rutgers University-Newark on April 15. The occasion for the gathering of musicians and the music press — the announcement of the transfer of the Jazz Oral History Program from the Smithsonian Institution in Washington to the Institute of Jazz Studies at Rutgers-Newark. . . . "Eight-a-Day for the '80s," a show offering eight contemporary pop groups, was presented at the Jenison Field House, Michigan State University, on May 3. The eight bands came to East Lansing from various parts of the country, Canada, Australia and England. They included the Ramones, Battered Wives, Gary Fabulous and the Black Slack, The Lloyds, Carolyne Mas, Mi-sex and Tex-Tones.

Announcing an Exciting New Book!
MELODIC STUDIES FOR THE JAZZ PIANIST
BY LARRY AGOVINO
Over 200 valuable exercises including Cadences, Cycles and Left-Hand Patterns.
Send \$8.00 plus .95 shipping to: KEY MUSIC, P.O. Box 516, New Rochelle, N.Y. 10802.

Material for "The Pop and Jazz Scene" column should be sent to the International Musician, 1500 Broadway, New York, New York 10036, for editorial consideration.

INTERESTED IN A RECORDING CAREER?
For the first time in the history of recording there is a positive link that draws qualified musicians and the industry together:
NEW YORK RECORDING MUSICIANS WORKSHOP
VOCALISTS—COMPOSERS
INSTRUMENTALISTS—CONDUCTORS

- Attend lecture-demonstrations by leading artists.
- Play and observe sessions in major recording studios.
- Receive study tapes for sessions you have played.
- N.Y.R.M. sessions act as an audition-referral service.
- Membership: \$350.00 per year.

1980-81 applications are now being accepted. Enrollment limited.
Sessions are conducted by active professionals. All N.Y.R.M. activities take place in New York City, the commercial recording capital of the world.
For our brochure, contact: N.Y.R.M., Registration Office, Dept. IM, 125 Village Circle West, Paramus, New Jersey 07652, (201) 265-9491.

Country Ramblings

C & W, Gospel and Bluegrass News

The redhot tandem between country music and Hollywood movies continues to gain strength with the release of the new Clint Eastwood movie, "Bronco Billy." The film made its debut before key country record and radio executives in New Orleans recently, and it's the latest Hollywood production to use

BY GERRY WOOD

the talents of country music artists and actors.

Hollywood executives extol the virtues of country music as the fad becomes fashionable. "Country music is city commercial," claimed one exec, while another extolled, "Country music is the sound of the next trend. It talks to people in the country."

The trend dates back to the early country box offices successes such as "Nashville," "Harper Valley PTA," "W.W. and the Dixie Dance Kings" and "Ode to Billy Joe." Then came such blockbusters as "Smokey and the Bandit," "Hooper" and "Every which Way but Loose." The trend should continue on an upward spiral with such forthcoming releases as "Urban Cowboy" with John Travolta, Mickey Gilley and Charlie Daniels, "Honeysuckle Rose" with Willie Nelson winning raves in his first starring role, and "Best Little Whorehouse in Texas" with Burt Reynolds and Dolly Parton.

Jim Halsey's highly successful Tulsa International Mayfest will soon be seen on countless national television screens over Showtime, the cable TV network. "The Tulsa

Country Music Festival" will feature such Halsey acts as the Oak Ridge Boys, Roy Clark, Mel Tillis, George Jones, Jim Stafford, Michael Murphey and emcee George Lindsay.

Nashville's favorite rhythm and blues artist has to be Thomas Cain — he recently showcased with his new band at the Opryland Hotel's Stage Door Lounge.

The country music assault on television continues with Barbara Mandrell appearing on Johnny Carson's "Tonight Show" and Loretta Lynn and her mother, Clara Butcher Webb, dropping in on "Good Morning America."

MCA recording star Bill Anderson has been selected to host "Backstage at the Grand Ole Opry," a syndicated TV show programmed to begin nationally this fall. The half-hour show will provide behind-the-scenes visits backstage at the Opry and musical performances from live Opry segments.

The overseas beat: Tommy Overstreet conducted a week-long promotional tour to Australia and New Zealand, with stops on several TV variety shows in Melbourne and Sydney. He has also slated a late summer return to the countries.

Brenda Lee will be the special guest for the Statler Brothers' eleventh annual Happy Birthday U.S.A. celebration in Staunton, Virginia. The fund raiser benefits local charities in the Statlers' hometown of Staunton.

Another breakthrough for country music: K-tel, the international record merchandiser, is heading into live entertainment and video

production with its first concert project, "Country Sunday," a stadium show set for New York. K-tel plans to film the show as a TV special. Waylon Jennings, Johnny Cash and Tammy Wynette are the artists slated to be on this seven-hour show. If it turns out to be successful, look for an annual event.

Good news for the musicians union. AFM Local 257 in Nashville reports an increase for the first quarter of 1980 over the previous year. In this, the year of the downer, that's a remarkable accomplishment.

Says Johnny DeGeorge, the Local President, "Our membership's gross earnings off master recording sessions is running almost 10 percent above the first three months of 1979." DeGeorge believes one of the prime reasons for the improved showing is the increasing TV work and production coming to Nashville, plus the growth of jingles work. The Local, with some 3,000 members, reports a total of more than \$7 million in gross wages paid to musicians.

The Academy of Country Music Awards which won a healthy thirty-six share (the sixth highest rated program on national TV for the week), and the Country Music Association is quick to announce that its 1980 awards show will take place October 13, live from the Grand Ole Opry House in Nashville. The fourteenth annual show will be produced by Bob Precht and sponsored by Kraft.

We've got to mention this: the highlight of the Academy of Country Music nationally televised (over NBC-TV) awards was the moving performance of Charlie Daniels and his band of a new song called "In America." Along with the moving tribute for Loretta Lynn by her sister Crystal Gayle, this was the highpoint of the night.

Is country powerful? Just ask those Washington, D.C., press

(Continued on page twenty-seven)

special evening to help celebrate the orchestra's sixtieth anniversary and the choir's fiftieth. The choir toured Poland in 1977 and 1978 and won first prize in the BBC-sponsored international competition, "Let the People Sing." The VBC's music director is Simon Streatfeild and the chorus master is Bruce Pullan. Streatfeild became the choir's resident conductor in 1969 and was formerly associate conductor of the VSO. Since 1977, he has been a guest conductor for many orchestras and a visiting professor of music at the University of Western Ontario. On the same evening's program, the guest pianist was Lee Kum-Sing, who is currently head of the piano department at the Vancouver Academy of Music and a faculty member of the University of British Columbia. Two of his students have gone on to win the 1979 International Gina Bachauer Competition in New York and the Montreal Symphony Concours.

Simon Streatfeild was also in Halifax on March 16 as guest conductor of the Atlantic Symphony Orchestra in an all-Tchaikovsky concert. On January 7 and 8, the ASO, under music director Victor Yampolsky, featured guest soloists violinist Philippe Djokic and cellist William Valleau. Mr. Valleau, who was born in Illinois, performed as an orchestral musician with the Phoenix Symphony, Dallas Symphony, and New Orleans Symphony, and was assistant principal with both the Cincinnati Symphony and Montreal Symphony. From 1966 to 1968, he occupied the principal chair with the Cincinnati Chamber Orchestra; he has since been principal cello with the Stratford Festival Orchestra, McGill Chamber Orchestra, CBC Radio and Television

(Continued on page eighteen)

You'll Blow 'em All Away!!!

Our reed is flat-out superior.

It gives you:

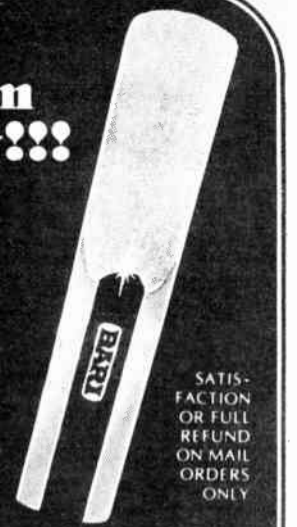
- Superb evenness of scale
- Loud or subtone
- Unbeatable ease & intonation
- Ideal solo & sectional playing
- Unsurpassed control & response

Outlasts cane 200 to 1!

Used and endorsed by these artists.

Mike Brecker	Leo Konitz	
Jay Corre	Dave Liebman	
Cecil Payne	Peanuts Hucko	Sonny Stitt
Jimmy Forrest	Abe Most	Frank Strozier
Frank Foster	John Stubblefield	Chris Vadala

SATISFACTION OR FULL REFUND ON MAIL ORDERS ONLY



See your dealer. If not available, write direct — free brochure.

BARI ASSOCIATES, INC.

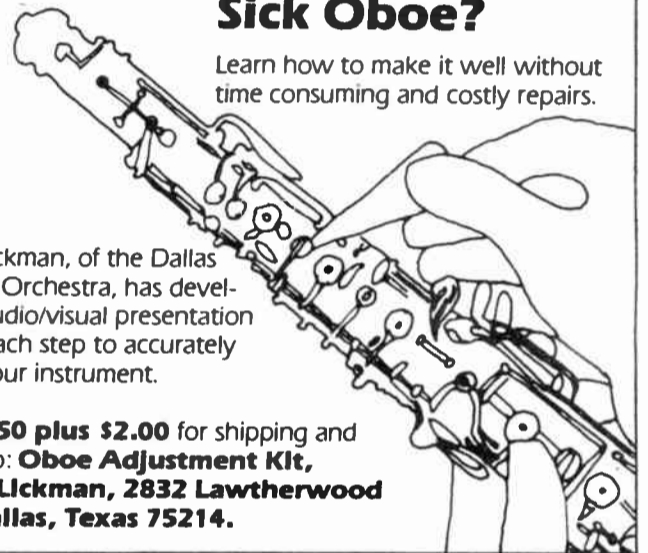
1000 S. Dixie Highway • Pompano Beach, Florida 33060

Circle item: Clar. Soprano Alto Tenor Bass Cl. Baritone
Check Strength: () Soft () Medium () Hard (10.00/reed + .75 post.)

Name _____ Address _____
City _____ State _____ Zip _____
(Please Print) Dealer Inquiries Invited

Sick Oboe?

Learn how to make it well without time consuming and costly repairs.



Stephen Lickman, of the Dallas Symphony Orchestra, has developed an audio/visual presentation detailing each step to accurately regulate your instrument.

Send \$49.50 plus \$2.00 for shipping and handling to: **Oboe Adjustment Kit, Stephen Lickman, 2832 Lawtherwood Place, Dallas, Texas 75214.**

CANADIAN NOTES

The Jazz Mass, by Joseph Masters, was performed at St. Paul's Anglican Church in Toronto on May 12. The former Ellington and Thad Jones-Mel Lewis vocalist, Aura, was the featured soloist. Support was provided by the Ron Rully Jazz Ensemble, which in-

BY GERALD LEVITCH

cludes Rully on drums, Guido Basso on trumpet, Jerry Toth on alto sax, Don Thompson on flute and tenor sax, Neil Swainson on bass, Gene DiNovi on piano, and Russell Hartenberger on timpani. The seventy-piece Orpheus Choir, directed by Lloyd Bradshaw, also performed Leonard Bernstein's *Chichester Psalms*, with Erica Goodman on harp, John Puttle on organ, and counter-tenor Anthony Browning.

Oil-rich Alberta has announced a province-wide expenditure of \$3.5 million for Festival of the Arts, a series of thirteen shows produced across Western Canada, due to tour Alberta this summer. The productions include a pops orchestra, youth choir and orchestra, folk, country and rock tours by various groups, three musicals, variety shows, a traveling medicine show, ballet, drama and a trio of clowns. A \$100,000 grant was given to the Edmonton Jazz Society for Jazz City, the first major international jazz festival to be held in

Western Canada, August 17 through 24. Another \$60,000 to \$90,000 has been provided for the Edmonton Folk Festival, which is scheduled for August 8 to 10.

The Maritimes plan an ambitious new summer program series with the announcement of the Halifax International Festival, which is in fact an offshoot and development of last summer's International Atlantic Summer School and Festival of Music. The month-long season will run from July 12 to August 10 at sites in Halifax and Dartmouth, Nova Scotia. The heart of the festival will be a forty-piece professional orchestra, which will be conducted by music/artistic director Branco Mizerit, and will give twenty-two performances of symphony, pops and chamber concerts, a musical ("The King and I"), opera ("The Bartered Bride") and ballet, as well as special German and Spanish night fiestas.

An unusual concert in Vancouver featured the combined forces of the Vancouver Symphony Orchestra and the Osaka (Japan) Philharmonic, which was making its North American debut. The joint performances, on April 12, 14 and 15, included the *Overture to Tannhauser* by Wagner and Berlioz's *Symphonie fantastique*. Likewise, on April 21, there was another more-than-usually crowded stage at the New Orpheum for "A Choral Fantasy," which featured the Vancouver Symphony Orchestra and the Vancouver Bach Choir in a

D. CALICCHIO HAND CRAFTED TRUMPETS

THE FINEST INSTRUMENT ON THE MARKET TODAY. ACOUSTICALLY PROVEN FOR PERFECT TONE, BALANCE AND INTONATION. CUSTOM DESIGNED TO YOUR SPECIFICATIONS.

CALL OR WRITE
6409 WILLOUGHBY AVE.
HOLLYWOOD, CALIF. 90038
213-462-2941



THE SOUND MOST DESIRED BY PROFESSIONALS

\$50,000

OF INEXPENSIVE GROUP TERM INSURANCE

The cost is so reasonable that the monthly premium for:

AFM Members age 30 is \$14.00
AFM Members age 35 is \$17.50

This plan includes an accidental death feature and the premium remains the same for five year intervals!

Interested? Return the completed coupon to Musicians Insurance Trust today.

Your name _____
Address _____

Local _____

Mail to: Musicians Insurance Trust, 268 South St., Morristown, NJ 07960. Phone (201) 538-8700.

Ponte

Muramatsu Flutes

Oboes & Bassoons

Sales and Repairs

Double-reed Making Tools

Cane and Accessories

Distributor of

Olivieri Reeds

Berg Larsen Mouthpieces

Ponte Music Co. Inc.

142 WEST 46TH ST.

NEW YORK, N.Y. 10036

TELS: (212) 245-5124 • (212) 245-5442

THE MUSICAL INSTRUMENT MASTERS

The Contemporary Jazz Pianist

by

Bill Dobbins

Two volumes of exhaustive study of jazz styles and forms, and much more! SAMPLER available at \$1.50, pre-paid. Send to:

GAMT Music Press

Dept. IM

Box 125

Jamestown, R.I. 02835



Heavy Brass MUSIC STAND

Decorative & Functional

A beautifully styled work of art you'll be glad to own. Deep ledge holds music. Heavy brass engraved base. Height adjustable for use sitting or standing. Sold in finest stores up to \$140. On sale now—\$69.95 Post Paid. It's A Nice Gift! Money Back Guarantee.

IMPERIAL CREATIONS
Box 66-U, N.Y., N.Y. 10022

ARRANGE & COMPOSE S

- () Henry Mancini Scoring 256 pgs./3 LP's \$19.95
 - () Don Sebesky Arranging 233 pgs. 3 LP's \$29.95
 - () Jazz Composition & Orchestration. Bill Russa 825 pages! 18 chapters! Fine big course! \$11.95
 - () Scoring Films/TV. 252 pages & 2 LP's. \$17.95
 - () David Baker. Combo Arr & Comp. 182 pgs. \$14.95
 - () New! Vol. 2 Pro Arranger. by R. Garcia. \$14.95
 - () Best Paper. 120 4 page double 9x12 pgs. \$13.50
 - Circle 10 or 12 staves. () 128 single sheets. \$2.95
 - () Music Writing Pen \$4 () 9 Pen Refills, \$5.95
 - Add 50c postage for total Money Back Guarantee.
- IMPERIAL, Box 66-U, N.Y., N.Y. 10022

BIG BAND MUSIC COVERS & CASES

ALL THE MUSIC COVERS AVAILABLE
ALL THE MUSIC COVERS AVAILABLE
ALL THE MUSIC COVERS AVAILABLE
ALL THE MUSIC COVERS AVAILABLE
ALL THE MUSIC COVERS AVAILABLE

WRITE FOR MUSIC SUPPLY CATALOG
Roger Farris MUSIC SERVICE
BOX 309 HOLLYWOOD CA 90028

PIANISTS Sign Up!

- () Join Jazz & Pop Music Book Club!
 - Receive many free catalogs all year!
 - Get newest music books as published!
 - No obligation! State interest & level:
 - () Jazz () Top 40 Pops () Standards
 - () Advanced () Intermediate () Easy
- IMPERIAL, Box 66-P, N.Y., N.Y. 10022

\$ SING ON JOBS \$

Don't Be Shy! — Be In Demand! Even if you don't have a great voice — You'll be singing on jobs in 30 days! Course by well-known NY teacher covers all aspects of voice improvement (singing & speaking). Amaze yourself & friends! Pro Singing Course & jazz/pop music catalog. \$7.95 plus 75c postage. Money Back Offer.

IMPERIAL, Box 66-U, N.Y., N.Y. 10022

OVER FEDERATION FIELD

"Register . . . and Vote." Have you heard that slogan so many times you don't even notice it any more? Unfortunately, too many citizens haven't noticed it either.

"Election Year 1980" has been underway for months, and labor issues are at stake. If you don't do another thing for political action this year, you can at least urge every union member you know to register and to vote in November — and that includes every voting member in our families, too.

In covering the Canadian Conference in the April issue, one important fact was overlooked — the location of this event! The officers and members of Local 571 in Halifax, Nova Scotia, were proud to be the hosts of what was called "the conference of conferences" by that Local's President, Peter Power.

Bernie Smith has been named "Musician of the Year" for 1979 by the Board of Directors of Local 11-637 in Louisville, Kentucky. Mr. Smith has been a member of that organization for forty-one years.

On May 21 Local 204, New Brunswick, New Jersey, sponsored a concert at the city's State Theatre featuring the incomparable Ella Fitzgerald with the Paul Smith Trio, together with the Garden State Symphonic "Pops" Orchestra. This event, which helped raise funds for Local 204's building project, was held to celebrate the seventy-eighth birthday of the Local and the 300th birthday of the city of New Brunswick.

One of the highlights of this gala evening of musical entertainment was the premiere performance of the "New Brunswick Tercentennial March," adopted by the New Brunswick Tercentennial Committee as the official composition honoring the city's 300th year. The march was written by Local 204 member Frank Leanza and performed by the sixty-eight-piece "Pops" Orchestra.

Trumpeter Ray Woods, a member of AFM Local 161-710 for fifty-plus years, proudly declares that in his entire career he never worked a non-union job.

"I got paid for every job I played — except one." That was when the bandleader went bankrupt and Woods had to be paid off with a ukelele.

Ray Woods' strong sense of union loyalty was, perhaps, inherited from

his father, a union man himself, who took his son to Ray's first professional engagement when he was only six years old.

During Woods' playing career, his vast repertoire was a source of amazement to audiences. With over 5,000 tunes literally at his fingertips, it seemed no request from the crowd could stump him.

In 1931, after spending two years in the Georgetown Collegians at Georgetown University, he headed for Boston to join the Emery Dougherty Band. There, he met a talented young trombonist named J. Martin Emerson (who today serves as the Federation's Secretary-Treasurer). The two became fast friends, and have remained so throughout the years, both as musicians performing together and as fellow officers of Local 161-710 in Washington, D.C.

Woods retired in 1975, after serving twenty-four years as the Local's Treasurer and twelve years as a delegate to the AFM Conventions. He and his wife, Iva, now live quietly in Maryland, but even though he's retired, over fifty years as a union man don't just fade away. He still keeps an eye on the progress of the Federation from the distance of his country home.

A self-help guide for consumers to assist them in resolving complaints on faulty products and services has been issued by the White House Office of Consumer Affairs.

The seventy-six-page booklet, the "Consumer's Resource Handbook," directs consumers to sources of assistance and information offered by various government, voluntary and labor agencies, business and industry groups and the media.

Single copies are free on request from the Consumer Information Center, Department G, Pueblo, Colorado 81009.

The observance of "Union Label Week" will take place between September 1-6, 1980, and September 6-12, 1981.

The periods are set aside to promote the union label, shop card, store card and service button, thus making the consuming public more aware of the importance of buying union products and services produced by skilled, trained workers in exchange for fair wages and working conditions. When consumers buy these goods and services they help create and maintain jobs and strengthen the economy.



Local 42 in Racine, Wisconsin, recently gave a testimonial dinner in honor of President Emeritus Nile Fuller. Left to right: International Representative George Sartick and Secretary Bill Olson present Mr. Fuller with a letter of commendation from AFM President Victor Fuentealba while Local President Bart Kerr holds an engraved plaque awarded Mr. Fuller by the Local in appreciation for over thirty years of official service to the organization, including twenty-two consecutive years as President. Interestingly, Sartick, Olson and Kerr have each served Nile Fuller at one time or another as both Secretary and Vice President.



Jerry Der Boghosian, Secretary of both Local 364, Portland, and Local 409, Lewiston, Maine, was named President of the New England Conference for the years 1980 and '81. During his tenure in office he plans to visit each Local within the framework of the Conference in an effort to help further the cause of the professional musician. Pictured from left to right: James Considine, Post President of the New England Conference; David Winstein, International Vice President and President of Local 174-496, New Orleans, Louisiana; Victor W. Fuentealba, International President; Mr. Der Boghosian; and J. Martin Emerson, International Secretary-Treasurer.



The two-day meeting of the Northwest Conference of Musicians was called to order on April 14 at the Village Motor Inn in Missoula, Montana. Pictured at this meeting are, left to right: Robert C. Jones (Secretary-Treasurer of Local 99, Portland, Oregon, and an International Executive Board Member), newly elected President of the Conference Ray Petch (Secretary-Treasurer of Local 547, Calgary, Alberta), Conference Secretary Evelyn Allyn (Secretary-Treasurer of Local 360, Renton-Auburn, Washington), Jerry Zilbert (Assistant to the President, AFM Western Office), Max Arons (President of Local 802, New York City, and an International Executive Board Member), retiring Conference President Jack Harper (Secretary-Treasurer of Local 365, Great Falls, Montana) and Armand Passarell (International Representative).



Top officers of Canton, Ohio, Local 111, elected to office as of January 1, are (left to right): Jack Jakmides, Vice President; John C. Smith, Secretary-Treasurer and Business Agent; Frank L. Corbi, President; J. Edward Juenemann, Recording Secretary; and James W. Anderson, Sergeant at Arms.



Local 180, Ottawa, Ontario, Canada, held a "Honor Bonner Night" on April 28 in tribute to President Emeritus Frank Bonner. He was presented with a plaque on the occasion of his retirement and in recognition of twenty-five years of faithful service as an officer of the Local. Left to right: Executive Officer Duke McGuirl, Vice President Pat Kent, Executive Officer Emeritus Ivan Brunel, Executive Officer Gordon Rushworth, President Emeritus Bonner; Secretary James Lytle, President Ed Hall, Treasurer Bob Langley and Executive Officers Nat Battersby and David Johnstone.

INTERNATIONAL MUSICIAN

NEW BOOKING AGENT AGREEMENTS

ISSUED BY THE
AMERICAN FEDERATION OF MUSICIANS

CALIFORNIA

Tapestry Artists Talent Agency (10851)
1680 Vine Street
Hollywood, California 90028
(213) 464-1438

GEORGIA

Arnold, W. H. (Monk), Entertainment (10774)
1800 Peachtree Road
Atlanta, Georgia 30309
(404) 872-3400

C & H Booking Agency (10835)
3120 Maple Drive
Suite 114
Atlanta, Georgia 30305
(404) 231-5981

Cameron Productions (10847)
3026 Clairmont Road, N.E.
Apartment E
Atlanta, Georgia 30329
(404) 329-0167

INDIANA

Eutsler, Danny, Agency (10838)
199 Country Forest Drive
Ft. Wayne, Indiana 46808
(219) 489-1364

LoReign Agency (10836)
500 W. Payton Street
Lot 25
Greentown, Indiana 46936
(317) 628-2284

Notice to Members and Agents

Before contracting engagements for SINGWISE, LTD., and Cyril Van Den Hemel, London, England, please contact the Foreign Tour Department of the President's office.

Shadrach Productions (10842)
3950 N. Irvington Avenue
Indianapolis, Indiana 46226
(317) 545-3709

MICHIGAN

Torre-Graham Productions, Ltd. (10841)
17063 E. 10 Mile Road
East Detroit, Michigan 48021
(313) 294-5903

MINNESOTA

Oak Room Music Enterprises, Inc. (10837)
1021 Arcade Street (upper)
St. Paul, Minnesota 55106
(612) 774-6924

Parrish Talent Agency (10849)
Lot 94 Edgewood Acres
Plainview, Minnesota 55964
(507) 534-3203

MISSOURI

Main Street Music (10848)
4528 Main Street
Kansas City, Missouri 64111
(816) 531-3343

NEVADA

Baskow, J., Talent Agency and Associates (10845)
3305 W. Spring
Mountain Road No. 104
Las Vegas, Nevada 89102
(702) 871-0187

NEW JERSEY

Wind of Change Entertainment Agency (10852)
520 Guy Road
Phillipsburgh, New Jersey 08865
(201) 454-5634

OREGON

McComb, Barry, Agency (10840)

P.O. Box 5452
Eugene, Oregon 97405
(503) 472-3919

North Coast Talent Agency (Reinst.) (9784)
654 Rural Avenue, S.
No. 16
Salem, Oregon 97302
(503) 362-6437

TEXAS

Hooper and Thomas Promotions (10853)
1109 Erie
Carrllton, Texas 75006
(214) 245-5064

Sutton, Richard, Agency (10844)
2006 Sharon Lane
Austin, Texas 78703
(512) 476-7449

Talent Unlimited (10839)
845 E. Arapaho Road
Richardson, Texas 72080
(214) 699-3838

WASHINGTON

Jackson and Pennington Advertising (Reinst.) (5200)
702 A Street/Park Place
Building
Tacoma, Washington 98402
(206) 272-0336

String Busters Booking Agency (10850)
East 2325 5th
Spokane, Washington 99202
(509) 534-2380

CANADA

Arctic Fox Productions (Reinst.) (6416)
P.O. Box 9
Windsor, New Foundland,
Canada A0H 2H0
(709) 489-7726

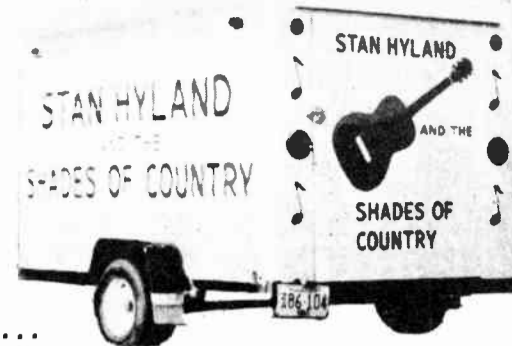
Franke, Rob, Managements (10846)
866 Chamberlain Street
Peterborough, Ontario,
Canada K9J 4M7
(705) 743-7780

Nielsen, Susanne (10843)
3476 Tupper Street
Vancouver, British Columbia,
Canada V5Z 3B7
(604) 872-3490

MOVE IT ALL FROM GIG TO GIG . . .

LIKE STAN HYLAND HAYFIELD, MN., SAYS . . .

"I have a five piece group and we carry a lot of equipment and my trailer gives me more than enough room. It trails real fine in snow or good roads. I would recommend it to any band. It is the finest trailer I have ever owned, and I have owned several." Capacity is 1500 lbs.; 200 cu. ft. wide rear door for easy loading. Fully lined interior. Prefinished aluminum exterior makes great billboard. ICC lights, 2" coupler, safety chain. Larger wagons available. Mail coupon for details or call collect (219) 264-9661. Outside Indiana Call Toll Free 800-348-7553.



Your car or van is the most expensive half of this rig.



Wells Cargo, P.O. Box 728-131, Elkhart, Indiana 46515



Name _____ Title _____
Professional name _____
Phone _____
Address _____
City _____ State & Zip _____
Delivery F.O.B. Elkhart, Ind., Waycross, Ga. or Waco, Tex.

MUSICIAN'S FORMAL WEAR SPECIAL!

Al's Formal Wear is offering musicians, choral groups, orchestras, and bands first chance at their fabulous rental tuxedo inventory clearance! These fine tuxes are in excellent condition, with colorful coats in powder blue, white, beige, brown, yellow, and burgundy from \$10 to \$60, pants, from \$15, \$20 and \$27 a pair, and shirts as low as \$14!

Send us a description of the type and quantity of formal wear you desire with your address and phone number, and one of our representatives will call you free of charge!

Write to:

Al's
FORMAL WEAR

315 Throckmorton
Fort Worth, Texas 76102



Write us for our free color brochure

PROFILE: ROBERT FRANCAVILLO

(Continued from page nine)

home in which he produces radio commercials and his own compositions. Never one to limit himself or shy away from new challenges, this diversely talented musician began producing, arranging and conducting sixteen-track recording sessions for several contemporary artists. His progress as an artist has been rapid and truly remarkable.

For this, Bob feels a particular debt of gratitude to his former teacher, Jack Martin. Martin was Francavillo's music teacher in high school, and he took a special interest in Bob's work. Martin invested many long hours after school tutoring Bob in composition and arranging, because he felt Bob had exceptional abilities. "His is a most unusual talent," says Martin of his former protege.

It was during Francavillo's time

with Martin that he found opportunities to compose for visiting performers of Jack Martin's High School Orchestra, among them Clark Terry, Norm Simmons, Carrie Smith, Bucky Pizzereilli and the aforementioned Soloff, Stewart and Thielemans. He also had charts performed by Al Hammes Harpur College Jazz Ensemble.

Manny Albam was guest conductor at one of these concerts at the college and after hearing Francavillo's suite, "Variations for a Quiet City," he suggested Bob attend summer classes at Eastman School of Music. Bob was still in his sophomore year of high school when he applied to Eastman and received a full tuition grant to study with Manny Albam and Rayburn Wright. Francavillo continues to study privately under Albam today.

Francavillo began his professional career in 1974, when he joined Local 380 in Binghamton, New York. His career goals include film scoring, record producing and, of course, arranging and composing. Even though he's still at an age when most people are only just deciding their professional goals, Bob has a good jump on reaching all of his.

So remember the name — Robert Francavillo — because he's taking off, and those who know and have worked with this determined and thoroughly professional musician are saying he just can't miss!

BIG BAND MUSIC GETS A BIG BOOST

(Continued from page nine)

list simply by writing Big Band '80s, 1680 North Vine Street, Suite 1206, Hollywood, California 90028.)

After initiating the master mailing list, Big Band '80s' second project is now to generate more radio exposure for this music style. Explains Anthony, "Another list will be formed so that all of the leaders will have the knowledge of which radio stations throughout the country are playing big band music." This list, too, is growing, he adds.

To perpetuate this trend, Anthony and his associates know that fresh material must be made available to broadcasters. The idea is not to sell nostalgia programming. New records of new songs in the big band style are needed to become really viable in the broadcast market.

Anthony and some of the other bandleaders recently met with Max Herman, President of Local 47 in Los Angeles, and International Executive Board Member. At the meeting, the group hit on a plan for some of the local big bands to play the area high schools and colleges. With the help of Herman, who obtained the necessary financial support from the Music Performance Trust Funds, big bands began performing in these assemblies in May, giving the musicians a chance to win over a young, uninitiated audience, and giving the students an opportunity to expand their musical horizons.

Next on the agenda will be a monthly magazine, a hall of fame and big band festivals. It's all just the beginning, according to Ray Anthony and Big Band '80s.

IORIO
Accorgan

THE NEW "G" SERIES
NOW AVAILABLE IN 2 PRESET MODELS:

Concert Model
Syn-Cordion Model



Iorio engineering continues to set the stage for the authentic organ sound, evoking the greatest traditions of the accordion-organ music... which incorporates the Iorio professional accordion, organ, rhythm patterns, electronic piano on right and left hand, a STRING ORCHESTRA with VIOLINS and VIOLONCELLOS, CLAVICHORD plus many other features.

Lightweight - only 26½ pounds.

The original and Still The Best! Established in 1907. Write or call for dealer information and further details.

Syn-Cordion Musical Instrument Corp.

Box 169
138 Grant Ave.
Cresskill, New Jersey 07626
(201) 568-7943

Northwest Distributor: Colombo & Sons, 126 Columbus Ave., San Francisco, Calif. 94113, (415) 781-5093
Canadian Distributor: Iorio Accorgan of Canada, 7250 Durocher St., Suite 2, Montreal, Canada H3N 1Z9, (514) 274-9793.


Glissando

SPACE AGE BRASS INSTRUMENT TREATMENT

- Amazingly durable
- Contains special emulsifiers, surfactants, lubricators and bonding agents
- Forms an astonishingly smooth protective shield on valves that prevents corrosion by filling in hairline scratches & microscopic pits
- Provides smooth valve action
- Lasts for months
- Satisfaction guaranteed
- Only \$8.95 + \$1.50 shipping/handling. NYS residents pls. add appl. sales tax.

ARtec Marketing Industries
PO Box 366, North Station
Baldwin, New York 11510

NORTHWAY MOUTHPIECES



"I have the honor of making mouthpieces for top pros all over the world. Players like to deal with me because I hand-make every ERNIE NORTHWAY Mouthpiece. I build my own baffles. I can make a mouthpiece respond as bright or as dark as needed. There's no risk involved. I'll stay with you until you're happy or your money back!" Call or write for personal consultation. Free information. Alto, tenor and clarinet hard rubber mouthpieces.

NORTHWAY MUSIC ENTERPRISES Dept. 11
1946 East 4675 South, Salt Lake City, Utah 84117
Phone (801) 272-3158

functional form B^b CLARINET



It's New!

It's Great!

THE SUPERLATIVE ALTERNATIVE . . .

in control, clarity, performance, response, all weather doubling, consistency, durability.

Patented and Distributed Internationally.
Canada: Bishop Music Ltd.
Europe: Bradmatic Ltd.
Australia: Chamber Music Inc.

DEALER INQUIRIES INVITED

ORDER TODAY functional form corp.
P.O. BOX 504, SIMSBURY, CT 06070
Telephone (203) 651-8377

Indicate quantity and strength

ALTO SAX _____ Soft _____ Med _____ Hard

TENOR SAX _____ Soft _____ Med _____ Hard

B^b CLARINET _____ Soft _____ Med _____ Hard

BASS CLARINET _____ Soft _____ Med _____ Hard

Enclosed is my check / Money Order for _____

_____ Reeds @ \$3.00 each reed + 50 postage

TOTAL \$ _____

Name _____

Address _____

City _____

State _____ Zip _____

OFFICIAL BUSINESS

CHANGE OF OFFICERS

Local 141, Kokomo, Indiana — Pres. James L. Porter, 3813 Candy Lane, Kokomo, Indiana 46901.

Local 355, Cape Breton, Nova Scotia, Canada — Pres. Ivan Melanson, P.O. Box 1282, Sidney, Nova Scotia, Canada.

Local 408, Biddeford, Maine — Sec. Donald P. Houde, 17 Raymond Street, Biddeford, Maine 04005.

Local 621, Greenfield, Massachusetts — Sec. Mrs. Mary G. Scoville, 259 Main Street, South Deerfield, Massachusetts 01373.

MIDWEST CONFERENCE

Pres. Patrick J. Rian, Local 30, A. F. of M., 517 N. Snelling Avenue, Saint Paul, Minnesota 55104.

NEW YORK STATE CONFERENCE

Sec. Edward J. Moore, Jr., Local 132, A. F. of M., 204 Lake Avenue, Ithaca, New York 14850.

NORTHWEST CONFERENCE OF MUSICIANS

Pres. Ray Petch, Local 547, A. F. of M., Suite 703, 630 Eighth Avenue, S.W., Calgary, Alberta, Canada T2P 1G6.

WANTED TO LOCATE

Barrios, Luis, former member, Local 6, San Francisco, California.

Carney, John Logan, former member, Local 47, Los Angeles, California.

Magruder, Linda, aka Linda Mackie, former member, Locals 463, Lincoln, Nebraska, and 217, Jefferson City, Missouri.

McKerrow, Michael W., former member, Local 314, Elmira, New York.

Rich, Bryan L., former 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.

JURISDICTION CHANGES

Local 64, Ottumwa, Iowa, has been merged with Local 75, Des Moines, Iowa, effective as of April 19, 1980. The jurisdictional description of Local 75 now reads as follows: "All of the following counties in Iowa: Guthrie, Adair, Polk, Jasper, Madison, Warren, Marion, Dallas, except Lake Robbins, Union, Clarke, Lucas, Ringgold, Decatur, Wayne, Poweshiek, Mahaska, Keokuk, Monroe, Wapello, Appanoose and Davis. Also the following counties in Missouri: Mercer, Putnam, Sullivan, Grandy, Livingston and Linn."

DEATH ROLL

Local 1 — Cincinnati, Ohio — Hubert Buschle, Glenn A. Childress, Chris Christensen, William Diver, Andy Gilligan, Wally Johnson, Bill Kellogg, Jeanne Kirstein, Clayton Moor, George Ploce, Sauk Striks, Roy Stargardt.

Local 3 — Indianapolis, Indiana — John J. Butler, Olindo Mastropaolo.

Local 5 — Detroit, Michigan — Joseph Abbamonte, Roy H. Applin, Edward L. Bagozzi, William E. Callan, Cleighton P. Melin, Adam Morgan, Albert V. Musilli, Peter Raia, Frank C. Schutter, Sr., LaVon

O. Seibert, Reginal Smith.

Local 6 — San Francisco, California — Palmer Anderson, Joseph S. Marcellino, Eugene J. Musso, Alfred J. Silva.

Local 9-535 — Boston, Massachusetts — Thomas R. Carrozza, Paul DeFranco, George Humphrey, Mildred Shaw, Harry Sigman, Jack Stromer, John Ventre.

Local 10-208 — Chicago, Illinois — Oliver Alcorn, Guild B. Astor, Alice M. Bayler, Ralph M. Eckenberg, Robert A. Ericson, Marvin Fredundel, Charles Hrudicka, Cornelius McCarthy, Norman Michalak, Edward Mikelski, William P. Mueller, Sully Picerno, Albert W. Reed, Guido Rizzo, C. Gordon Wedertz, George Zucco.

Local 11-637 — Louisville, Kentucky — Joe Stone.

Local 19-675 — Springfield, Illinois — Joseph L. Barker, Ray Cappella, Chas. E. Erickson, Lenne J. Lyons, Hilda V. Taylor.

Local 23 — San Antonio, Texas — Albert "Don" Dominique.

Local 24 — Akron, Ohio — Kenneth Monroe, Charles Tragler.

Local 26 — Peoria, Illinois — Ernest B. Franklin, Frank Kamin.

Local 30 — Saint Paul, Minnesota — Rex Beach, Robert Benike, Leonilla Brown, Axel Granholm, Don Shingledecker, Walter Sitko, Ben Stang, Joe Vavro, Walter Weaver, Frances Wobig.

Local 32 — Anderson, Indiana — Walter E. Helmick.

Local 34-627 — Kansas City, Missouri — Herman H. Schanker.

Local 50 — Saint Joseph, Missouri — Herman J. (Jimmy) Hakes.

Local 58 — Fort Wayne, Indiana — Jack Honeick, David Snyder.

Local 60-471 — Pittsburgh, Pennsylvania — Joseph N. Bilotto, Vincent M. Chapman, Max W. Frisch, Alfred F. Kennedy, Harold E. Leiner, Roy Stargardt, George W. Youngling.

Local 71 — Memphis, Tennessee — O. V. (Bob) Foster.

Local 77 — Philadelphia, Pennsylvania — Theodore Armstrong, Miriam Beckman, Ralph Borrelli, Ambrose Curran, Joseph E. Czuryla, Richard Foster, William J. Murray.

Local 87 — Danbury, Connecticut — H. Gregory Hatch.

Local 92 — Buffalo, New York — James Aquilina, Joseph J. Grieb, John R. Miranda.

Local 125 — Norfolk, Virginia — Margaret F. Browder, Glen B. Keigley, Harold Meath, Clyde J. Newcomb.

Local 144 — Holyoke, Massachusetts — Vincent Desilets, James Fleming, Edward Zdzislaw Kurzadkowski, Matty Wier.

Local 159 — Mansfield, Ohio — George DeYarmon, Michael Olsheski.

Local 163 — Gloversville, New York — Nick Rotonde.

Local 167 — San Bernardino, California — Gerald Evaro.

Local 186 — Waterbury, Connecticut — Thomas C. Doyle, Serafine P. Ralph, David J. Robertson.

Local 196 — Champaign, Illinois — Homer Schmitt.

Local 203 — Hammond, Indiana — Stanley G. Petska, James E. Smock.

Local 210 — Fresno, California — Dick Cornelius, Juan Rodriguez.

Local 213 — Stevens Point, Wisconsin — Ray Jacobs.

Local 226 — Kitchener, Ontario,

Canada — George Alonzo, Dalton Gibson, Stewart Kahle.

Local 229 — Bismarck, North Dakota — Paul Skoropat.

Local 237 — Dover, New Jersey — Sam Becker.

Local 256-733 — Birmingham, Alabama — Ted Armstrong.

Local 257 — Nashville, Tennessee — John Harris, Red Sovine.

Local 265 — Quincy, Illinois — John A. Keil.

Local 289 — Dubuque, Iowa — Grant T. Cripe.

Local 291 — Newburgh, New York — Nick Powell.

Local 292 — Santa Rosa, California — Joe B. Crane, Cliff DeBaca.

Local 298 — Niagara Falls, Ontario, Canada — Ernest Barton, Winnie Butler, Leo Fiocca.

Local 307 — LaSalle, Illinois — Alphonse Galassi, Harold Kirzeder.

Local 337 — Appleton, Wisconsin — John M. Brouchek.

Local 345 — Eau Claire, Wisconsin — Henry Boivin, Merle Gonyea, Paul Rohlik.

Local 375 — Oklahoma City, Oklahoma — Al Guildbault, Larry Hopkins.

Local 390 — Edmonton, Alberta, Canada — Henry Singer.

Local 452 — Pittsburgh, Kansas — Harold Andrews.

Local 484 — Chester, Pennsylvania — James R. Brent, Steven E. Friedberg, John Mann, William O'Brien.

Local 489 — Rhinelander, Wisconsin — Eddie Gropengieser.

Local 498 — Missoula, Montana — William E. Stephenson.

Local 510 — San Leandro, California — Oliver S. Fox (aka Theold Fox), Alfred J. Silva.

Local 520 — Coos Bay, Oregon — Henry B. Beam, Ionella Southstone.

Local 526 — Jersey City, New Jersey — Victor Scrivani, Jr.

Local 593 — Sault Ste. Marie, Michigan — Ed Lumsden.

Local 628 — Sarnia, Ontario, Canada — Edward Lymburner, George Wilson.

Local 630 — New Kingston, Pennsylvania — James Maestro, William Staley, Louis Waty-chowicz.

Local 655 — Miami, Florida — Theodore Armstrong, James F. "Chick" Berry, Sam Krupit, Louis E. Lombard, Charles A. Lubbe, Royce Murrell, Eladio Naniazca, Eugene Prager, Antonio Quintana, Sr., Robert A. Shriner, Rodney C. Smith, Rolland "Rollie" Swank, Reuben A. Weinstein.

Local 668 — Kelso-Longview, Washington — E. Jean Behlau.

Local 683 — Lancaster, Ohio — Jackie G. Smith, Sr.

Local 802 — New York, New York — Pedro Andino, Louis Azzara, Abraham Bass, Ted Bartell, Russell Bauer, Anthony L. Bosco, Ronald Boykins, Salvatore Buttacavoli (Buddy Cavo), Joseph A. Cirina, Charles P. Dring, Louis Fagin, Nathaniel W. Finston, Otto Foth, Barnett Gardelle, Clarence J. Guntzel, Clarence W. B. Harris, Hilton H. Hixson, Matt Houseley, Lester M. Hunkele, Arthur Kleiner, Andre Kostelanetz, Herman Kossoff, Leo Lefleur, Frank W. Livolsi, Charles A. Lubbe, Al Meyer, David Michlin, Rudolph Molter, Harry Nadell, Eladio A. Naniazca, Clyde J. Newcomb, George Nobiletti, Vladimir I. Orloff, Cosmo Pacetta, Sam Ray, Timothy G. Reed, Thomas F. Rinaldo, John Rocchetti, Paul Ryan, William Safian, Helmut Schmidt, Abe Schneiderman, Benjamin Schwartz, Frank Schwartz, Victor Scrivani, Robert A. Shriner, William Sosas, William A. Stead, Sr., Palmer Uzzee, Fred Van Eps, Jr., Reuben Weinstein, Max Weiser.

Local 806 — West Palm Beach, Florida — James F. Berry, Henry N. Yates.

ADDITIONS AND CORRECTIONS TO THE WORK DUES EQUIVALENTS BOOKLET

Local 161-170, Washington, D.C. — 1½ percent.

Local 577, Bangor-Stroudsburg, Pennsylvania — 1.333 percent.

Local 596, Uniontown, Pennsylvania — 4 percent — maximum \$15.00 per member per year (effective May 1, 1980).

AFM MEMBER DISCOUNTS ON HERTZ CARS

As a service to its members, the AFM and Hertz Corporation have an agreement which offers discounts and services on Hertz car rentals.

Details of the agreement were published in the November, 1979, issue of the *International Musician*.

For more information contact Steve Puchalsky, Sales Representative, The Hertz Corporation, Rent A Car Division, 485 Lexington Avenue, New York, New York 10017. Telephone: (212) 661-7880.

DO NOT BUY

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

AMERICAN BUILDINGS, INC. Metal Structures	J. P. STEVENS AND CO. Textile Products
BARTLETT-COLLINS CO. Glassware	KINGSPORT PRESS Publications
CHARLES MFG. CO. Furniture sold under the Fox brand name	MASON-TYLER MFG. CO. Furniture
COORS BREWERY Beer	MS. GOLDY'S CHICKENS Poultry
CROFT METALS, INC. Home Building Products	R. J. REYNOLDS CO. Tobacco Products
DAL-TEX OPTICAL CO. Prescription glasses, contact lenses, frames	RYLOCK CO., LTD. Riveting Machinery
HUSSMANN REFRIGERATOR CO. Commercial refrigeration equipment	SEATTLE-FIRST NATIONAL BANK Financial Institution
ICEBERG LETTUCE Non-union iceberg lettuce	WINN-DIXIE STORES Food and grocery stores, including Buddies and Kwik Chek stores

PLACED ON INTERNATIONAL DEFAULTERS LIST

ALASKA
Anchorage — Local 650:
 Captain Cook Hotel, Inc., and Hickel Investment Company, dba Whale's Tail — \$3,000.00.
CALIFORNIA
Los Angeles — Local 47:
 Jim Bailey — \$9,415.00 (added), total default \$14,272.24.
Santa Rosa — Local 292:
 Rose Bowl-Double Decker Lanes — \$250.00.
CONNECTICUT
Old Lyme — Local 285:
 George's Steak House — \$2,400.00.
FLORIDA
Clearwater — Local 729:
 James Herron Advertising, Inc. — \$325.00.
ILLINOIS
Canton — Local 304:
 V.F.W. Post 1984 — \$750.00.
Chicago — Local 10-208:
 Ronald S. Walker — \$350.00.
KANSAS
Salina — Local 207:
 Robert B. Young — \$2,000.00.
MARYLAND
Baltimore — Local 40-543:
 Diversified Music Enterprises — \$15,000.00.
Ocean City — Local 44:
 Dana Productions, Inc. — \$3,600.00.
Owing Mills — Local 40-543:
 Painters Mill Music Fair and Painters Mill Associates, Ltd. — \$15,000.00.
MINNESOTA
Austin — Local 766:
 Triple Crown, Inc., dba Holiday Inn-Red Cedar Inn — \$600.00.
MISSOURI
Valley Park — Local 2-197:
 Sunshine's Bar, Henry Bruns and Ray Neimeyer — \$900.00.
NEW YORK
Southampton — Local 802:
 Roy Radin, dba Roy Radin Theatrical Productions — \$6,495.60.
VIRGINIA
Norfolk — Local 125:
 Whisper Concerts — \$6,000.00.
WASHINGTON
Tacoma — Local 117:
 Ceccanti's and Gerhard Troger — \$83.33.
WEST VIRGINIA
Bruceton Mills — Local 562:
 American Nashville North Park, Inc., dba Appalachia Lake Park — \$4,000.00 (added), total default \$10,000.00.
CANADA
Vulcan, Alberta — Local 547:
 The Royal Canadian Legion, Vulcan Branch No. 21 — \$2,000.00.
Prince Rupert, British Columbia — Local 145:
 Surf Ventures, Ltd., dba Surf Club — \$1,400.00.
Winnipeg, Manitoba — Local 190:
 Kirkfield Inn — \$1,050.00.
Orangeville, Ontario — Local 226:
 Myr-Mac Motor Hotel — \$650.00.

REMOVED FROM INTERNATIONAL DEFAULTERS LIST

CALIFORNIA
San Clemente:
 The City Yard.
FLORIDA
Gainesville:
 General Gaines Motel, Henry Ross and Larry Adler.
Jacksonville:
 Mr. J's Beacon Manor and Al Johnson.
ILLINOIS
Chicago:
 Sauer's Brau Haus and Leonard Sauer.
INDIANA
Fort Wayne:
 John's Goldmine.
 King Henry The VIII.
 Whitey Lou's and Whitey Lou (Ronald Leeuw).

ATTENTION ALL LOCALS

Locals may purchase gift subscriptions to the *International Musician* at the rate of \$3.00 a year. This opportunity is based on the following resolution:
 WHEREAS, The *International Musician* is one of the most effective instruments for explaining the economic and political objectives of the Federation to the public at large, and
 WHEREAS, The *International Musician* has become an effective contribution to the cause of music education in the schools, therefore,
 BE IT RESOLVED, That the Locals of the Federation be authorized to purchase gift subscriptions to the *International Musician* to be sent to selected persons, such as newspaper editors, and to organizations and educational institutions of their choice, at a nominal rate such as \$3.00 per year, each such subscription or renewal thereof not to exceed three years in any instance.

MINNESOTA
Edina:
 La Cantina.
Minneapolis:
 Cafe Extra Ordinaire.
 Duff's and Barb Maruska.
 The Loon.
Saint Paul:
 Reuben James Restaurant.
 The River Serpent.
NEW YORK
Hudson:
 The Barn, nka The Brewery.
OHIO
Marietta:
 Club Continental and Mike Thomas.
OREGON
Bend:
 Bogey's.
Klamath Falls:
 Rudy Horn.
PENNSYLVANIA
Hazleton:
 Oscar's Lounge and Nick Pantages.
WASHINGTON
Seattle:
 Jolly King Lounge and Jolly King Restaurant.
Tacoma:
 Luigi and Boris' Restaurant and Joyce M. Warner.
WEST VIRGINIA
Craigsville:
 Cloud 9 Lounge.
WISCONSIN
Cadott:
 The Frog Hop.
Mosinee:
 Mosinee High School and Leonard Hebert.
Tomahawk:
 Alamo Plaza Hotel and George Youtsos.
CANADA
Brandon, Manitoba:
 North Hill Motel.
Carlsbad Springs, Ontario:
 Pat and Gords Tavern.
St. Catharines, Ontario:
 Franklin Hotel and Tom Van Bridger.
Scarborough, Ontario:
 Woburn Collegiate Institute.
Saskatoon, Saskatchewan:
 Embers Dining Room and Fred Assaly.
TENNESSEE
Chattanooga:
 Chattanooga Symphony Asso-

REMOVED FROM INTERNATIONAL UNFAIR LIST

TENNESSEE
Chattanooga:
 Chattanooga Symphony Asso-

ciation and Chattanooga Symphony Services Corporation.
CANADA
Kirkland Lake, Ontario:
 Windsor Hotel and W. (Jr.) Anderson.
Lynden, Ontario:
 Royal Canadian Legion and Harry E. Knowles.
Sarnia, Ontario:
 Sahara Restaurant and Jim Richardson.
Timmins, Ontario:
 Escapade Hotel and Jean-Paul Aube.

BOOKING AGENCY AGREEMENTS TERMINATED

CALIFORNIA
El Cajon — Local 325:
 Diversified Talent and Personnel Agency 5111
Santa Ana — Local 7:
 Treble Clef, Ltd. 9998
CONNECTICUT
Prospect — Local 186:
 Thomas, Christopher, Talent Agency 9265
ILLINOIS
Arlington — Local 10-208:
 Page Entertainment Service ... 99
INDIANA
South Bend — Local 278:
 Christopher, Brian, Associates 10101
Indianapolis — Local 3:
 Indianapolis Entertainment ... 7173
Indianapolis — Local 3:
 J & M Productions 5600
Indianapolis — Local 3:
 Johnson, James R. 8493
Indianapolis — Local 3:
 M.G.C. Productions 8097
Indianapolis — Local 3:
 The Musikal Machine 9111
Indianapolis — Local 3:
 Perkins, James 3400
Indianapolis — Local 3:
 Skyline Promotions 10290
MAINE
Lewiston — Local 409:
 D & C Entertainment Agency 6138
MINNESOTA
Minneapolis — Local 73:
 Decker, Don, aka Shingle-decker, Don 7243
Minneapolis — Local 73:
 Pissi, Sergio 6195
Minneapolis — Local 73:
 Summit Management and Productions 9708
NORTH DAKOTA
Fargo — Local 382:
 D.R.O. Productions 7476
OHIO
Canton — Local 111:
 Billman Productions 10034
Columbus — Local 103:
 Dynamic Entertainment 2652
Niles — Local 118:
 Lapolla, Joe, Productions ... 9448
Marion — Local 531:
 M & R Talents 7532
Apple Creek — Local 531:
 Modern Attractions 4261
Canton — Local 111:
 Square Productions 4836
Laurelville — Local 683:
 TNT Music Publication and Talent Agency 9308
Shiloh — Local 159:
 Watkins Booking 9124
TENNESSEE
Nashville — Local 257:
 Artists and Artists Associates 9905
Hermitage — Local 257:
 Dimension B. Productions ... 9785
Nashville — Local 257:
 Spires, Dorothy, Agency ... 10180
Nashville — Local 257:
 Tame Agency 9335
Nashville — Local 257:
 Welch, Mary, Agency 9835
VIRGINIA
Hampton — Local 199:
 Sunny Days Entertainment Agency 9678
WISCONSIN
Kenosha — Local 59:
 Chartier, Janet R. 10261
Middleton — Local 166:
 The Classics 8424
Madison — Local 166:
 Wilson, Thomas D. 9718

PIANO TUNING PAYS!

CAN be learned easily at home



TWO FULL SIZE ACTION MODELS

INCREASE YOUR INCOME **WRITE FOR FULL DETAILS**

The Niles Bryant School offers the finest training in piano technology possible. Since 1898 Niles Bryant graduates have been among the leading piano technicians in the world. The Bryant School is accredited by the NATIONAL HOME STUDY COUNCIL and approved for training under all GI Bills. The only school in piano technology to hold either distinction.

NILES BRYANT SCHOOL, Dept. B-5
 3631 STOCKTON BLVD
 SACRAMENTO, CALIFORNIA 95820

Please rush me your free booklet, "Winning Independence". I understand this places me under no obligation.

Name: _____
 Address: _____

Zottola mouthpiece for all BRASS

Famous Stepped back bore—Symphony models

The Only Mouthpiece in the World that you ever need for a BIG CENTER of SOUND, Brilliance, Projection, High Register, all Beautifully Balanced.

Specials hand crafted by the master himself

FREE BROCHURE **PHONE 914-WE7-4348**

Zottola Mouthpiece, 40 Beech St., Port Chester, N.Y. 10573



FRANK ZOTTOLA

Have You Tried a Muramatsu Lately?

If not, there are many good reasons why you should.

- Magnificent sound, scale and response.
- Heavy and light wall models.
- Solid silver, 14K solid gold, special gold bonded on solid silver, and platinum alloy models.
- Acoustically superior parabolic taper wide bore head joint. Choice of regular or wing lip plate.
- First choice of symphony, classical, jazz artists and educators around the world.

Try a Muramatsu now. Contact your local dealer or . . .


MURAMATSU FLUTES-USA
 a division of Custom Music Co.
 Exclusive distributor for U.S.A. & Canada

1414 South Main Street
 Royal Oak, Michigan 48067
 Phone Toll Free 800-521-6380
 or 313-546-4135

The Musicwriter®
 fine quality typewriter. — preparing the world's music for a quarter century.

And the TEMPOWATCH®
 the exact tempo as it happens.

Music Print Corporation
 828 Pearl Street
 Boulder, Colorado 80302
 303-442-5500



For information contact

TUXEDOS

BUY DIRECT FROM MANUFACTURER

BLACK PEAK LAPEL \$99.95
MATCHING VEST \$14.95

Tuxedos And Full Dress Tails In All Colors
 Bands And Groups Outfitted In Brocade And Metallic Jackets
AT DISCOUNT PRICES

Master Charge & Visa
 Call Or Write For Color Brochure And Fabric Samples (516) 872-6360
 588 West Merrick Road
 Valley Stream, N.Y. 11580

BROADWAY Tuxmakers



JAZZ GUITARISTS

Keyboards, Vibes - Play Advanced Chord Solos - Right Away! Music & Corresponding Chord Diagrams \$6.00

FOR MORE INFORMATION WRITE TO:
SDM PRODUCTIONS
 6916 Hazel Ave. • Orangevale, CA 95662

FREE LESSON WITH ALAN SWAIN

You can improvise! Study with Chicago's renowned jazz teacher and pianist Alan Swain. Send for FREE recorded lesson. Materials taken from his new book "Improvise: A Step-By-Step Approach." Works for all instruments. Send name & address to Jasmine Music Publishers Box AA152 Dept. D, Evanston, IL 60204

DRUMMERS
"ADVANCED ROCK"
 By AL HUMPHREYS
NOW BACK IN PRINT \$5.95
 Plus \$1.00 shipping and handling
DRUM BOOK MUSIC
 Box 63, AH, North White Plains, N.Y. 10603

AUTHOR • TEACHER • DRUMMER
—AL HUMPHREYS—
 Writer of "Advanced Rock"



New Free Catalog
 MODEL NO. 5
 "PRO" DELUXE

45 Models Available
"Set-the Pace" PEDAL PRACTICE PADS
 Ralph C. Pace
 Box AH, North White Plains, NY 10603

DISCOVER A NEW WORLD OF HARMONY

A new harmonic concept has been born which will amaze you with its effectiveness. Pianist/Composer Michael Longo (formerly with Dizzy Gillespie) has created a technique which will open the doors to harmonies you never dreamed possible. This method will make other books on the subject seem obsolete, transforming you, as if by magic, into a creator of brilliantly rich harmonies over night. Fellow musicians will be amazed at the rapidity of your development and you will wish you had known about this principle much sooner. If you would like to set your playing ahead ten years in one week, send check or M.O. for \$9.95 to

CONSOLIDATED ARTISTS PUB.
 290 Riverside Dr., Suite 11d
 New York, NY 10025

WAIL BY MAIL
 Modern Ragtime Charts for Tenor Bands — Dixie — Big Band — Latin Polka — Nostalgia.

SEND FOR FREE LIST
EDDIE'S ARRANGING SERVICE
 62 SOMERSET ST.
 SPRINGFIELD, MASS. 01108

DRUMMERS
 PEARL and SPARKLING plastic to recover your drums. FIBERGLASS DRUM SHELLS made to order. NEW DRUM LUGS now available FREE SAMPLES.

A. F. BLAEMIRE
 5208 Monte Bonito Dr., Los Angeles, CA 90041

EMCEE: Special offer! newest collection of sure fire humor: Comic song titles, band novelties, introductions, monologues, parodies, skits, squelchers. Entire package plus 2 different Emcee magazines, the entertainers "must." Only \$6.00 pp., money back guarantee. Don I. Frankel, Desk 6, P.O. Box 983 Chicago, Ill. 60690.




CHARTS
 •BIG BAND•COMBO•VOCAL•
 rock•jazz•disco•swing

IMPROVISATION METHODS TRANSCRIBED SOLOS
 PLAY-A-LONG RECORDINGS

Free catalog
MEADOW CREEK MUSIC
 Dept. M Box 18262 Louisville, Ky. 40218

Give till it helps.

The American Red Cross. The Good Neighbor.



CLOSING CHORD



James Crawford

JAMES CRAWFORD

Seventy-year-old James (Jimmie) Crawford, who gained prominence in the 1930s and '40s as drummer in Jimmie Lunceford's Band, died on January 28. He was a gold card member of Local 802, New York City.

Born in Memphis, Tennessee, on January 14, 1910, Crawford began touring with the Jimmie Lunceford Band in 1929. When the band played Harlem's Cotten Club during the early 1930s, Crawford became one of the most talked about percussionists in the music industry. A flamboyant performer, he captivated audiences with his dexterity and technique.

After serving a stint in the army during World War II, he became one of the first black musicians to break the barriers of employment in Broadway musicals. He performed for such hits as "Pal Joey," "Alive and Kicking," "Anchors Aweigh," "Mr. Wonderful," "Gypsy," "Jamaica," "How to Succeed in Business without Really Trying," "Guys and Dolls," "Golden Boy" and many more.

Shortly after retiring, he was given a tribute at the Beal Street Music Festival in Memphis and received a plaque "in appreciation for outstanding contributions to the world of music."

CHARLOTTE McDANIELS

Charlotte McDaniels, age fifty, died in Austin, Texas, after a lengthy battle with lung cancer.

Mrs. McDaniels held the office of Secretary-Treasurer of Local 433 from 1964 to 1976 and served as a delegate to all AFM Conventions during those years. She was active for the Federation in the "Young Sounds" program and alien musicians problems. On the state level, she was a longtime Secretary of the Texas Association of Locals.

Her husband, Jack McDaniels, former Vice President of Local 433 and a frequent delegate to AFM Conventions, preceded her in death in 1973.

Mrs. McDaniels was a native of Waco, Texas, and a scholarship graduate of Baylor University School of Music. Her first Union affiliation was in Local 306 of that city. In addition to performing with the Waco Symphony, she played with the Austin Symphony and was a violinist with Henry Mancini on his southern tours.

HARVEY D. HAND

Harvey D. Hand, who had served for forty-eight years as Secretary-Treasurer of Local 401, Reinerton, Pennsylvania, passed away on February 8. During that time, he had attended thirty-one AFM



Harvey D. Hand

Conventions as a delegate, the last being in 1974 in Anaheim, California.

Active in the area's musical circles, Mr. Hand played E flat clarinet in the Muir Band and the Johnstown Band. He also sang with the Excelsior Glee Club, the Brookside Quartet, the Knights of Pythias Glee Club and the Lake Side Chorus.

KENNETH R. BRAINARD

Kenneth R. Brainard, a longtime member and an officer of Local 570, Geneva, New York, from 1960 to 1968, died on February 24 at the age of sixty-three.

In 1933 Mr. Brainard was international high school baritone soloist champion; later he attended the Juilliard School. During his musical career he played bass and trombone with several dance bands in Central New York and in 1956 he was a member of the national champion VFW Band of Newark, New York. He was also active in various civic and fraternal organizations.

WARD HARRISON

Ward Harrison, President Emeritus and a gold card life member of Local 291, Newburgh, New York, died on March 17 at the age of seventy-eight.

Mr. Harrison had been a member in good standing of Local 291 since November 2, 1919, and had served as Vice President for thirty years, followed by ten years as President. He had attended seventeen AFM Conventions as a delegate and in recent years served as a member of the TEMPO-PCC Committee.

Mr. Harrison was a drummer and the leader of one of the outstanding big bands that played the Hudson Valley area. Back in 1933 he was toasted by President Franklin D. Roosevelt when his band played at Hyde Park for the wedding of the President's distant relative.

The Ward Harrison Band continued to perform throughout the Hudson Valley — for the Hudson River Dayline, school proms, West Point "Hops" and innumerable other occasions — for many years. Its popularity was enhanced by a weekly radio show over WOKO from Mt. Beacon, New York.

HARRY WOOLCOTT

Harry Woolcott, Secretary-Treasurer of Local 48, Elgin, Illinois, and a delegate to AFM Conventions from 1975 through 1979, succumbed to a massive heart seizure on March 4. The fifty-nine-year-old musician also held a gold card in Local 181, Aurora, Illinois.

Mr. Woolcott had lived in West Chicago and Batavia, Illinois, most of his life before moving to Elgin. He

joined the Local there in 1965 and served as a Board Member in 1973 and '74. The following year he was elected Secretary-Treasurer, a position he held until his untimely death. He also was serving a two-year term as a Board Member of the Illinois Conference.

Mr. Woolcott was well known throughout the area as leader of a three-piece combo, "H.I.M." In addition, he played sax with Charles Brinckley's "The Continentals" and with the Aurora American Legion Band.

JOE STONE

Joe Stone, who devoted many years of service to Local 11-637, Louisville, Kentucky, having served as both President and Secretary-Treasurer, passed away on March 30. He was eighty-five years of age.

RAYMOND P. JACOBS

Eighty-three-year-old Raymond P. Jacobs, who served as President of Local 213 in Stevens Point, Wisconsin, from 1936 to 1967, passed away on April 24. He attended twenty-seven AFM Conventions as a delegate from that Local.

A lifelong resident of Stevens Point, Mr. Jacobs graduated from Emerson High School in 1914. After studying music at the American Conservatory of Music in Chicago, he toured the country with the Ringling Brothers Circus Band. He then directed the Stevens Point City Band for many years.

Mr. Jacobs also worked with various other musical groups before organizing his own orchestra which was popular throughout the state of Wisconsin. In addition, he owned and operated the Ray Jacobs Music Store until 1966, when he retired. His instruments were cornet, trumpet and saxophone.

EMMETT STARK

Emmett "Bumps" Stark, Secretary-Treasurer of Local 612, Hibbing, Minnesota, for the past three years, died on December 23 at the age of sixty-six. He had served as a delegate to the 1979 AFM Convention held in Phoenix, Arizona.

A lifelong resident of Hibbing and one of its best known musicians, Mr. Stark fronted his own dance band as well as performed with many entertainment groups throughout the Mesabi Iron Range of Northern Minnesota. He was a fine vocalist and drummer.

ELMER L. DIEHL

Elmer L. Diehl, a charter member of Local 761, Williamsport, Pennsylvania, and a delegate to a number of AFM Conventions, passed away on March 10 at the age of eighty-one. During his long association with Local 761 he held both the offices of President and Secretary.

A trumpet player, Mr. Diehl performed for the George W. Johnson and Walter L. Main circuses, as well as for the DeRue Brothers Musical Show.

JUSTIN A. McDONALD

Justin A. "Mac" McDonald, a member of Local 495, Klamath Falls, Oregon, for over forty years, died on January 28 at the age of seventy-one.

While attending the University of Oregon, Mr. McDonald worked as pianist in an orchestra formed on campus by Johnny Robinson and which subsequently became popular on the Pacific Coast. In 1932 Mr. McDonald, as a member of the orchestra aboard the President Hayes, made a 110-day tour of the world. He also made several trips aboard the President Cleveland in the same capacity.

After settling in Klamath Falls in the mid-1930s, he joined Local 495 and was very active in its affairs. Over the years he served the

organization in various capacities: President, Vice President, Trustee and Director. He also continued to perform with local orchestras until the early 1960s.

FRANK W. LIVOLSI, SR.

Frank W. LiVolsi, Sr., President Emeritus of Local 626, Stamford, Connecticut, died on March 21 — his seventy-sixth birthday.

A lifelong resident of Stamford, Mr. LiVolsi joined Local 626 on December 19, 1920, and served as its President for more than twenty-five years. He represented that Local as a delegate at numerous local conferences and AFM Conventions. At one time he served as the AFM's Legislative Director for the state of Connecticut.

In addition, Mr. LiVolsi was Director of Labor Relations of the United Fund of Greater New York. In 1977, he had the privilege to present the AFM with a plaque commending the Union for its interest in community affairs. He was also very influential in obtaining Federal funds under Title III of the Elementary and Secondary Education Act. These funds were used to provide innovative music programs in the city of Stamford in cooperation with the Stamford Board of Education.

E. JEAN BEHLAU

E. Jean Behlau, a life member and former Executive Board Member of Local 668, Kelo-Longview, Washington, died on April 16 at the age of sixty-four.

A guitarist, he had joined Local 668 in 1959.

EDDIE BARTHOLOMEW

A six-piece Dixieland band played at the funeral services for pianist-organist and Local officer Eddie Bartholomew who died on March 21 at the age of seventy-two. He had served as Secretary-Treasurer of Joplin, Missouri, Local 620 for ten years before retiring last January. He had also represented that Local at AFM Conventions.

Born on April 18, 1907, at Pittsburg, Kansas, Mr. Bartholomew received his bachelor of arts degree from the Normal Training School (now Pittsburg State University). During an active forty-five-year musical career he played the calliope aboard riverboats on the Mississippi and Missouri rivers, toured 'round-the-world on an ocean liner with the band of Joe Callentine, and worked with such other noted personalities as Count Basie, Bennie Moten, Lester Young, Jack Teagarden and Nat King Cole.

After leaving the tour circuit, Mr. Bartholomew settled in Joplin where he became Secretary-Treasurer of Local 620 and a leader of area musical activities. He arranged participation by bands and musicians in numerous civic and community functions, such as free concerts in the city parks, city-wide celebrations and benefit programs. For his assistance in providing musical entertainment to the community, he was cited by several organizations, including the Joplin Celebration Commission and the Missouri Association for Retarded Citizens.

O. V. FOSTER

O. V. (Bob) Foster, a member of Local 71, Memphis, Tennessee, for fifty-five years and its Secretary for fifteen of those years, passed away on April 26. He represented that Local as a delegate to AFM Conventions and as a President of the Southern Conference of Locals.

NICK ROTONDE

Nick Rotonde, a longtime member of Local 163, Gloversville, New York, passed away recently at the age of seventy-seven. He had been a member of the Local's Executive Board for several years.

JIM CULLUM'S HAPPY JAZZ BAND

(Continued from page eight)

A corporation was formed which included twenty-two San Antonio businessmen and civic leaders. Each contributed \$1,000, including Jim Cullum, Sr. The list (sometimes referred to as "the millionaire's list") of shareholders contained some of the most prominent names in San Antonio. With the \$22,000 investment, plans went ahead to open a jazz club on the River Walk.

"We finally settled on an unused basement that was the cellar of a twenty-two story building. When I first saw that basement I thought it was hopeless." Nevertheless, imagination and hard work converted the dingy cellar into a club, and certain aspects of the rugged interior gave it appeal. The concrete floor was painted black with the ceiling a deep red. An attractive bandstand was constructed and, for novel decoration, old instruments were hung on the walls and an old bar circa 1900 was installed.

The Landing, as the club was named, wasn't large. It could only seat about 200, but to some extent this was regarded as an advantage.

"It was very impressive. The entrance was a few steps higher than the level of the room, and when people came in the first thing they would see would be a mob crammed together wall-to-wall, all listening to jazz."

The club, Jim, Jr., goes on, "was amazingly successful from the start. It became the place to go in San Antonio. On the other hand, we immediately found out that the economics of running a club make it very hard to keep operating. Expenses are very high. We also learned that weeknights didn't pay for themselves, but we stayed open weekends and managed to hang on."

With The Landing to point the way, the Chamber of Commerce formed the Paseo del Rio Commission to develop more business ventures on the River Walk. Gradually it became lined with other clubs, restaurants and antique

shops. After two major hotels were built, business spiraled. Today more than fifty thriving enterprises enjoy the prosperity that was sparked by jazz at The Landing.

Jazz and the Cullums became synonymous with the River Walk. Once The Landing was firmly established, Jim, Sr., decided to retire from the wholesale grocery business and devote his full time to music. In considering the move, he confided to his son that he didn't think he had too many years left and he wanted to spend them doing what he enjoyed the most. As a result, both Cullums gave up the grocery business. In 1970 they made the first move toward expanding the business operation of The Landing by buying a Dallas-based record company and bringing it to San Antonio. The company's catalog included a library of standard LP records, six of which were by The Happy Jazz Band.

A short time later Jim, Sr., bought out the original stockholders in The Landing, merging the corporation with the record company. Mixed drinks became legal in San Antonio and with this economic boost — plus the decision to play full-time — the club was opened five nights a week. Up until this time, the personnel of The Happy Jazz Band had remained practically unchanged. Benny Valfre, who had died some years before, was replaced by Jim Newell on banjo, but the rest of the musicians had been with the band from the start. They were Cliff Gillette, piano; Harvey Kindervater, drums; Gene McKinney, trombone; and Curly Williams, tuba. All had day jobs, and when the new five-night schedule began the Cullums had to bring in stand-ins to play on weeknights.

After Jim, Sr., died of cancer, young Jim was left to carry on — not only as leader and cornet player, but as manager of the business. He was determined to keep The Landing and jazz a vital part of the River Walk and to expand it, if possible. In line with this, new and larger

quarters were located for the club on the other side of the river.

The band played for a year without a clarinetist in respect to Jim, Sr.'s memory. Then Bobby Gordon came in to fill the spot. When he became ill, Allan Vache replaced him. In time, other personnel changes were made. One by one, the older, part-time musicians left the band. Cliff Gillette, the last original member, retired last year, although the band still plays the many fine arrangements he contributed.

Jim insists The Happy Jazz Band has more vitality and exuberance than ever, but denies that personnel changes have caused any shift in the basic approach to the music. "We still maintain the same musical philosophies and attitudes that originally inspired The Happy Jazz movement."

New York Times critic John S. Wilson agrees. Wilson described the group as "... a band of young musicians... who are carrying on one of the most vital, lively, musical traditions in the world."

That this doesn't necessarily imply stagnation or a lack of new ideas can also be affirmed by listening to the band's latest record release, "Live and Swingin'," its twenty-fifth LP, recorded on location at The Landing with the present personnel, and liner notes by clarinetist Allan Vache. Allan verifies that the basic concept has never changed. "The idea has always been to play hot jazz as exciting as possible, in the tradition... but without simply copying... The present band

AUTHOR'S QUERY

For a book on jazz drummers for Schirmer Books (a division of Macmillan Publishing Company, Inc.), Burt Korall is seeking any and all significant information regarding jazz drummers. Of special interest is any information regarding early drummers, such as their style of playing and what their equipment was like, as well as anecdotal material about any of the players, from the pioneers who are not as widely known to the acknowledged greats. Mr. Korall is particularly hopeful to hear from those who might have actually known certain drummers and can provide a personal insight.

Introduced to jazz by Gene Krupa at New York's Paramount Theatre in the early 1940s, Mr. Korall was himself inspired to become a drummer. He immersed himself in music and ultimately became a writer and critic.

Please send all correspondence to Burt Korall, 2 Park Lane, Mount Vernon, New York 10552.

emulates these concepts to the best degree. The one thing we've all got going for us is our love of the music we play. It gives us the ability to think and work together with that one concept in mind."

The Happy Jazz Band is a happy success story. The group has toured the U.S., Mexico and Europe, performed twice for the late President Lyndon B. Johnson, created the nationally acclaimed "World Series of Jazz," featuring great jazz artists in friendly competition with THJB, participated in international jazz festivals, and amassed an entire library of LP records on its own label, American Jazz.

The Landing is also a favorite spot for "guest artists" every year. The San Antonio audiences have enjoyed the talents of Bobby Hackett, Pete Fountain, Eddie Miller, Pee Wee Erwin, Kenny Davern, Bob Wilber, Warren Vache, Jr., Ralph Sutton and many others.

Looking ahead, Jim Cullum sees no reason why the band, The Landing and San Antonio should not continue to flourish and prosper. The city is enjoying the beginnings of a great boom that should see it recognized in a few short years as a rival to Miami as a convention city and Jim believes the present Happy Jazz Band is the finest of his career. And he's not the only one who thinks so.

What began as only a hoped for possibility is now a long-established reality with an ever brighter future. As we said in the beginning — living proof that classical jazz is not only saleable, it's profitable.

GUIDE TO APPROVED CONTRACT FORMS

(Continued from page one)

Federation require the booking agents to utilize any contract which contains additional provisions.

Of course, the Federation and its Locals cannot picket, list as unfair or in default, or pressure the purchaser in any other way to sign the contract with the additional provisions since such pressure cannot be used even with respect to the C-1 and CP-1 forms.

It seems to me that while the Federation and its officials cannot officially approve or even condone the use of any contract form other than the Forms C-1 and CP-1, as long as a Local understands the ramifications of adding provisions to the Forms C-1 and CP-1, as I have attempted to explain, no one should attempt to force that Local not to add provisions.

I now address the questions and comments concerning the arbitration provisions of the Form C-1 and CP-1 contracts.

To understand why the arbitration provisions have been written as they are found in the C-1 and CP-1 forms, some background and history are necessary.

As you may know, the Federation and its Locals are the last Unions which still attempt to arbitrate the disputes of their members arising under contracts. All other Unions use outside, independent arbitrators.

Despite the fact that the Federation and its Locals have held on to this procedure for several good reasons, including the expense of

using outside arbitrators, our procedure has been under ever-increasing attack in the courts throughout the United States, at great expense to the Federation; and courts have been stopping the use of the procedure or refusing to enforce arbitration awards made under the procedure.

In addition, many states do not have any law on the subject of arbitration and many other states have very bad law on the subject. Therefore, the courts of those states are free to destroy our arbitration procedures and render them useless. Very, very few states have favorable law on this subject.

On the other hand, the law of New York State is very favorable to arbitration and the New York Courts, in applying the law of New York State to our usual procedure, have been very good to the Federation.

Further, the Federation has expressed a desire to attempt to adopt a procedure of going into court to enforce the arbitration awards of the International Executive Board which grant damages to traveling bands, thereby providing an important service to those members for the first time. It is hoped that in the future many Locals which do not already provide this service to their members with respect to local engagements would follow the lead of the Federation in this regard.

Finally, it must be remembered that many of the provisions relating to arbitration which are now set

forth in the contract were hidden in the Federation's By-Laws, but now that we cannot incorporate the By-Laws into the contract because of the NLRB Settlement, we have no choice but to put those provisions in the contract for all to see and be aware of for the first time.

In order to "clean up our act" so that we can maintain our present, unusual arbitration procedure and can enforce our arbitration awards in court, in order to get around the courts of those states which have no law or bad law on the subject of arbitration and view our procedure with suspicion and dislike, to say the least, and in order to take full advantage of the favorable law and favorable court decisions of New York, we have drafted the arbitration language of the Form C-1 and CP-1 contracts. For some reason these arbitration provisions have been read incorrectly by many people. In a nutshell, they state the following:

1. Those arbitration awards made by the International Executive Board, in the first instance, which would only be in those cases involving "traveling bands," would be enforceable in the courts of New York which, after all, is where the Federation is located and where the award is made.

2. Those arbitration awards made by the Local Union, or sustained by the International Executive Board on appeal from an award of the Local Union, would be enforceable in the courts of the state in which the Local Union is located.

3. The fairness and the validity of the unusual arbitration procedure

used by the Federation and its Local Unions, and the right to enforce those awards in court, would be judged under the favorable law of New York and under the favorable decisions of the New York Courts interpreting New York law, regardless of in which state the Local Union is located or in which state the award is enforced.

What we have done is not unusual since many commercial contracts incorporate favorable New York law regardless of the state in which the contract is made or enforced.

Local Unions of the Federation would be free to change the arbitration language contained in the Form C-1 and CP-1 contracts with respect to their own Local Union arbitration cases, but not with respect to the arbitration cases handled in the first instance by the International Executive Board, and such changes would not be a violation of the law and would not cause problems under the NLRB Settlement Agreement. In light of the foregoing history and background, Local Unions should be very careful about deciding to change that arbitration language and should consult their own attorneys about whether, and how, to make the changes.

We should always keep in mind that the new contract forms were drafted to comply with the law and the Settlement Agreement and to retain for the Federation and its Locals some of the powers, privileges and procedures which we previously enjoyed. Any deviation from these forms, even though not unlawful in themselves, can cause many problems.


IF YOU'RE SERIOUS ABOUT DRUMMING, DON'T MISS A SINGLE ISSUE OF **MODERN DRUMMER**

Subscribe today! One year only \$9.95
Published bi-monthly.

MODERN DRUMMER
1000 Clifton Ave.
Dept. 2, Clifton, N.J. 07013

Check or M.O. enclosed

Name _____
Address _____
City _____ State _____ Zip _____




SOLO AIDE CASSETTES

Get more out of your practice time, play better in every key, and improve your time. SOLO AIDE cassettes gives you a band on tape to play along with. Everything is there but your instrument.

No. SA01—The Blues in Every Key.
No. SA02—11"v"4 Progressions in Every key.
No. SA03—The Rhythm Changes in Every key.
No. SA04—Jazz Changes (progressions of the great jazz tunes).
No. SA05—Rock Changes (progressions of the greatest rock tunes).

All charts and summary of paper made included. First indicate what instrument you play what tape you want and send \$20.00 check or M.O. to SOLO AIDE, P.O. Box 398, Beverly Shores, Ind. 46301.

DRUM INSTRUCTION



I'm Stanley Spector, and I can improve your drumming within six weeks. The musicians you play with will notice the difference. My students are among the most successful drummers in America. My revolutionary method is taught in Manhattan or through a tape recorded home study course. For information and proof of success (including a 20-minute recording) send \$2 to the Stanley Spector School of Drumming, 200 West 58th Street, Dept. M 53, New York, N.Y. 10019. Phone (212) 246-5661.

Buddy Rich Goodies!

(1) BUDDY RICH TODAY—New book! 60 pages! Advanced rhythms, solos, fills & bass... \$5.95
(1) DRUMMER'S NECKLACE—Uni-Sex! 2 gold-plated 5 inch mini-sticks on fine chain... \$9.95
(1) SILENT Practice On Your Set! New! Get info!
(1) ELECTRIFY your drums! Amazing invention! Synthesizer adds wild new effects. Free info!
(1) LOUIE BELLSON Drummer's Guide... 64 pgs. New rock/jazz/latin beats, disc charts... \$6.95
Add 50c Postage To Total Order. Money Back Deal
IMPERIAL, Box 66-H, N.Y., N.Y. 10022

RECORD COVERS

We have been designing, printing and fabricating record covers & jackets for the record industry for 20 years — let us put this experience to work for you. Short run and/or low budget? We have 39 full color "stock" covers on which we can imprint your titles and photo. We call these "Instant Album Covers!"

Lee Myles Assoc. Inc.
160 E 56 St., Dept. F, NYC 10022

DRUMMERS

DRUM Re-Covering Kits Available. Over 25 choices of Pearls, Sparkles and Satin Flames. Send 25c for full information, prices and samples.

PRECISION DRUM COMPANY
DEPT. A, 151 CALIFORNIA ROAD
YORKTOWN HEIGHTS, N.Y. 10598

DONN CARR'S

Hand and Foot Coordination w/16th notes... \$3.00
Hand and Foot Coordination w/8th note triplets... \$5.00
Beats and Fills for The Modern Drummer... \$5.00
Street Beats and Rudimental Solos... \$5.00
ALL FOUR BOOKS... \$16.00

Send check or M.O. to
DONN CARR, 13 Main St., Peabody, Ma. 01960

TRUMPET Goodies!

Develop Endurance—Solve ALL Problems FAST!
You'll Play Ear-Piercing High Notes in 30 Days!
(1) Moynard Ferguson's Teacher-John DiStavola's How To Build Yourself On Trumpet. Wow! \$5
(1) Trumpet Yoga: Jerry Callet: Top N.Y. teacher gets amazing results. His special embouchure & high note system will change your lip! \$9.95
(1) Jerry Callet: Brass Power & Endurance: \$14.95
You'll soon play high-easy & strong all night!
(1) Stevens/Costello-Embouchure Self-Analysis & Triple Hi-C Method. "Secrets" of 2 teachers revealed in 200 pages. Guaranteed to solve all problems! You'll improve 100% Worth \$44.95
(1) Week-End Player's Warm-ups. Keep your lip! Practice less! 175 pages. 5 books in 1. \$8.95
(1) Lip Flexibilities-Colin: This is A MUST! Best routines-Range/power/sound! 76 pages \$5.95
(1) Corinne Coruso: Musical Colisthenics FOR BRASS. Famous teacher's amazing system \$9.95
(1) Woody Shaw Advanced Jazz Solos. 72pgs. \$6.95
(1) Maggio System: Non-Pressure. 174 pgs. \$9.95
Add 75c Postage to total order. Money back offer.
IMPERIAL, Box 66-U, N.Y., N.Y. 10022

→ TRY 7 DAYS ←
Our World Famous
Bb 'TINY TRUMPET'
Only 9 Inches Long!



Play On Jobs! BIG Real Trumpet Sound! NOT a toy! Use a standard mouthpiece. Unusual novelty! Be in demand! Make \$! You'll be a hit with leaders/audiences! Excellent quality. Money Back Guarantee. FREE: Solo show/act routines & gig bag. Similar horns are \$325 — Order Now \$179
Try 7 Days: IMPERIAL CREATIONS
Box 66-H, N.Y., N.Y. 10022

Rhythm Box
• TRY FOR 10 DAYS! •
You'll Sound Like A Combo!
Use On Jobs Or Home Practice!
Select 8 Rhythms & 11 Tempos!
Jazz-Latin-Rock-Waltz-March
Bossa-Nova-Disco & Beguine.
Use Batteries or Free Adapter.
Use with any amp. It's the best!
TRY 10 DAYS — MONEY BACK GUARANTEE
(1) NEW SUPER MICRO RHYTHMER Now \$119.95
(1) ALL DISCO & ROCK 12 RHYTHMS . . . \$159.95
Order Now: IMPERIAL CREATIONS
Box 66-H, N.Y., N.Y. 10022

WOULD YOU PAY \$3.00
• To know the 4-part harmony of every chord of music for all Eb, Bb, & C instruments at the same time.
• For a complete course on arranging.
• To be able to instantly transpose any song to any other key.
• To be able to write all your own arrangements without using a piano.
THE LIGHTNING ARRANGER
is the only musical device in the world that WILL DO ALL THIS! Terrific for Musicians, Songwriters, Arrangers, Singers, Teachers and Beginners. Small enough to carry in your pocket.
LIGHTNING ARRANGER CO.
P.O. BOX 64 WHITEHALL, PA. 18052
Money refunded if not satisfied
New Model \$3.00 — Lifetime Plastic \$3.00

SWING CHARTS
and
VOCAL ARRANGEMENTS
Send for Free List
PAPP'S ARRANGING SERVICE
15 Hartford Ave., Dracut, Mass. 01826

BIG BAND CHARTS
Join Big Band Arrangements Club!
Hundreds! All styles! Try 10 Days!
Many exactly as recorded by stars!
Greatest show-stoppers by famous arrangers. Get 2 big new catalogs!
Send \$1 bill (refundable with order)
IMPERIAL, Box 66-B, N.Y., N.Y. 10022

TRUMPETERS!
FINALLY, A MOUTHPIECE DESIGNED TO GIVE MORE RANGE, ENDURANCE AND SOUND. IN FOUR SIZES.
Please specify: 1 2 3 4,
(comparable to Bach 5 7 10 18)
Send \$25.00 Plus \$1.00 Postage & Handling
(CHECK OR MONEY ORDER ONLY) TO:
DE NICOLA
P. O. Box 386, Pennington, N.J. 08534

45% to 60% OFF
STRINGS
for violin, bass, viola, mandolin, guitar and banjo. Complete selection from Thomastik, Pirastro, Martin, Gibson, Super Sensitive, Savarez, D'Addario and most other brand names. Guaranteed fresh stock with same day service. Please specify instrument. Send 25c for catalog to Mogish String Co. Dept. A P.O. Box 493 Chesterland, Ohio 44026

Make Big Money Teaching Music
This complete manual shows how any musician can make money teaching music. This step-by-step guide tells in detail how to set-up your music studio, how to recruit and keep students, fees to charge, record keeping for the IRS and much, much more. Send \$8.95 plus .50 postage to: ZONA ENTERPRISES, 12 LoSalle St., Rochester, N.Y. 14606.

COS ARTIST/FACULTY

(Continued from page five)

Teachers Association, and of that national organization's local chapters in Kentucky and Illinois.



Raymond Davis nurtured his interest in the cello by teaching himself to play at a young age. He began his formal studies at the University of the Pacific in Stockton, California, and was later accepted into the class of Leonard Rose at the Juilliard School in New York City. His collegiate record is outstanding and includes assistant teaching at both the Meadowmount School and Juilliard.

In 1959 he became principal cellist of the San Antonio (Texas) Symphony. Mr. Davis has since served as principal cellist for the Santa Fe (New Mexico) Opera and the Seattle (Washington) Symphony.

In addition to his work with the Seattle Symphony, opera and dance orchestras, he is active as a cello soloist, chamber musician and teacher. In the summers of 1978 and '79 he served on the faculty of the Congress of Strings at the University of Washington, and has returned to this campus for the present program.



Cellist Hans Jorgen Jensen studied at the Royal Academy of Music in Denmark and with teachers Channing Roberts and Leonard Rose at the Juilliard School in New York City, in addition to having taken master classes with Pierre Fournier, Gregor Piatigorsky and Mstislav Rostropovich. He is the recipient of several distinguished prizes and awards in music, including the 1976 Artist International Competition, which resulted in his New York City debut at Carnegie Recital Hall.

Under the baton of Maestro Rostropovich, Mr. Jensen performed as soloist with the Basel Symphony Orchestra. His experience as a soloist is truly international in scope, having concertized with many symphony orchestras in Scandinavia and given recitals in Finland, Sweden, Germany, Denmark and the United States. He has appeared with the Copenhagen String Quartet, the New York Players and with the Elsingore Players on a tour of Scandinavia. This fall Mr. Jensen will give the world premiere performance of Danish composer Karl A. Rasmussen's cello concerto, with the Copenhagen Symphony.

Last September Mr. Jensen joined the faculty of the University of Houston, where he is professor of cello and artist-in-residence. This summer marks his third assignment with the Congress of Strings faculty at the University of Cincinnati.



Michael Foxman will be returning to the Seattle-based Congress of Strings for the fourth consecutive year. An experienced violinist, he has been concertmaster of the Oregon Symphony Orchestra since 1973.

Mr. Foxman is director of strings at the Portland Community Music Center and has served on the artist-faculty of the Forrest Meadow Center of the Arts. A featured performer throughout the Northwest, he previously was a

member of the Los Angeles Chamber Orchestra and Los Angeles Civic Light Opera.

Born in Chicago, Mr. Foxman received his training in Los Angeles and San Francisco. He holds both bachelor and master degrees in music from the University of Southern California.



Violinist Phillip Ruder has served as concertmaster of the Cincinnati Symphony Orchestra since 1973 and as conductor of the CSO String Orchestra since 1974. A native of Chicago, he made his concert debut at the age of twelve with the Chicago Symphony and presented his New York recital debut in 1963 at the age of twenty-three.

A graduate of the Hartt College of Music (Hartford, Connecticut), he has served as artist-in-residence at the North Carolina School of the Arts, and as concertmaster of the New Orleans Philharmonic, the Santa Fe Opera Orchestra and the Dallas Symphony Orchestra. An adjunct professor of violin and orchestra repertoire at the University of Cincinnati, Mr. Ruder has participated in the Casals Festival, the Festival of Two Worlds in Spoleto, Italy, and at the Salzburg Festival.

Last April he toured with the CSO Area Artist Series Tour in Ohio. This will be his fourth Congress of Strings summer — he served on the Cincinnati faculty in 1974 and the Seattle faculty in 1978 and '79. He returns to participate in the program at the University of Washington this year.



Bassist and conductor Frank Diliberto has an extensive background in both fields of performance and music education. Prior to his 1979-80 engagement as principal bassist with the Cincinnati Symphony, he had performed as a member of orchestras in Chicago, Houston and New Zealand, as well as with the Tommy Dorsey Orchestra and Les Elgart Orchestra, among others.

Mr. Diliberto is the founder and, for a time, was musical director of the New Zealand Jazz Orchestra. He served as bass instructor and orchestra director at the University of Montana, and has taught double bass at Northwestern University and DePaul University. In the capacity of conductor he has led the Missoula Symphony and the Helena Symphony in Montana.

Both his bachelor of music education and master of music degrees were earned from Northwestern University. Mr. Diliberto is himself a graduate of the AFM Congress of Strings program, having attended during the summers of 1962 and '63. He returned to the Congress as a member of the University of Washington faculty in 1975, '76, '77, '78 and '79, and does a welcomed encore for this summer's program.



Violist Michel Samson is a native of Holland, where he studied at the Royal Conservatory in The Hague. In 1962 the Dutch government awarded him a scholarship to further his studies with Henryk Szeryng in Germany and a few years later the Accademia di Musica da Camera in Rome, Italy, sponsored his work

under the guidance of Yehudi Menuhin and Alberto Lysy. Mr. Samson came to the United States in 1967 and completed his studies at the Mannes College of Music in New York City.

As a soloist and chamber music player, Mr. Samson has been active both in Europe and the United States. He also has served as assistant conductor of the Fort Wayne (Indiana) Philharmonic and the Florida Symphony and as principal violist with the Brooklyn (New York) Philharmonia. In past seasons he was engaged as assistant principal violist with the Amsterdam Philharmonic.

This is Mr. Samson's third Congress of Strings assignment, returning once again to the faculty at the University of Cincinnati.



Violinist Jonathan Mott, a former Congress of Strings graduate (1965), studied music at both the Oberlin (Ohio) Conservatory and the Duquesne University School of Music (Pittsburgh, Pennsylvania).

In addition to his excellent musical training, Mr. Mott has an extensive background of performance. While at Duquesne University he led the Duquesne String Quartet and served as concertmaster of the Duquesne University Orchestra. He has performed with the Georgetown Quartet and he participated in the Blossom Festival, a

summer program held at Kent University in Ohio under the aegis of the Cleveland Orchestra. Mr. Mott became a member of Washington's National Symphony in 1969 and remained with this well-known orchestra for four years. He has been concertmaster of the Richmond (Virginia) Symphony and the Richmond Sinfonia since 1973, as well as a featured soloist with both these groups. Mr. Mott served on the 1977, '78 and '79 Congress of Strings faculty, and this summer is with the program at its University of Cincinnati campus.



Double bassist Paul Ellison, a member of the 1977, '78 and '79 Congress of Strings faculties, is active as both performer and teacher. He schedules his teaching time to include Rice University's Shepherd School of Music and the International Society of Bassists, the International School of Double Bass, which he served as associate director.

For several summers he was principal bassist of the Santa Fe (New Mexico) Opera Orchestra and has appeared as guest artist at the Santa Fe Chamber Music Festival. He has been a member of the Houston (Texas) Symphony Orchestra for twelve years and at present is the principal bassist.

Mr. Ellison serves on the COS faculty at the University of Cincinnati this summer.

PETER BAY TO CONDUCT COS ORCHESTRA

(Continued from page five)

Milton Katims and Rafael Druian, in the program's concert series at its Cincinnati location. All Congress of Strings concerts are free to the public.

Peter Bay began his musical studies at the age of nine and made his conducting debut at the age of thirteen. He was appointed associate director and conductor of the Prince George's County (Maryland) Senior Youth Orchestra when he was seventeen and later became its music director. In addition to his current duties with the Youth Orchestra, Mr. Bay is now assistant conductor of the Prince George's Symphony, under the direction of Frederick P. Morden, and the Annapolis (Maryland) Symphony, under Leon Fleisher.

Mr. Bay has conducted the Youth Orchestra on three occasions at Washington's Kennedy Center, most recently in April. During the

summer of 1978, he accompanied the orchestra on its highly successful tour of England. Portions of the Kennedy Center and England tour concerts were heard over Washington's WGMS-AM/FM radio. Mr. Bay has also taken part in the production of two TV specials featuring the orchestra seen on WRC-TV, also in Washington.

From 1974-78, Mr. Bay was a scholarship student in conducting and music education with William Hudson at the University of Maryland. He has also studied with Frederick Prausnitz at the Peabody Conservatory and, last summer, with Paul Vermeil at the Aspen Music School.

The Baltimore Symphony Orchestra's Young Conductor's Competition was inaugurated in 1974 by music director Sergiu Comissiona to encourage young American conductors.

CANADIAN NOTES

(Continued from page eleven)

orchestras (Montreal) and the Orchestra of Les Grands Ballet Canadiens. Since his arrival in Halifax in 1974, Mr. Valteau has been artist in residence and professor of cello at Dalhousie University, a member of the Montreal Chamber Soloists and is a founding member of the Dalhousie Chamber Soloists and the Nova Arts Trio.

The Shawnigan Summer School of the Arts will be holding three-week and six-week programs, July 14 to August 25, with enrollment limited to 150 students per session. Students must be a minimum of sixteen years old. The faculty includes Daniel Heifetz, Jean-Jacques Kantorow, Dana and Yuri Mazurkevich (violin), Eberhard Klemmstein (viola), Philippe Muller and Harvey Shapiro (cello), Gary Karr (double bass), Robert Aitken and Kathryn Cernauskas (flute), Gervase de Peyer (clarinet), Bert Lucarelli (oboe), George Zukerman (bassoon), Mitchell Andrews, Joseph Bloch, Robin McCabe, Harmon Lewis, Jacques Rouvier, John Ogdon, and Bela Siki (piano)

and Michael Longton (electronic music). Chamber music features Duo Karr-Lewis, Duo Mazurkevich-Mazurkevich, Pacific Wind Quintet and Trio Rouvier-Kantarow-Muller.

Also in Vancouver, the Vancouver Society for Early Music announced details of its 1980 summer workshops and concerts, which include a Baroque Music Workshop, July 7 to 18. The faculty includes Nigel Rogers, voice; Colin Tilney, keyboard; Paul O'Dette, lute; David Reichenberg, baroque oboe and recorder; and Mary Springfels, viola da gamba. The Early Music and Dance Workshop has a faculty that includes Peter Hannan and Paul Palmer, recorder; Norman Stanfield, renaissance band; Mark Wardenburg, lute; Carol Herman, Peter Hallifax and John Sawyer, viola da gamba; Peggy Munroe, renaissance percussion; Doreen Oke, harpsichord; Catherine Turocy and Ron Taylor, baroque dance. Six concerts will also be given at the Vancouver Early Music Festival, concurrent with the workshops.

MINUTES

Meetings of the International Executive Board Palm Beach, Florida January 21-February 1, 1980

Palm Beach Ocean Hotel
2830 So. Ocean Boulevard
Palm Beach, Florida
January 21, 1980

President Fuentelba calls the meeting to order at 2:00 P.M.

Present: Winstein, Wood, Emerson, Frey, Jones, Herman, Massagli and Arons.

Also present: President Emeritus James C. Petrillo.

President Fuentelba reviews part of his agenda. He reports in detail on his recent meetings with representatives of I.T.A.A. and, together with Executive Officer Jones, meetings with Jack Belmont Agency and several other agencies in the Pacific Northwest as well as Federation Locals in the Puget Sound Area.

There is a general lengthy discussion on booking agency matters.

Dick Palmer, President of the Ice Capades is admitted. He requests that the Federation enter into a two year agreement with his company similar to the agreement now in force between the Federation and Ice Follies and Holiday on Ice, Inc.

He states that the Ice Capades is in direct competition with the Ice Follies. His company also has three shows; Ice Capades East, West and Continental which are comparable to the Ice Follies, Holiday on Ice-National and Holiday on Ice-International.

The seasons for Ice Capades, East, West and Continental will start August 1, 1980, September 1, 1980 and September 15, 1980, respectively. He requests that negotiations be conducted and an agreement signed no later than March.

There is a general discussion. Mr. Palmer is excused.

There is further discussion and it is then decided that there is insufficient time to negotiate a contract at this time since Mr. Palmer will be leaving Palm Beach tomorrow morning.

Consequently, the Subcommittee on Negotiations will meet with Mr. Palmer at a mutually convenient time to continue negotiations.

It is also decided that prior to the meeting President Fuentelba will send a letter to all Locals which will be affected requesting their comments.

Mr. Palmer is readmitted and is informed concerning further negotiations.

There is continued Ice Capades discussion on issues such as taping, local contractors, method of payment in Canada, health and welfare payments, changes in classification. Mr. Palmer is excused.

The session adjourns at 5:25 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
January 22, 1980

President Fuentelba calls the session to order at 2:00 P.M. All members present.

Also present: President Emeritus James C. Petrillo.

Henry Chernin, President of Local 806, West Palm Beach, Florida, appears to welcome the International Executive Board to Palm Beach.

President Fuentelba responds on behalf of the Board. President Chernin is excused.

The following ICSOM officials appear: Irving Segall, Chairman; Stanley Dombrowski, Secretary; John Palanchian, Treasurer; and Melanie Burrell, Western Vice-Chairperson.

There is a general discussion on the letter received from ICSOM dated January 3, 1980 wherein they request the following changes in status at the National Convention:

1. Right of entree into deliberations at any level — Floor, Committee, Special Meeting — with full and unlimited participation in discussion and debate.
2. Table allocation on the floor, officially designated, with appropriate identification, official mention in all listings applicable to the Convention (Delegates Lists, Conference Lists, Locations, etc.), and automatic access to all circulated materials.
3. Reimbursement to the members of ICSOM Delegation in the amounts distributed to other Convention Delegates.
4. Right for such an ICSOM non-voting Delegation — size to be determined — to attend regularly under these conditions.

Resolutions Numbers 21, 22, 23, 24 and 25 referred to the International Executive Board by the 1979 Convention are read and representatives of ICSOM are given an opportunity to comment thereon.

There is a discussion on Resolution No. 3 which was referred to the International Executive Board by the 1979 Convention.

RESOLUTION No. 3 FINANCE

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

THEREFORE, BE IT RESOLVED, That Art. 22, Sec. 13, 2. (a) be changed "with at least (45) 50 members performing at least five services per week".

JOHN B. WILLIAMS,
Local 375

The report of the Committee is that the Resolution be referred to the International Executive Board. Discussed by Osgood, Local 60-417.

The Convention adopts the report of the Committee.

The Trustees of the A. F. of M. Symphony-Opera Orchestra Strike Fund discussed this resolution at a meeting held prior to the Board Meeting and they recommend that Article 21, Section 13 of the 1979 By-laws be amended as follows:

- (a) Eliminate the 30 week season, number of services per week and reduce the number of members from 75 to 60.
- (b) Delete the budget requirement but add a provision requiring a minimum annual salary of \$10,000.00 per player with a further provision that the Trustees shall have the authority to increase the minimum salary requirement.

The session recesses for ten (10) minutes.

A discussion is held concerning, where in some instances, tenured symphony players covered by a master agreement seek to select their own negotiating committee and the right to counsel of their choice if they are willing to pay for it.

The ICSOM representatives are excused.

Discussion reverts back to the recommendations of the A. F. of M. Symphony-Opera Orchestra Strike Fund Trustees concerning Resolution No. 3.

On motion made and passed, it is decided to adopt the recommendations of the Strike Fund Committee, effective as of September 15, 1979.

Consideration is given to Resolution No. 21 which was referred to the Board by the 1979 Convention.

RESOLUTION No. 21 LAW

WHEREAS, The protection to

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

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

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

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

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

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

ELIO H. DEL SETTE,
Local 506

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

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

Consideration is given to Resolution No. 23 which was referred to the Board by the 1979 Convention.

RESOLUTION No. 23 LAW

WHEREAS, There is no clear definition of FRAGMENTATION in the AFM Constitution and By-laws nor for its application, and

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

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

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

FURTHER BE IT RESOLVED, That when permission is granted by the host local, the Fragmented member shall be subject to the scales, working conditions, and all rules and regulations of the host local.

ELIO H. DEL SETTE,
Local 506

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

On motion made and passed, it is decided to lay this over for further consideration. (Arons abstains)

Consideration is given to Resolution No. 24 which was referred to the Board by the 1979 Convention.

RESOLUTION No. 24 LAW

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

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

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

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

NEW SECTION.

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

ELIO H. DEL SETTE,
Local 506

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

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

Consideration is given to Resolution No. 22 which was referred to the Board by the 1979 Convention.

RESOLUTION No. 22 LAW

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

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

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

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

ELIO H. DEL SETTE,
Local 506

The report of the Committee is unfavorable.

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

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

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

Consideration is given to Resolution No. 25 which was referred to the Board by the 1979 Convention.

RESOLUTION No. 25 LAW

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

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

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

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

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

That all A. F. of M. members of a community orchestra or Community Ballet, Opera, or Community concert orchestra or com-

UNI-SEX GIFT!
Yours - His - Hers
Musician's Necklaces

Only \$7.95 Two \$12.95
Gift box-Postage paid.
Size is 3 times photos.
Elegantly styled Silver-Tone Genuine Pewter & fine 18 inch link chain:

() Lyre () Treble Clef
() Trumpet () Guitar
() Grand Piano () Sax
() Banjo () Fr. Horn

Buy 2! Money Back Offer.
IMPERIAL CREATIONS
Box 66-H, N.Y., N.Y. 10022

SAX PLAYERS—Look!

Best Books Improve Your Playing! Try 7 Days!

- () 22 Dexter Gordon Solos Off Records... \$6.95
- () John Coltrane: 43 Pages Off Records... \$4.95
- () 20 Paul Desmond Solos Off Records... \$6.95
- () Jazz Styles/Analysis: 125 Famous Solos \$12.50
- () 60 Charlie Parker Solos Off Records... \$9.95
- () Sonny Rollins Solos Off Records, 48 pgs. \$5.95
- () Benny Goodman Solos Off Records, 48 pgs. \$5.95
- () Bagel Fake Book: 700 standards & jazz \$16.95
- () 1,012 Jazz Tunes By Stars: All styles! \$24.95
- () Legit Pro Fake Book: 1,010 standards! \$24.95
- () Bb Fake Book: 200 standards, Lead & duo. \$7.95
- () Soprano Sax-8b-Straight—New! Only \$22

Add 75c Postage to total order. Money Back Offer.
IMPERIAL, Box 66-U, N.Y., N.Y. 10022

SAX HELP

Through the Master Teacher's eye: Facts about Playing the Saxophone! Chapters on EMBODIMENT, Intonation, Vibrato, Tanguing. Excellent for self-help or reference. Direct. To the Point. PRACTICAL! Order "Guide to the Saxophone" by Sax Clinician, Ernie Northway. Send \$7.50 (plus \$1.50 shipping) to:

NCA & PUBLICATIONS, Dept. I
1946 E. 4675 S., Salt Lake City, UT 84117
Tel. (801) 272-3158

FINE HANDCRAFTED SAXOPHONE CASES

Used and endorsed by Phil Woods

Delaware Box Werks
501 Laurel St., Santa Cruz, CA 95060
(408) 426-6222

MUSIC COPYING KIT!

Duplicate the appearance of professional published music! Thousands of easy to rub on notes and accessories. Prepare manuscripts, lead sheets, flash cards, music games, instructions. Guaranteed! Kit \$10.95 ppd. or send \$1.00 for catalog and samplers to MUSIC-AID, Box 3881-1M, Torrance, Calif. 90510

FREE ARR: (with first order)

JOHN MICAL ORIGINALS
16-Piece Arr. & 8-Piece Arr.
Send \$1.00 for Catalogue

JOHN MICAL
Dept. 11,
160 West 46th St. Rm. 506
New York, N.Y. 10036

BRAND NEW ONE OF AMERICA'S TOP ARRANGERS MAKING AVAILABLE

arr. for trpt., tenor, trom., 3 rhythm (also other size arr's.)
send \$2.00 for complete sample arr. & brochure

D. H. PUBLISHING CO.
P.O. Box 17946, Orlando, Fla. 32860

MUSIC TEE SHIRTS
Choice of 38 Different INSTRUMENTS and SYMBOLS select from Quality Shirts in 6 Colors styled for men, women & youth

for information & order form, write:
MELODY LINES
Box 273M Villanova, Pa. 19085

PLAY KEYBOARD?

Learning to play the organ or piano can be fun, rewarding and truly meaningful to your life and we can help. KEYBOARD WORLD MAGAZINE is a monthly publication dedicated to help you improve your skills. Full of exciting information.

SEND \$2.00 FOR RECENT SAMPLE ISSUE!
KEYBOARD WORLD MAGAZINE
P.O. BOX 4399, DOWNEY, CA. 90241

JAZZ-O-GRAPH

Never again be at a loss as to what you can play against any chord! Look up any chord in the JAZZ-O-GRAPH and know immediately all the Major and Minor scales and all the Modes and combinations you can play against that chord. An invaluable aid and guide for every musician no matter what kind of music you are into. Send for your copy of the JAZZ-O-GRAPH book today! Also, free with each order, the Jazz progressions to Blues, Rhythm and Minor Blues. Send \$4.50, check or M.O., to: MODERN MUSIC METHODS CO., 2640 Lincolnwood Dr., Evanston, Ill. 60201.

BANJOISTS

Check out our GOLDEN EAGLE, LYTE LAYDIE and GOLDEN BELL banjos as played by Dan Van Polthe. THE FLYING DUTCHMAN of Mickie Finn. TV fame — prices begin at \$595 full 5 YEAR warranty. Still supplying the best AKOOSTIK, bridges \$4.50. TENSIONATOR toolpiece (including special for VEGA VOX) \$32. MASTERMUTE & tone clarifier \$15. PICK-AMOY Pickholders \$9. We sell direct only and handle all trade-ins. Catalogue free. BANJOS BY RICHELIEU, Box 101, Oregon, Wis. 53575. (608) 835-5500.

community symphonic orchestras (not covered under Article 22, AFM) that travel from their home local to another local without the consent of the Host Local's Executive Board.

ELIO H. DEL SETTE,
Local 506

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

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

A proposed amendment to Article 2, Section 8(F) of the By-laws is discussed.

On motion made and passed, it is decided to lay this over for further study.

A discussion is held on the request of ICSOM for a change in status at the National Convention.

There are several suggestions which appear to provide the necessary vehicle for an ICSOM representative to present the positions of ICSOM on matters directly affecting symphony and opera musicians.

It is decided to refer the matter to President Fuentelba for implementation in accordance with the agreed upon suggestions.

The session adjourns at 6:00 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
January 23, 1980

President Fuentelba calls the session to order at 2:00 P.M.
All members present.

Consideration is given to the request of Franklin H. Greenstreet of Local 427, St. Petersburg, Florida, and former member of Local 729, Clearwater, Florida, that the Federation withhold any further action on his membership in Local 427 pending a resolution of the civil suit filed against him by Interna-

tional Representative Phil Reed (retired).

On motion made and passed, it is decided to grant Greenstreet's request.

The following cases are considered:

Case No. 564, 1979: Claim of member Sam DiSabatino d/b/a "Sammy Dee" of Local 341, Norristown, Pennsylvania, against Blair Mill Inn, Horsham, Pennsylvania, and Don Madden, employer, for \$28,275.00 alleged salary due in connection with early termination of contracted engagement.

On motion made and passed, it is decided to allow the claim in an amount to be determined against Blair Mill Inn and Don Madden.

On motion made and seconded, it is decided to allow \$2,600.00. (Winstein and Arons only are in favor) The motion is lost.

On motion made and passed, it is decided to allow \$4,159.30.

Case No. 1448, 1978: Claim of former member Peping Castro White d/b/a "The Mescaleros" of Local 305, San Luis Obispo, California, against Mecca Lounge and Restaurant, Kodiak, Alaska, and Dorothy Spencer, employer, and Glenn Henry Entertainment Agency, Santa Barbara, California, Booker's Agreement No. 417, for \$3,875.00 alleged salary due in connection with breach of contract, plus \$1,440.00 alleged expenses incurred, total \$5,315.00.

On motion made and passed, it is decided to allow the claim in the amount of \$2,730.00 against Mecca Lounge and Dorothy Spencer.

Case No. 2422, 1978: Charges preferred by Local 815, Saint John, N.B., Canada, against former member Gary Hiltz, and members Helene Bolduc, Kevin Brewer and Don Denney all of Local 571, Halifax, N.S., Canada d/b/a "Sun Machine" for alleged violation of Article 10, Section 11 of the A. F. of M. By-laws.

A motion is made and passed finding Helene Bolduc, Kevin Brewer and Don Denney guilty.

A motion is made and passed imposing a fine of \$100.00 upon each, same to be held in abeyance pending their future department.

Case No. 2918, 1978: Claim of Hotel Rideau, Smith Falls, Ont., Canada and Pauline M. Cronsilver, manager, against former members Jim Haggart of Local 571, Halifax, N.S., Canada and/or Angus Walker of Local 406, Montreal, P.Q., Canada for \$617.24 alleged expenses and damages incurred in connection with failure to show on contracted engagement.

On motion made and passed, it is decided to allow the claim in the amount of \$419.19 against Jim Haggart, only. (Winstein opposed)

Case No. 125, 1979: Charges preferred by Local 137, Cedar Rapids, Iowa, against member Robert Strand and former members Darrell DeGraw, David Weaver and Anthony Raymond Mazzarelli all of Local 56, Grand Rapids, Michigan, for alleged violation of Article 17, Section 8 of the A. F. of M. By-laws (failure to pay travel dues in the amount of \$5.00 each).

A motion is made and passed finding David Weaver and Anthony Raymond Mazzarelli guilty as charged and a fine of \$25.00 each is imposed. (Arons opposed)

On motion made and passed, it is decided to dismiss the charges against Robert Strand and Darrell DeGraw.

Case No. 264, 1979: Claim of member Steven H. Gall d/b/a "Harmony Bros." of Local 118, Warren, Ohio, against Pier I Lounge, Moline, Illinois, and Chris Pappademos, former owner and Curtis Spillum, former manager, for \$425.00 alleged balance of salary due in connection with services rendered, plus \$75.00 alleged phone and bank expenses incurred. Total: \$500.00, plus interest.

On motion made and passed, it is decided to lay this over for further consideration.

Case No. 2424, 1978: Claim of member William Harold Earl a/k/a "Billy Earl" of Local 60-471, Pittsburgh, Pennsylvania, against Fire-side Lounge, Decatur, Illinois, and Joe Nesnidal, manager, and/or Artists Corporation of America, Milwaukee, Wisconsin, Booker's Agreement No. 295, and Bill Rothe, agent, and/or The Band Organization, Jacksonville, Illinois, Booker's Agreement No. 7021, and Howey Bowe, agent, for \$1,000.00 alleged salary due in connection with cancellation of engagement, plus \$280.00 alleged food allowances, total \$1,280.00.

A motion is made and passed to allow the claim in an amount to be determined against Band Organization, only. (Herman and Emerson opposed)

A motion is made and seconded to allow \$450.00. (Wood, Frey, Massagli and Arons are in favor. Winstein, Jones, Herman and Emerson are opposed)

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

The motion is carried.

Case No. 275, 1979: Claim of member Baron Borrelli d/b/a "Crossroads" of Local 367, Vallejo, California, against Rose Bowl-Double Decker Lanes, Santa Rosa, California, and Jim Decker, owner, for \$450.00 alleged salary due in connection with early termination of engagement, and the counterclaim of Rose Bowl-Double Decker Lanes and Jim Decker against member Baron Borrelli, individually, member Baron Borelli d/b/a "Crossroads" and also Local 292, Santa Rosa, California, in the sum of \$442.00 which represents the difference in gross receipts on two successive Saturday nights at the Rose Bowl-Double Decker Lanes: \$550.00 on the night of the Crossroads and \$108.00 when their substitute band played.

A motion is made and passed to allow the claim in an amount to be determined against Rose Bowl-Double Decker Lanes, only. (Wood and Jones are opposed)

A motion is made and seconded to allow \$250.00. (Frey, Herman, Massagli and Arons are in favor. Winstein, Wood, Jones and Emerson are opposed)

There is a tie vote.

President Fuentelba votes in favor of the motion.

The motion is carried. On motion made and passed, it is decided to deny the counterclaim.

Case No. 364, 1979: Claim of member Hugh Bray of Local 625, Ann Arbor, Michigan, against Grenier and Moore Associates, Madison Heights, Michigan, Booker's Agreement No. 9605, and Steve Moore and Gregory Romain, agents, for \$15.00 alleged balance of salary improperly deducted for commission plus \$400.00 alleged salary due, total \$415.00.

On motion made and passed, it is decided to allow the claim in the amount of \$415.00. (Wood, Winstein and Arons are opposed)

Case No. 493, 1979: Claim of member Walter M. Booker, Jr., Local 802, New York, New York against Sarah Vaughn Reed and member Wayman Reed of Local 802, New York, New York and former member of Local 47, Los Angeles, California, and James Harper and Associates, Studio City, California, for \$1,900.00 alleged salary due in connection with improper termination notice.

A motion is made and seconded to allow the claim in an amount to be determined against Sarah Vaughn Reed. (Winstein, Jones, Herman and Massagli are in favor. Wood, Frey, Arons and Emerson are opposed)

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

The motion is carried. A motion is made and seconded to allow \$1,900.00. (Winstein, Jones, Herman and Massagli are in favor. Wood, Frey, Arons and Emerson are opposed)

There is a tie vote. President Fuentelba will read the case and cast his vote at the next session.

Case No. 627, 1979: Claim of member Jimmy Cobb of Local 802, New York, New York, against Sarah Vaughan Reed and member Wayman Reed of Local 802, New York, New York, and former member of Local 47, Los Angeles, California, and James Harper and Associates, Studio City, California, for \$1,900.00 alleged salary due in connection with improper termination notice.

A motion is made and seconded to allow the claim in an amount to be determined against Sarah Vaughan Reed. (Winstein, Jones, Herman and Massagli are in favor. Wood, Frey, Arons and Emerson are opposed)

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

The motion is carried.

A motion is made and seconded to allow \$1,900.00. (Winstein, Jones, Herman and Massagli are in favor. Wood, Frey, Arons and Emerson are opposed)

There is a tie vote. President Fuentelba will read the case and cast his vote at the next session.

Case No. 558, 1979: Appeal of member David Matthew of Local 468, San Juan, Puerto Rico, from an action of that Local imposing fines upon him in the total amount of \$1,040.00 of which \$400.00 is to be held in abeyance for the alleged violation of Article 3, Section 1, Clause 43 of the Local's By-laws.

On motion made and passed, it is decided to deny the appeal.

Case No. 611, 1979: Appeal of member Fernando Garcia Ramos (Korea) of Local 468, San Juan, Puerto Rico, from an action of that Local imposing fines upon him in the total amount of \$600.00. RE: Local Case No. 385, 1978, and imposing fines upon him in the amount of \$1,040.00 of which \$400.00 is to be held in abeyance, RE: Local Case No. 386, 1978.

On motion made and passed, it is decided to deny the appeal.

A motion is made and passed to reconsider Case No. 598, 1979.

Case No. 598, 1979: Appeal of member George O. Rigby, of Locals 126, Lynn, Massachusetts, and 9-535, Boston, Massachusetts, from an action of Local 126, in imposing a fine upon him in the amount of \$25.00 for not appearing before the Board of Directors of Local 126 for interrogation.

On motion made and passed, it is decided to sustain the appeal.

Case No. 603, 1979: Charges preferred by Local 369, Las Vegas, Nevada, against member Page Cavanaugh of Local 47, Los Angeles, California, for alleged violation of Article 3, Section 2A, Article 3, Section 13 and Article 16, Section 1A of the A. F. of M. By-laws.

On motion made and passed, it is decided to find member Cavanaugh guilty of violating Article 16, Section 1A and a fine of \$25.00 is imposed. (Massagli abstains)

It is also decided to dismiss the charges for alleged violation of Article 3, Section 13. (Massagli abstains)

The decision on Article 3, Section 2A is laid over for further consideration. (Massagli abstains)

The session adjourns at 6:12 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
January 24, 1980

President Fuentelba calls the session to order at 2:00 P.M.
All members present.

A discussion is held concerning the motion received to modify and correct the arbitration award in Case No. 154, 1979.

A motion is made and passed to reconsider the case.

Case No. 154, 1979: Claim of member Stanley R. Stahl d/b/a "Stan Stahl Orchestra" of Local 369, Las Vegas, Nevada, against Moore Productions, Las Vegas, Nevada and Donny Moore, President, for \$4,974.17 for services rendered plus \$16,344.08 alleged balance of salary due in connection with early termination of contract. Total: \$21,318.25, and counterclaim of Moore Productions and Donny Moore against member Stanley R. Stahl for return of clothing valued at \$953.43 plus microphones, cords and stands valued at \$440.00. Total: \$13,993.43.

A motion is made and passed to allow the claim against Moore Productions, Inc. in the amount of \$21,318.25. It is also decided that member Stanley R. Stahl must return the equipment upon payment of the award. (Massagli abstains)

Case No. 493, 1979: Claim of member Walter M. Booker, Jr., Local 802, New York, New York against member Sarah Vaughan Reed and member Wayman Reed of Local 802, New York, New York, and former member of Local 47, Los Angeles, California, and James Harper and Associates, Studio City, California, for \$1,900.00 alleged salary due in connection with improper termination notice.

There was a tie vote on this case. President Fuentelba read the case and now informs the Board that his vote is to allow the claim for \$1,900.00 less monies earned during the two week period.

Case No. 627, 1979: Claim of member Jimmy Cobb of Local 802, New York, New York against Sarah Vaughan Reed and member Wayman Reed of Local 802, New York, New York, and former member of Local 47, Los Angeles, California, and James Harper and Associates, Studio City, California, for \$1,900.00 alleged salary due in connection with improper termination notice.

There was a tie vote on this case. President Fuentelba read the case and now informs the Board that his vote is to allow the claim for \$1,900.00 less monies earned during the two week period.

Case No. 749, 1979: Claim of member Phoebe Snow a/k/a Phoebe Laub, of Local 526, Jersey City, New Jersey, against University of Toledo, Ohio, and Thomas Trimble, Director of Student Activities, for \$5,000.00 alleged minimum salary due in connection with breach of contract.

On motion made and passed, it is decided to deny the claim upon advice of General Counsel. (Winstein and Herman opposed)

Case No. 868, 1979: Claim of member Richard D. Barnet, of Local 586, Phoenix, Arizona, against Shipstads and Johnsons Ice Follies and Holiday On Ice International, Chicago, Illinois, and Richard Dwyer, Company Manager, for \$3,703.10 alleged salary due in connection with early termination of tour plus \$8,284.75 alleged balance of salary due representing 25%

Keep Up The TEMPO!

By making your TEMPO contribution, you will be helping the AFM's own TEMPO Political Contributions Committee, and showing your support of live music. So put it on your chest . . . or your hat, or your lapel . . .

By Contributing to TEMPO-PCC Today

Description of Merchandise:

A. Baseball cap with AFM seal or "AFM, Live Music Is Best." (\$5.00 contribution.) B. AFM seal lapel pin or stick pin. Also available with "25 Year Member" or "Life Member" notation. (\$5.00 contribution.) C. "It's OK, I'm With The Band" T-shirt. Available with keyboard, drums, conga, flute, saxophone, clarinet, trombone, trumpet, electric guitar or bass, acoustical guitar, or upright bass (shown). Indicate instrument. (\$6.00 contribution.) D. French cut AFM T-shirt. (\$6.00 contribution.) E. Ringer T-shirt with AFM seal. (\$6.00 contribution.) F. 1980-81 Cloth Calendar with AFM seal. (\$4.00 contribution.) G. I ♥ Jazz T-shirt. (\$6.00 contribution.) H. Tote bag with AFM seal. (\$5.00 contribution.)

All T-shirts come in adult sizes S, M, L and XL. Please indicate letter, description and size of items desired. Make out your check or money order (U.S. currency only) for the total amount to TEMPO-PCC. Sorry, no CODs! Mail to: TEMPO-PCC, American Federation of Musicians of U.S.A. and Canada, 1500 Broadway, New York, New York 10036.

over regular conductor's scale pursuant to Pamphlet B, Rule 10.

On motion made and passed, it is decided to dismiss the claim due to lack of jurisdiction.

Case No. 907, 1979: Appeal of member Earl Shendell of Local 802, New York, New York and Marvin Hamlich from an action of Local 47, Los Angeles, California, in allowing a claim against them in the amount of \$6,310.56 in favor of member Devorah J. Vlatkovich of that Local.

On motion made and passed, it is decided to deny the appeal and to amend the amount of the award from \$6,310.56 to \$1,720.00. (Herman abstains)

Case No. 920, 1979: Appeal of Lorenzo's, El Cajon, California, and Louis R. Pastore, owner, from an action of Local 325, San Diego, California, in allowing a claim against him in the adjusted amount of \$1,100.00 in favor of member Al Torres of that Local, for the replacement of the alleged stolen equipment.

On motion made and passed, it is decided to deny the appeal.

Case No. 971, 1979: Claim of member Barry Carlin of Local 536, St. Cloud, Minnesota, against member George Kent of Local 147, Dallas, Texas and/or Entertainment Plus, Hopkins, Minnesota, Booker's Agreement No. 10384, and Dick Stanley, agent, for \$350.00 alleged salary due in connection with services rendered, plus \$700.00 alleged salary due in lieu of notice, total: \$1,050.00.

On motion made and seconded, it is decided to allow the claim in an amount to be determined against George Kent only. (Winstein, Wood, Jones and Massagli are in favor. Frey, Herman, Arons and Emerson are opposed)

There is a tie vote. President Fuentealba will read the case and cast his vote at the next session.

Case No. 1024, 1979: Claim of member Randy Marsh of Local 56, Grand Rapids, Michigan against member Clarence "Gatemouth" Brown of Local 174-496, New Orleans, Louisiana for \$840.00 alleged salary due in connection with breach of agreement.

On motion made and passed, it is decided to allow the claim in an amount to be determined. (Wood, Jones and Emerson are opposed. Winstein abstains)

On motion made and passed, it is decided to allow \$534.00. (Wood, Jones and Emerson are opposed. Winstein abstains)

Case No. 1025, 1979: Claim of The Music Star Agency, Inc., Binghamton, New York, Booker's Agreement No. 6913, against member Jerry Carnicella d/b/a "White Shadow" of Local 564, Altoona, Pennsylvania, for \$510.00 alleged commissions due.

On motion made and passed, it is decided to allow the claim in an amount to be determined. (Wood is opposed)

On motion made and passed, it is decided to allow \$180.00. (Frey, Jones, Arons and Emerson are in favor. Winstein, Wood, Herman and Massagli are opposed)

There is a tie vote. President Fuentealba will read the case and cast his vote at the next session.

Case No. 1027, 1979: Claim of member William Hastings d/b/a "Natural Blend" of Local 101-473, Dayton, Ohio against Ramada Inn, Minot, North Dakota and Dick Haenke, employer, for \$2,291.67 alleged salary due in connection with cancellation of contracted engagement plus \$745.69 alleged expenses incurred, total \$3,037.36.

On motion made and passed, it is decided to allow the claim in an amount to be determined against Ramada Inn, Minot, North Dakota.

On motion made and passed, it is decided to allow the claim for \$2,291.67 less monies earned in the amount of \$1,000.00. (Winstein, Wood and Emerson are opposed)

Case No. 1236, 1979: Appeal of member Christopher Wilcox of Local 571, Halifax, N.S., Canada, from an action of that Local in imposing a fine upon him in the amount of \$450.00 and in ruling that he may not serve on any committee of the Atlantic Symphony Orchestra such as: negotiating team, audition committee or as a

contractor or any other committee of the Local or Symphony for a period of two years beginning June 8, 1979.

On motion made and passed, it is decided to divide the appeal into two parts. Part 1: Imposition of the \$450.00 fine to be paid. Part 2: The ruling relative to serving on committees, etc.

It is decided to deny the appeal to Part 1 and to amend the action from \$450.00 to be paid to \$450.00 to be held in abeyance for a period of one year. (Jones and Herman are opposed)

It is further decided to sustain the appeal on the ruling that member Wilcox may not serve on any committee of the Atlantic Symphony Orchestra such as: negotiating team, audition committee or as a contractor or any other committee of the Local or Symphony for a period of two years beginning June 8, 1979. (Wood abstains from voting on this case)

Case No. 1259, 1979: Reopening of Case No. 42, 1979: Claim of Nina R. Miller Agency, Beverly, Ohio, Booker's Agreement No. 3141, against member Roger Alton d/b/a "G. T. Alton Band" of Local 683, Lancaster, Ohio, for \$400.00 alleged commissions due.

On motion made and passed, it is decided to allow the claim for \$280.00. (Wood, Herman and Emerson are opposed)

Case No. 1261, 1979: Reopening of Case No. 924, 1979: Claim of Tom Stinnette Agency, Portland, Oregon, Booker's Agreement No. 7778, against member Don Jones d/b/a "The Don and Irene Show" of Local 99, Portland, Oregon for \$400.00 alleged balance of commissions due.

On motion made and passed, it is decided to allow the claim. (Jones abstains)

Case No. 1341, 1979: Charges preferred by Local 154, Colorado Springs, Colorado against member Donald E. Krueger a/k/a Don Knight of Local 20-623, Denver, Colorado for alleged violation of Article 14, Sections 1 and 6 of the A. F. of M. By-laws.

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

Case No. 1413, 1979: Charges preferred by Local 58, Ft. Wayne, Indiana, against former member Marlow Tackett of Local 691, Ashland, Kentucky for alleged violation of Article 16, Section 1a (2 counts) and Article 13, Sections 26 and 27 of the A. F. of M. By-laws.

A motion is made and passed finding former member Marlow Tackett guilty as charged. A fine of \$25.00 is imposed for violation of Article 16, Section 1a and a total fine of \$50.00 to be held in abeyance for violation of Article 13, Sections 26 and 27.

The session adjourns at 6:12 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
January 25, 1980

President Fuentealba calls the session to order at 2:00 P.M.

All members present.
Also present: President Emeritus James C. Petrillo.

The following Special Cases are considered:

Case No. 739, 1979: Claim of Magna Artists Corporation, New York, New York, Booker's Agreement No. 5898, against member Phoebe Laub Kearns p/k/a Phoebe Snow of Local 526, Jersey City, New Jersey and Home Run Agency, New York, New York, Booker's Agreement No. 10037, and Dennis Arfa, agent, and Home Run Management, New York, New York and Elizabeth Joel, manager, for \$2,425.00 alleged commissions due resulting from cancellation of contracted tour, plus \$100,000.00 alleged damages resulting from the loss of Gato Barbieri as a client, total \$122,425.00 and counterclaim of member Phoebe Laub Kearns p/k/a Phoebe Snow and Dennis Arfa against Magna Artists Corporation in the sum of \$2,353.98 representing \$1,176.99 due each for legal fees sustained in preparation of case.

On motion made and passed, it is decided to deny the claim. (Winstein, Frey and Massagli are opposed)

On motion made and passed, it is decided to deny the counterclaim.

Case No. 1028, 1979: Claim of The Redfield Agency, East Brunswick, New Jersey, Booker's Agreement No. 960, against member Kenneth Harper d/b/a Harper of Local 399, Asbury Park, New Jersey, for \$6,020.00 alleged commissions due, plus an accounting of all other engagements performed prior to September 22, 1978, pursuant to A. F. of M. Exclusive Agent-Musician Agreement, plus accruing commissions due therefrom and counterclaim of member Kenneth Harper against The Redfield Agency in the amount of \$2,006.39 alleged promotional expenses incurred by member Harper.

On motion made and passed, it is decided to allow the claim in the amount of \$1,780.00.

On motion made and passed, it is decided to deny the request for an accounting.

On motion made and passed, it is decided to deny the counterclaim.

Case No. 1316, 1979: Claim of S.G.M. Productions, Inc. against The Marshall Tucker Band, Inc. and member Tommy Caldwell, leader, of Local 694, Greenville, South Carolina and Walden Artists and Promotions, Inc. a/k/a Paragon Agency, Booker's Agreement No. 4846, Macon, Georgia, for the return of \$30,000.00 alleged deposit paid pursuant to terms of contract plus 9% interest and reasonable Attorney's fees and counterclaim of The Marshall Tucker Band, Inc. against S.G.M. Productions, Inc. for \$3,000.00 alleged damages to equipment incurred resulting from failure to provide adequate security and protection to the Band at the site of the Gold Hill, North Carolina engagement.

On motion made and passed, it is decided to deny the claim. (Herman and Massagli are opposed)

On motion made and passed, it is decided to deny the counterclaim.

Case No. 1356, 1979: Claim of members Michael Traylor (leader) of Local 444, Jacksonville, Florida, William Whitman of Local 47, Los Angeles, California, Chris M. Drake of Local 601, Daytona Beach, Florida, James H. Bistany of Local 210, Fresno, California d/b/a "Duck" against Kenwood Depot, Fresno, California and Kevin D. Carlin, former employer, for \$39,600.00 alleged salary due in connection with early termination of one year contract, plus interest, plus reasonable attorney's fees, plus punitive and exemplary damages in the amount of \$40,000.00 for alleged acts of the Kenwood Depot which were done intentionally, maliciously, wantonly and in disregard of the rights of the musicians.

On motion made and passed, it is decided to allow \$39,600.00 less any monies earned. (Winstein and Jones are opposed)

On motion made and passed, it is decided to allow attorney fees in the amount of \$2,500.00. (Winstein opposed)

Case No. 1928, 1979: Request of former member Aynsley Dunbar of Local 47, Los Angeles, California and members Gregg Alan Rolie, Neal Joseph Schon and Ross Lamont Valory, d/b/a "Journey" of Local 6, San Francisco, California, for a ruling to the effect that the second agreement entered into by Premier Talent Agency, Booker's Agreement No. 3457, New York, New York, and "Journey" is null and void and of no force and effect and that the parties rights and obligations pursuant to the first agreement shall expire by its own terms on January 31, 1980.

On motion made and passed, it is decided that the second contract is valid and the ruling requested by former member Aynsley Dunbar and members Gregg Alan Rolie, Neal Joseph Schon and Ross Lamont Valory d/b/a "Journey" is denied.

Consideration is given to Resolution No. 4 which was referred to the International Executive Board by the 1979 Convention.

RESOLUTION No. 4
GOOD AND WELFARE
WHEREAS, The American Federation of Musicians is sadly in

need of favorable publicity, and WHEREAS, The Federation is sadly in need of favorable credibility, and WHEREAS, All of the other unions representing the performing arts have one kind of national awards shows on national television in prime time, now therefore be it

RESOLVED, That the President appoint a committee to immediately investigate the possibility of the A. F. of M. producing an A.F. of M. Music Awards Show, and also be it

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

RON CRAIG,
Local 283

The Report of the Committee is that the Resolution be referred to the International Executive Board. Discussed by Craig, Local 283.

The Convention adopts the report of the Committee.

On motion made and passed, it is decided that the subject matter has been disposed of inasmuch as producer Jerry Frank is currently exploring the possibilities of producing an A. F. of M. Award Show. (A letter received from Jerry Frank relative thereto is read)

Consideration is given to Resolution No. 5 which was referred to the International Executive Board by the 1979 Convention.

RESOLUTION No. 5
GOOD AND WELFARE
WHEREAS, Employment of live music by AFM members has been declining steadily because of "DISCO" and/or non-union encroachment, and

WHEREAS, Many AFM drop outs add tremendously to this encroachment plus bad mouthing the union by spreading vicious propaganda to remaining members or potential new members, and

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

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

THEREFORE, BE IT RESOLVED, That our Public Relations Dept. initiate a program to enhance the image of our Federation and its affiliate locals with a series of good informative articles by "Big Name Artist" in all facets of our music industry. Let them speak out and promote the AFM. In spite of their ups and downs they never dropped out, instead they always remained loyal members. NAJE has a vast circulation nationwide influencing young musicians thru informative articles plus personal appearances of today's "Giants" in music. Our International Musician, Billboard plus any other good publication may be used for this program. In essence my main purpose of submitting this resolution is to get something started toward an affirmative direction.

JOE PACE,
Local 601

The Report of the Committee is that the Resolution be referred to the International Executive Board with a recommendation that the International Executive Board request our public relations department to act on this issue as well as all phases of public relations.

The Convention adopts the report of the Committee.

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

Consideration is given to Resolution No. 17 which was referred to the International Executive Board by the 1979 Convention.

RESOLUTION No. 17
LAW
WHEREAS, Federation members utilizing the services of a booking agent under existing commission schedule, whereby the booking agent procures engagements which extend substantially beyond the

original term of the contract, are subject to extensive fees for which no service is being rendered by the booking agent, therefore,

BE IT RESOLVED, That Section 8 (a) of Article 25 of the By-laws be amended by adding: **NEW SECTION**, Engagements subject to commissions of 15%, shall be modified as follows:

No member performing an engagement for the same employer for a period exceeding one year shall agree to pay to any booking agent compensation exceeding the following:

(i) 10% for the second year of the engagement.

(ii) 5% for the third year of the engagement.

(iii) In no event shall the payment of any commission be due and payable after three years of continuous employment for the same employer in the same establishment.

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

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

Discussed by Castiglione, Local 215.

The Convention adopts the report of the Committee.

It is decided that the resolution has merit and has been referred to the President for re-drafting.

Consideration is given to Resolution No. 43 which was referred to the International Executive Board by the 1979 Convention.

RESOLUTION No. 43
MEASURES AND BENEFITS

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

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

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

AUTHORIZATION

I authorize my employer to deduct from my earnings Work Dues based upon Minimum Scales of the Local in whose jurisdiction I perform according to rates established by such Local and to pay over such deductions to the Local in whose jurisdiction I perform in accordance with Article II, Sections 8(c), 9 and 10 of the By-laws of the Federation.

This Authorization shall be effective for one year and for renewable successive one year periods until 60 days written notice of termination.

/s/
Member

LOU MELIA,
Local 204

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

The Convention adopts the report of the committee.

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

It is also decided to approve the following authorization form prepared by General Counsel:

AUTHORIZATION FOR CHECKOFF OF WORK DUES
TO: ALL EMPLOYERS OF MY MUSICAL SERVICES

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

(Continued on page twenty-seven)

INTERNATIONAL DEFAULTERS LIST of the American Federation of Musicians

The first and second parts of the International Defaulters List were run in the April and May, 1980, issues of the "International Musician." This portion is complete through May 19. Additions and deletions thereto received just before press time are contained in the Official Business section of this issue.

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

IOWA

(Continued)

IOWA CITY—L. 450
Beer Garden, The
Roy Alexander
Maxwell's
Al Williamson
Moody Blues, The, nka
Dirty Harry's
Harv Ambrose
KEOKUK—L. 646
Hearth, The
Gayle Saar
KEOTA—L. 75
Jerry and Louise's
Jerry and Louise
Hathaway
LAWLER—L. 483
Chip's Ballroom
William (Chip)
Schwickewath
MAQUOKETA—L. 79
Rosegarden, The
Darrill Mickel
MARION—L. 137
R. J.'s Lounge
Thomas Taylor
MASON CITY—L. 230
Costa's Club, nka Jovanis
John Kotsopoulos
MILFORD—L. 405
West, Joseph
NORTH LIBERTY—L. 450
Barnhart, Dixon A. (Pete)
ODEBOLT—L. 504
El Matador Lounge
POWERSVILLE—L. 230
Jensen, Mrs. Nick (Gladys)
PRAIRIEBURG—L. 137
Prairie Moon Ballroom
Leo Baum
ROCK RAPIDS—L. 114
Two Brothers Club
Dean Sieorda
SHELDON—L. 405
T. J.'s Ltd.
Terry Jaycox
SIOUX CITY—L. 254
Brewery, The
Ken Kirk
C & M Enterprises (Booking
License No. 2300)
Longbranch, The
Loren A. Davis
Masteller, Robert
(Booking License No. 398)
Rallis, Lee
Trocarder Lounge, The
Gale Young
Turchen, Abe
(Also under New York,
N.Y.)
United Bookings, Inc.
(See Management
Associates, Houston,
Texas)
SPERRY—L. 646
Pub, The
Betty Grandinetti
Robert Hill
VAIL—L. 201
Jacobsen, Charles
Hollywood Circus Corp.
VINTON—L. 137
Schirm, Dean C., Jr.
WASHINGTON—L. 551
Hamilton's, Jack, Clubhouse,
No. 2
Jack Hamilton
Swift, Robert, dba Willows
Supper Club
WATERLOO—L. 334
Cabaret Van
Dick Van Arsdale,
Tom S. Norman, Jr.
Club Eldorado
Bruce Harlan
Great American Concerts
Bill Payne, Bill Bundy
Music Box, The
Craig Fanning
Que Lounge, The
Robert C. Barker,
Marvel Johnson
Sandpiper Club, The
Ray Gaultney
Siegel, Robert
Twin Torch Inn
Yardarm Supper Club
WAVERLY—L. 334
Adeed Value
Terrace Motor Hotels, Inc.,
Marvin Shawver, Joyce
Litterer
WEST DES MOINES—L. 75
Trans World Inns, U.S.A.,
Inc., dba Eddie Webster's
Restaurant and Lounge
Jerry Hope
WILLIAMSBURG—L. 450
Colony Village Restaurant
Russell and Robert
Sandersfeld
WOODBINE—L. 70, 558
Brunner, J. W. "Red"

KANSAS

ATCHISON—L. 50
Westco Entertainment
Enterprises
Roger Rainey (Also under
Topeka and Wichita,
Kan.)
CLYDE—L. 207
Clyde High School
Gordon D. King

EDGERTON—L. 34-627
Masuch, Wanda, Mrs
EMPORIA—L. 36-665
Bob's Club
Robert Hillard
Loving, Scott
GREAT BEND—L. 110
Weeks, Craig W.
HAYS—L. 207
Darkhorse Inn
Rick Fries
Yowell, Randy
HUTCHINSON—L. 100
Old Barn, The
Ralph Piland
Satellite Club, The
E. C. Williams
Wilcox, Ray
Paul Rawlins
INDEPENDENCE—L. 449
Stanislaus, Lance
JUNCTION CITY—L. 169
Fantasia Club
KANSAS CITY—L. 34-627
Callender, Jack
(Also under Wichita, Kan.)
Greentite Club
Bill Tyler
Suff Club
Wesley L. Frenrop
LAWRENCE—L. 512
Hideout Club of Lawrence,
Inc.
Wayne Pool
LIBERAL—L. 110
Liberal Chapter No. 17,
Disabled American
Veterans
Maxwell, Paul
MANHATTAN—L. 169
American International
Attractions, Inc.
Perry Farley
OLATHE—L. 34-627
Buccaneer Private Club
Ed Callison
Oxford Place
Jim Robert
OVERLAND PARK—L. 34-627
Roberts Agency, Rich
David Reed
Smith, William R.
PITTSBURG—L. 452
Sigma Tau Gamma
Steve Busby
SALINA—L. 207
Brumley, Bob
Fluharty, Raymond H.
Musick, Oral E.
Sportsman Club
Lola M. Graybeal
Young, Robert B.
TOPEKA—L. 36-665
Aristo Foods, Inc.
Frank Bronson, William
Haney (Also under Mt.
Clemens, Mich.)
Clemmons, Bruce
Hoye, Marion, Mr.
Smith, Fred O.
Westco Entertainment
Enterprises
Roger Rainey, (Also under
Atchison and Wichita,
Kan.)
WICHITA—L. 297
Callender, Jack
(Also under Kansas City,
Kan.)
Combo Club, The
Floyd Ellis
Handler, Paul
Inn Crowd
James Bobo
Lancers East
Chuck Klein, Jerry Berman
Lipton, Eddie
O'Brien's Club, Pat
Pat O'Brien
Ortner, Ron, Productions
Ron Ortner
Stage Door
Dan Anderson
Tony C's
Tony Catroppa
Westco Entertainment
Enterprises
Roger Rainey, (Also under
Topeka and Atchison, Kan.)
White House, The
Calvin C. Coolidge,
Bill Haddad, Mikell Hall
Young, Thomas D.

KENTUCKY

BENTON—L. 200
Kaintuck Territory
BOWLING GREEN—L. 257
Club Spot
Walter Simpson, Jr.
Hazel, Robert
Plantation A-Go-Go
Rock Hot
Rountree, Upton
COLD SPRING—L. 1
Plantation Supper Club
Harold Thornberry (Also
under Cincinnati, Ohio)
FORT MITCHELL—L. 1
Cattlemen's Steak House
Russell Colley
FRANKFORT—L. 551-635
Morris, Chuck (Also listed
under Lexington, Ky.)
GEORGETOWN—L. 554-635
B.Y.O.B. Corporation, dba
Country World
Denny Smith
HOPKINSVILLE—L. 257
Chatterfield Social Club, The
Sam Adams, Jr.
Dabney, Louis B.
JETT—L. 554-635

Midland Tavern
Bobby Coburn
LEXINGTON—L. 554-635
Barry Productions
Barry Nickell
Boom Boom Boom
Clyde Asher
Bryant, Pete
Connection Room, The
John Leech
Embers Inn
Sammy Gregory
Entertainment Enterprises
Ken Callender
Fireplace, The
David E. Conleton
Jockey Club, The
Tom Hamilton, John B.
Cole, Jr.
Jockey Club Lounge
Charles R. Wiley
MacLean, Robert
Morris, Chuck (Also listed
under Frankfort, Ky.)
O'Keefe's
Bill Keith, III
Sunshine Productions
John Hackett
Zechella, Louis H.
LOUISVILLE—L. 11-637
Burney's Booking Agency
Ted L. Burney
Clark, Lou
Gosser, Howard
Gross, Thelma, Mrs.
Guest, Randall
Hammond, Charles
Hammond, Charles, Mrs.
Hogan's
Love, Bill
William J. Herald
Mathley, Harry
McPherson, Bob
(Also see: American Crea-
tive Talent, Jackson, Miss.)
Patio Lounge
David Waldman
Reisz, Bernard S. Sonny
Sodd, Anthony P.
Willma's Lounge (Caddillac
No. 2
George T. Mitchell
Windmill, The
Danny Cline
MOREHEAD—L. 691
Sanders, Darrell, dba Darrell
Sanders Productions
NEWPORT—L. 1
Yorkshire Club
(See: Pete Georgetown, Cin-
cinnati, Ohio)
OWENSBORO—L. 35
Higgs, Benny
Little Brown Jug
Cecil Brown
Turi Club
Robert Martin
PADUCAH—L. 200
Beefmaster
Quality Inn, Dave Ellis
Diplomat Inn South, The
Robert Chalet
Massie, Robert C., Jr.
PAINTSVILLE—L. 691
Castle, Ralph
WINCHESTER—L. 554-635
Bell, William
Rogers, Liz
Sam Stephens

LOUISIANA

ALEXANDRIA—L. 425
El Toro Club
Mike Husted
Gilded Cage, The
Aldo Leprie
Gills, Milton
Greystone Grill, The
Le Sabre Club
Mike Leon
Red Horse Inn of Howard
Johnson Motel
John and Charles D'Amico
Sawyer, Eric
Town and Country Motel
Ben Lehans
BATON ROUGE—L. 538
Benitez, Ronnie
Broussard, Bruce
Candlelight Inn, The
Charles, Stitt
Claiborne, Billy
Frontier Club, The
Rodney B. Powell
LeBlanc, Roger
Shoppers Lounge, The
Joe Fasullo
Tennessee Gin and Cotton
Co.
Paul Longinotti, Charles
Ragus
(Also listed under
Woodland Hills, Calif.,
and Tulsa, Okla.)
Williams, Fred
(Also under Monroe, La.)
Wooddale's Fisherman's
Wharf
Capt. Gene Wood
BOSSIER CITY—L. 116
Hullabaloo Club, The
COVINGTON—L. 174-496
Faggs, Jim
DENHAM SPRINGS—L. 538
Top Hatters, Inc.
Joseph Meilili
DULAC—L. 174-496
Community Action, Inc.
Thomas J. Melacon
FOREST HILL—L. 425
Lake Shamorie Club
Tommy Strange
GRETNAL—L. 174-496

After Viskos
Silver Eagles Club
Louis Smith
HAMMOND—L. 174-496
Dowling, Mrs. Lois
Hamilton, Mary (Ms.)
Fenno
HOUMA—L. 174-496
Guidry, Fred
KENNER—L. 174-496
Living Room East
Harold Tircuit
Sagona, Joe
(Also under Metairie, La.)
Senter, Jacob
LAFAYETTE—L. 538
Caravelle III Lounge
Walter Scarrini
McKay, George
LAKE CHARLES—L. 464-615
DeMary, Ken R.
Esquire Lounge Polynesian
Room
Frank Guibeau
Jones Auditorium
Chester Jones
Kingdom Royalties, Inc.
Chester W. Carr, Joe
Palermo
Lutcher's Hotel
Bubber Lutcher
Village Bar Lounge
C. L. Barker
METAIRIE—L. 174-496
Anno Productions
Greg Nobile
Huki Lau, Inc., The
Roy Walker
Jet Set, Inc., dba Five Star
Theatre Playhouse
Harold Tannenbaum, Nick
Karno, Jim Garrison
Sagona, Joe
(Also under Kenner, La.)
MONROE—L. 425
Deaton Music, Marion
Dynasty Lounge
William Smith
Touchstone 'Dick' R. L.
Williams, Fred
(Also under Baton Rouge,
La.)
MORGAN CITY—L. 174-496
Edgewater Lounge
Betty Gauthier
Iikali Lounge
Ronnie Boudreaux
NEW IBERIA—L. 538
Club La Louisiane
Billeus Broussard, Filo
Gonzales
Pelican Booking Agency
Romero, Johnny
NEW ORLEANS—L. 174-496
C & W Productions
Rainer Lorenz, Charles
Noble
College Enterprises
James J. McGoey
Crash Landing
Ray Young, dba R & R
Productions
El Patio Club, The
William Cook, The Gay
90's (Also under Biloxi,
Miss.)
Evans, Mark
Holland, Jack
Ivanhoe Lounge
Johnny Cook
Jamie's Lounge
James "Jim" Stewart
Lopinto, Pete
Louisiana Easter Festival
Association, The
Lillian Small, Edna Mae
Nichols
Mariano, George
Monnie, George
Pinon, Andrew J.
Riveria Club, The
Jules Lanfredi
Southeast Concerts
Robert Taylor
Stage Door Canteen
Charlie Bates, aka Charles
Diorio
Thibodeaux, Joe
Larry Lawrence Agency
(Also under Biloxi, and
Ocean Springs, Miss.)
Whiskey A-Go-Go
Henry H. Kyle
Whiskey A-Go-Go, aka Boom
Boom Room, The
Murray Sotow
Williams, B. A. Vernon
OPELOUSAS—L. 538
Delmas, Milt
Cedar Lane Club
PORT ALLEN—L. 538
Smith, Anthony James
RUSTON—L. 425
W. Speakeasy
Simpson, Dustin
ST. MARTIN'SVILLE—L. 538
Signorilli's Club
Buddy Signorelli
SHREVEPORT—L. 116
Club '66," dba The
New 66 Club
J. W. Lacy (Also under
Tyler, Texas)
Ropolo, Angelo
Waldon Entertainment
Agency
SLIDELL—L. 174-496
Holley Productions
Diane Holley

MAINE

AUGUSTA—L. 409
Holiday Inn
Jim Norton, Ray Jordan

BANGOR—L. 768
Murray, Jeanne, Mrs
BAR HARBOR—L. 768
High Seas Restaurant
Lincoln Fenno, Mary Lou
Fenno
BATH—L. 364
Bath Recreation Center
Brian Hughes (See:
Number 9 Talent and
William Cloutier, Lewiston,
Maine)
ELLSWORTH—L. 768
Duschek, Eberhardt
LEWISTON—L. 409
Number 9 Talent
William Cloutier (See:
Bath Recreation Center
and Brian Hughes, Bath,
Maine)
NAPLES—L. 364
P & J's Lounge
Peter Balabanis, John
Zabawski
OLD ORCHARD BEACH—L.
408
Wells Lounge, The
John LaVesque
White Hall, The
(See: The Log Cabin and
Bob Brocheau,
Scarborough, Maine)
PITTSFIELD—L. 409
Shabis, Inc., dba Carriage
Inn Motel
SCARBOROUGH—L. 364
Log Cabin, The
Bob Brocheau (See: The
White Hall, Old Orchard
Beach, Maine)
WATERVILLE—L. 409
Joseph, John
Hotel Emma
Emma Mickel, Stephen P.
Diversi
YORK BEACH—L. 376
Driftwood Manor, The
Beatrice H. Rioux
Ebb Tide Manor
Beatrice H. Rioux
Union Bluff, Inc.
Jerry Mason

MARYLAND

ANNAPOLIS—L. 40-543
Maryland Outdoor Drama
Association, Inc.
BALTIMORE—L. 40-543
Breakers Associates, Ltd.
Broadcast Enterprises, Inc.
Harold Matz, John C.
Brown
Chainoff, Harry
Checkerboard Lounge, The
Charles Grey
Chipperette's, Inc.
Continental Opera Company
Harry Baernstein III
Diversified Music
Enterprises
(See: Painters Mill Music
Fair and Painters Mill As-
sociates, Ltd., Owing
Mills, Md.)
Dunmore, Robert J.
Forbes, Kenneth "Skin"
Gardner, Rodney D., aka
Skip Gardner
Charles Records (Also
under New York, N.Y.)
Harle, Jerry
Higdon, Lee C.
Jabor, Dawn
Jed, David
Kasarsky, William
Kerman, Charles
Lucido, John B.
Marzullo, John
Mal Car Enterprises
Henry Carter, Lyle Mc
Laughlin
Mazer, Joe
Miller, Ben, Jr.
Miss Universe Contest
W. J. Adams
Morea, Joe
Nickelson, Michael St John
North End Inn
Peddler's Inn
Jim LaBate
Posner, Leroy
Pinkett, Preston
Advertising Agency
Preston Pinkett
Scorpio Lounge
Roy Edwards
Scorpio Productions
Frederick A. Robinson
Stitnick, Milton
Ten East Cocktail Lounge
Russell Smith
Townsend Senior High School
Howard Ritter
Tree Frog Productions, Inc.
Larry Steinbach, John D.
Reynolds
Twin Pines Beach, The
Bertram Dorsey
Twist, Inc.
Nicholas Orefice
Viola's Music
Walter G. Hansen
Visit Us, Inc.
Kenneth Elbert, Marty
Gerard
BELTSVILLE—L. 161-710
Best, Robert
BRENTWOOD—L. 161-710
Comber, Jimmy
4400 Club, The
Ellis Cole
Parzow, Moe
(See: Dixie Pig Musical
Lounge, Sonny Melcher,
Jack Wright, Cottage City,
Md.)
Wachs, Albert

BRUNSWICK—L. 770
Brown, William
CAPITOL HEIGHTS—L.
161-710
Gentlemen, III
James Sita
CENTREVILLE—L. 311-641
Palador Inn, nka The
Blue Moon Cafe
Theodore James
CHAPEL OAKS—L. 161-710
Hamilton, Alfred
CHEVY CHASE—L. 40-543
Kramer, Richard L.
CLEAR SPRING—L. 770
Tedrick, Richard A.
COLLEGE PARK—L. 161-710
Host Lounge, Inc., ia Old
Angus Restaurant
Ross Russo, Murray M.
Schott, Rubeen Pomerantz
COLMAR MANOR—L. 161-710
Rustic Cabin
Harold Macon, Walter
Cruftfield
CORRAL HILLS—L. 161-710
Bundy, David C.
(Also under Washington,
D.C., and Misc.)
Schenel, Theodore J.
COTTAGE CITY—L. 161-710
Dixie Pig Musical Lounge,
The
Sonny Melcher (See: Moe
Parzow, Brentwood, Md.),
Jack Wright
EASTON—L. 311-641
Holiday Inn
FORRESTVILLE—L. 161-710
Evans Grill
Clarence Evans (Also
under Upper Marlboro,
Md.)
GLEN BURNIE—L. 40-543
Carter, Harry
Sunset Lounge
Mr. and Mrs. Joseph
Fratantuoro, Jr.
HAGERSTOWN—L. 770
Bigham, Howard E.
HAVRE DE GRACE—L.
40-543
Big Daddy's
Michael Newman
Bond, Norvel
Delp, R. B. "Bud"
Fireside Inn
HOLLYWOOD—L. 161-710
Placid Harbor Yacht Club
Phil Lambourne
LEONARDTOWN—L. 161-710
Spicer, Raymond L.
LUTHERVILLE—L. 40-543
I.R.O., Inc., dba
T. J.'s Greenery
MILFORD—L. 319
Jean's Italian Vineyard, Inc.
MILLERSVILLE—L. 40-543
Whit Gables Inn
Jack Sugarman
MT. SAVAGE—L. 787
Greg's Tavern
Steven R. Morgan
NORTH BEACH—L. 161-710
Maggi, Bernard
OCEAN CITY—L. 44
Black Ace, Inc., ia "Fools"
Richard King
Carousel Mall
William Shoemaker
Dana Productions, Inc.
Gibbs, William P.
Munley, Michael J.
Scott, Dave
OWING MILLS—L. 40-543
Painters Mill Music Fair and
Painters Mill Associates, Ltd.
(See: Diversified Music En-
terprises, Baltimore, Md.)
PASADENA—L. 40-543
Act 3
Vinnie Valentine
RANDALLSTOWN—L. 40-543
Mogul, Lee
ROCKVILLE—L. 161-710
Cupo, P. J.
SALISBURY—L. 44
Little Jimmy's
Jimmy Jones (See: Stage
Door Entertainment, Inc.,
dba "Little Jimmy's")
Salisbury, Md. Also see:
Jimmy Jones, Delmar, Del.
Stage Door Entertainment,
Inc., dba "Little Jimmy's"
(See: Little Jimmy's and
Jimmy Jones, Salisbury, Md.)
Also See: Jimmy Jones,
Delmar, Del.)
SILVER SPRING—L. 161-710
Berge, Jr., Arthur L.
Mobile Video Productions
David Ferber
Pier, The
Steve Talbert, Brent
Woodall
Ricardo's
Roberts, Brian, Productions
Brian Roberts, Ross Fields
SPARKS—L. 40-543
Emerich, Charles
Taylor, Robert
SUITLAND—L. 161-710
Magic Mountain Park
B. J. Fisher, Richard D.
Hohersee
Quonset Inn
Mr. Gailen David
SYKESVILLE—L. 40-543
Goodtimes, Ltd.
Buddy and Pauline
Brown, Paul Dobrow,
Frank Grabowski
UPPER MARLBORO—L.
161-710
Evans, Clarence
(Also under Forrestville,

Md.)
WALDORF—L. 161-710
Nisby, William
Cuckoo's Nest, nka Charlie
Duke's
Dave Durnbaugh
Panayo, Steve

MASSACHUSETTS

ABINGTON—L. 138
Nisby, William
(Also under Pembroke,
Mass.)
ALLSTON—L. 9-535
Levitt, Stan
Alfred Lubell
ATTLEBORO—L. 198-457
Sounds Associates
(Booking License No. 3497)
Alfred Correia
(Also under Fredonia, N.Y.)
BEVERLY—L. 126
Montoni, Philip
BONDSVILLE—L. 171
Crystal Park
BOSTON—L. 9-535
American Citifair Founda-
tion, Ltd., aka American City
Flick's
Lee Brown, David Con-
stantine
Foundation, Ltd.
George Davis (Also under
New York, N.Y.)
American National Opera
Company
Henry Guettel (Also under
New York, N.Y.)
Bitter End, The, aka Me
& Mrs. Jones
Bob Eremiam, Peter J.
Paliotta
Boston Women's Symphony
Mrs. Marion Sutcliffe
(Also under Natick, Mass.)
Brudnick, Lou
Ciano, Bill
College Bureau of America
James Goodman
Connolly, James Jr.
Ross Lumbeck
Davenport Booking Corp.
Delella, Joe
Enrico's Lounge
Enrico Tagg
Foxboro Music Festival Co.
Fred Taylor, H.T.
Productions
Gallon, Steve (Wild Man)
Great Northern Advertising
Co.
John O'Neil
Guarino, Guy
Hargood Concerts
Harry Goodman
Harloff, Eric
Hughes, Mike
Intermission Lounge, The
Rosario C. Bollero
Jordan, Paul, Theatrical
Agency
Loew, E. M.
(See: Latin Quarter, New
York, N.Y.)
Logan Airport Ramada Inn
Madden, James H.
Mama Leone's
Melchione, Albert
Melinsky, Joseph
T. Venus
Moon Dial
Leonard Wolf
New England Exposition
Management, Inc.
Donald M. Sticking,
William R. Carr
Other Side, The
Frank Cashman
Owl Productions
Michael Garfield
Poodopoulos, George
Richards, Jack
(Also under Fitchburg,
Mass., and West Dover,
Mt. Snow, Vt.)
Rush, Marty
Rubin, Elizabeth
Russell's Slades, Inc., Bill
Sally E. Lopes, Robert
Boyd, John Boyd, Jessie
Jackson
Sdoucos, John
Seven Productions, The
Robert J. Kamholz,
Dick Rocco
Smith, Richard
Stewart, William Russell
Sugar Shack
Rudy Guarino
Swingers, Inc., dba The
Swinger North
(See: The Swinger North,
Frank Melgar, Framing-
ham, Mass.)
Wallace, Brian B.
BRAINTREE—L. 9-535
Quintree Manor
BRIGHTON—L. 9-535
ABC Restaurant, dba
Frisco East
John Giorgianni, Thomas
F. Gormley
BROCKTON—L. 138
Celebrity House, The
George Matson
Cohen, Fred
Frank's Restaurant
Frank Caswell
Pachilis, George
Scarlo, Joseph
Village East Lounge
Orlan Osburn, Jr.
BROOKLINE—L. 9-535
1280 Restaurant
The Estate of John
O'Connell

United Television Enterprises, Inc. Barry Close
BUZZARDS BAY—L. 155 Vander Wert, Ron
BYFIELD—L. 378 Malita, Vincent
CAMBRIDGE—L. 9.535 Cook, David
Helen of Troy Company, The Joe's Place
Joseph Spadafora
Rise Club
Leon Lashley
Venus Room
Andy Cravilli
CAPE COD—L. 155 Brandy's
John J. Kearney
CHESHIRE—L. 96 Green Acres Fireside Restaurant
Russell G. Powell
DANVERS—L. 126 Ramada Inn
George R. Cushing, William Manger
DEDHAM—L. 9.535 Hotel 128
DORCHESTER—L. 9.535 Trinidad and Tobago Social Club, The
Ren Bynoe
EAST FALMOUTH—L. 155 Batistina, Luciano
Gatsby's Steakhouse
Gil Mar, Inc., Gilbert Martin, Charles Roderick
(See: Midtown, Inc., dba "The Lion" Club, Falmouth, Mass.)
Wojtaszek, Helen T.
EAST SANDWICH—L. 155 Umgerland, Joseph
EVERETT—L. 9.535 Mattuchio, Al
FALMOUTH—L. 155 Gil Mar, Inc., dba Sheraton Inn
Gilbert Martin
Kogut, Leo F.
Leary, Ed
Midtown, Inc., dba "The Lion" Club
(See: Gatsby's Steakhouse, Gil Mar, Inc., Charles Roderick and Gilbert Martin, East Falmouth, Mass.)
Wilson, Charles E.
FITZBURG—L. 173 Richards, Jack
FORT DEVENS—L. 173 Installation Club, The
Captain Dallas Bazemore
FRAMINGHAM—L. 193 Jaspon, Lawrence E., dba International Talent, Inc., aka Galaxy International Talent
Swinger North, The
Frank Melgar (See: Swinger, Inc., Boston, Mass.)
GROVELAND—L. 302 Murphy, Joseph P.
HANOVER—L. 138 Tender Trap, The
Thomas Riley Shumski
HARWICH—L. 155 Kelly, John
HINGHAM—L. 138 Massa Laboratories, Frank Frank Massa Jr.
(See: GMM Co. and GMM Associates, North Weymouth, Mass.)
HUBBARDSTOWN—L. 143 Dulmaine, James
(Also under Worcester, Mass.)
Hubbardston Inn
Armando Payne
HULL—L. 138 Sands
Club Hair, Lenny Hersch
HYANNIS—L. 155 Alosi, Anthony
Corn's Productions
John Barley, Mel Scott, Edward Taylor, Daniel Taylor
Ferratti, Louis
Fournier, Armand
Hyannis Lions Club
Michael Piazzola, Joseph DePaolo
Rooster, The
Al Metz
Velvet Hammer
Leonard Healy
LAWRENCE—L. 372 Colella, Joseph
LENOX—L. 109 Schuck, Fred
LUNENBURG—L. 173 Buttercup Hill Club, The
Bill Panagiotis
LYNN—L. 126 Erenmian, Bob
Taurasi, Anthony V.
LYNNFIELD—L. 126 Professional Entertainment Services
Scott Agins
MANOMET—L. 281 Conniff, Emmett
Davis, Eddie
Flanigan, Katherine
Greyson, Harvey
Simberg, Harry
MARBORO—L. 393 Leo's Lounge
Leo O'Donnell
MASHPEE—L. 155 Britt, Helena F.
MATTAPOSSETT—L. 214 Mattapoisett Inn
Privateer Restaurant,
Irving Bookstein
Tetraut, Paul
MEDWAY—L. 393 Rock Garden
Harold A. Ledoux
MIDDLETON—L. 126 Ventola, Nicholas
NANTASKET BEACH—L. 138 Nobadeer Club
Joseph Colucci
Seabreeze, The
Nicholas J. Kallis
NATICK—L. 9.535 Sutcliffe, Marion (Mrs.)
Boston Women's Symphony, Mrs. Marion Sutcliffe (Also under Boston, Mass.)
NEEDHAM—L. 393 Institute for Creative Arts Education
"Exploring the Arts" and John Wilson
NEW BEDFORD—L. 214 Perry, Clyde

NEWBURYPORT—L. 378 Dagrís, Junor
Elizabeth Samuel Cohen
David Epstein
NEWTON—L. 9.535 Baldwin, James G.
Mary McCarthy,
Susan McCarthy
NORTH BROOKFIELD—L. 271 World Youth Organization
Phillip Bennett
NORTH TRURO—L. 155 Diego, Frank J.
Joseph H. Beaudry
NORTH WEYMOUTH—L. 138 GMM Co. and GMM Associates
(See: Frank Massa Laboratories, Hingham, Mass.)
NORWOOD—L. 9.535 Slimer, Gary
OAK BLUFFS—L. 214 Russell G. Powell
PEABODY—L. 126 Checkmate, The
Charles G. Moretto, C.G.M. Enterprises, Inc.
Drougas, Steve
Great Northern Associates
John O'Neil
PEMBROKE—L. 281 Nisby, William
(Also under Abington, Mass.)
PITTSFIELD—L. 109 Marino Nick
Joe Cappel
Milano, Si
O.B. Joyful's
PROVINCETOWN—L. 155 Malloy, Gerry
QUINCY—L. 9.535 Carlton House, The
John Gail (See: The Harbor House, Lynn, Mass.)
RANDOLPH—L. 138 Herbert (Guberman) Associates, Jack
RAYHAM—L. 231 Christopheros, Peter
REVERE—L. 9.535 Agresti, David P.
Butterfly Club
Me & Mrs. Jones
Peter Pallata
REVERE BEACH—L. 9.535 Nagy, Andy
Prenny, Lewis B.
Spindle, Inc., dba Scarborough Fair
Thomas R. Shumski
Squires, Jack
ROCHESTER—L. 143 Puff Puff Lounge
Mickey Russell
ROWLEY—L. 378 Feeley, Jeffery
ROXBURY—L. 9.535 Russell's Slides, Inc., Bill
(Also under Boston, Mass.)
SALISBURY BEACH—L. 378 Luchessi, Mario J., aka Mack Jenney
Mulcahy, Frank D.
Normandy Hotel
Clare Farrell
SAUGUS—L. 126 Palladino, John
Towney, Albert
SCITUATE—L. 138 Hatherly Inn
Frank Grady
SHREWSBURY—L. 143 Shrewsbury Motor Inn
Pasquale Masiello, David
Lamere, Shrewsbury
Motor Inn Corp.
Swartz, Alan
Veterans Council
SOMERVILLE—L. 9.535 Pal Joey Club
Joe Donohue
SOUTH DEERFIELD—L. 621 Oxford Pickle Company
Paul Tessier
SOUTH HADLEY—L. 144 Casa Conti
Steve Gianetti
SPRINGFIELD—L. 171 Allen, Charles
Beach, Wally
Bradley, Don
Cobbs, Robert
DeJesus, Sam
Kashmanian, John
STOUGHTON—L. 138 Gigi's
Steve Melaned
WESTMINSTER—L. 173 Fusco, Bob
WEST YARMOUTH—L. 155 Grogery, The
Hal Emerson, John Morgan
Rodehouse Lounge, The
Arthur Fisher
WEYMOUTH—L. 138 Bithney's Lounge
Richard O'Brien
Twin Oaks Restaurant, Inc.
Wallace J. Rogerson
WHITMAN—L. 138 Nelson, Walter
WILKINSONVILLE—L. 143 Avalon Club
Marvin Shong
WILLIMANSETT—L. 144 Abdo, Nazim
WOBBURN—L. 83 Spellman, Brian
WORCESTER—L. 143 DeMers, Don
Dulmaine, James
(Also under Hubbardstown, Mass.)
Pilat, Frederick, Mrs.

MICHIGAN

ALPENA—L. 127 Club 32, The
John Kenna
Globe Hotel, The
R. E. Fitzpatrick
ANN ARBOR—L. 625 Ann Arbor Blues and Jazz Festival
Peter Andrews
Clemes, Lance
Karen Records, Inc.
Ollie McLaughlin
White Light Spectacle
Spectacle Unlimited
Corporation, Eugene Skuratowicz
BATTLE CREEK—L. 594 Apartment Lounge, The
Jim Clevenger, Bob Peters
Attic Lounge
Mrs. Andrew Olipra
Bach, Paul
Bivens, Richard L.
Hamlin, Fred

Smith, Howard
Student Ski Association
David Frappier
BAY CITY—L. 127 Blackhawk Lounge
Richard Mayer, Mike
Revette
Mary McCarthy,
Susan McCarthy
NORTH BROOKFIELD—L. 271 World Youth Organization
Phillip Bennett
NORTH TRURO—L. 155 Diego, Frank J.
Joseph H. Beaudry
NORTH WEYMOUTH—L. 138 GMM Co. and GMM Associates
(See: Frank Massa Laboratories, Hingham, Mass.)
NORWOOD—L. 9.535 Slimer, Gary
OAK BLUFFS—L. 214 Russell G. Powell
PEABODY—L. 126 Checkmate, The
Charles G. Moretto, C.G.M. Enterprises, Inc.
Drougas, Steve
Great Northern Associates
John O'Neil
PEMBROKE—L. 281 Nisby, William
(Also under Abington, Mass.)
PITTSFIELD—L. 109 Marino Nick
Joe Cappel
Milano, Si
O.B. Joyful's
PROVINCETOWN—L. 155 Malloy, Gerry
QUINCY—L. 9.535 Carlton House, The
John Gail (See: The Harbor House, Lynn, Mass.)
RANDOLPH—L. 138 Herbert (Guberman) Associates, Jack
RAYHAM—L. 231 Christopheros, Peter
REVERE—L. 9.535 Agresti, David P.
Butterfly Club
Me & Mrs. Jones
Peter Pallata
REVERE BEACH—L. 9.535 Nagy, Andy
Prenny, Lewis B.
Spindle, Inc., dba Scarborough Fair
Thomas R. Shumski
Squires, Jack
ROCHESTER—L. 143 Puff Puff Lounge
Mickey Russell
ROWLEY—L. 378 Feeley, Jeffery
ROXBURY—L. 9.535 Russell's Slides, Inc., Bill
(Also under Boston, Mass.)
SALISBURY BEACH—L. 378 Luchessi, Mario J., aka Mack Jenney
Mulcahy, Frank D.
Normandy Hotel
Clare Farrell
SAUGUS—L. 126 Palladino, John
Towney, Albert
SCITUATE—L. 138 Hatherly Inn
Frank Grady
SHREWSBURY—L. 143 Shrewsbury Motor Inn
Pasquale Masiello, David
Lamere, Shrewsbury
Motor Inn Corp.
Swartz, Alan
Veterans Council
SOMERVILLE—L. 9.535 Pal Joey Club
Joe Donohue
SOUTH DEERFIELD—L. 621 Oxford Pickle Company
Paul Tessier
SOUTH HADLEY—L. 144 Casa Conti
Steve Gianetti
SPRINGFIELD—L. 171 Allen, Charles
Beach, Wally
Bradley, Don
Cobbs, Robert
DeJesus, Sam
Kashmanian, John
STOUGHTON—L. 138 Gigi's
Steve Melaned
WESTMINSTER—L. 173 Fusco, Bob
WEST YARMOUTH—L. 155 Grogery, The
Hal Emerson, John Morgan
Rodehouse Lounge, The
Arthur Fisher
WEYMOUTH—L. 138 Bithney's Lounge
Richard O'Brien
Twin Oaks Restaurant, Inc.
Wallace J. Rogerson
WHITMAN—L. 138 Nelson, Walter
WILKINSONVILLE—L. 143 Avalon Club
Marvin Shong
WILLIMANSETT—L. 144 Abdo, Nazim
WOBBURN—L. 83 Spellman, Brian
WORCESTER—L. 143 DeMers, Don
Dulmaine, James
(Also under Hubbardstown, Mass.)
Pilat, Frederick, Mrs.

MICHIGAN

ALPENA—L. 127 Club 32, The
John Kenna
Globe Hotel, The
R. E. Fitzpatrick
ANN ARBOR—L. 625 Ann Arbor Blues and Jazz Festival
Peter Andrews
Clemes, Lance
Karen Records, Inc.
Ollie McLaughlin
White Light Spectacle
Spectacle Unlimited
Corporation, Eugene Skuratowicz
BATTLE CREEK—L. 594 Apartment Lounge, The
Jim Clevenger, Bob Peters
Attic Lounge
Mrs. Andrew Olipra
Bach, Paul
Bivens, Richard L.
Hamlin, Fred

Al, Babba's Lounge
Mel Schempt
Calvo, Sany
Cat Billie Enterprises
Stan Bilue
Embers Lounge, The
Pete Photiou
Gaylord, Mike J.
Henry's Lounge
Larry Henry
King Productions, Inc.
Kevin K. King
Potts, Paul J.
FRUITPORT—L. 252 Stephenson, Wally
GENESEE—L. 542 Mikalim Lounge
Tom Joubren
GRAND HAVEN—L. 252 Sand Box, The
Ray Tokarczyk
GRAND RAPIDS—L. 56 Arjo Corp.
Joseph Reguki, Arthur Syrek
Imperial House Restaurant
Henry Pestka
Janes and Lum, Inc.
Janet Janes
Michigan Lanes
Robert Den Braber, Jack Krause
Oscar's Supper Club
Oscar Sears
Seyen, Edward
T. J.'s Pizza House, nka London House
Thomas Grablick, Jerry Wilson
GRAYLING—L. 127 Holiday Inn
GROSSE POINTE FARMS—L. 5 Charlie Pappas
Charlie Pappas
Factory Ballroom
Casper Grimaldi
COLDWATER—L. 594 Anchor Inn, The
Robert Mento
COMSTOCK—L. 228 Lamplighter Lounge and Bowlatorium
Robert Petto
DEARBORN—L. 5 Baja's Park 12
John Baja
4J Productions
Joseph Ferrara
DEARBORN HEIGHTS—L. 5 Horseless Carriage Bar
Dale E. Hunt
DETROIT—L. 5 Aller, Michael
Bard Enterprises
Dave Levis
Barnes, Duane
Brown, Henry
Cathcart, Samuel
Charades, The
Dorothy Morgan (Blackwell)
Club Manhattan, The
Allan Burr, Bob Rhode
Club Mozambique, Inc.
Jazz West, Carniluis Watts
Cody, Fred
Dance Attractions, Inc.
Joan C. Pyle
Eddie's Record Shop
Les (Zeph) Wilson
Empire Hotel, The
Gerald Kowal, Meyer Kowal
Firks, Arthur W.
G & G Productions
John Griffith
Holland Dozier-Holland Productions
Stagecoach Productions,
Hot Wax Records,
Invictus Records, Inc.
Moneycone
Creative Attractions, Inc.
Izzy, Inc.
Marion Isadore "Izzy"
J.L.P. Productions
Jeffrey L. Perry
Jack's Joint
Hugh G. Hughes
Kendricks, Edward
(Also under Los Angeles, Calif.)
Lawson, Ira
Michigan Palace
Sam Hadous
Miller, Bernard
Mr. M's Peppermint Lounge
Joseph Maddalena
Multiplexities, Inc.
Joe McClurg
Palmieri, Richard P.
Payette, Daniel L.
Payne, Jr., Ed
Penthouse Records
Harry Nivens
Pyle, Howard G.
Red Robin Lounge
Jack Maness
Savoy Club
Jay Ross
Savoy Promotions
Howard G. Pyle
4 of Diamonds Club, The
Mrs. Essie Anderson
Soul Expression, The
Woody Bryant
Smith, Duane
Smith, Homer
Smith, Howard
T.E.A.I. Recording Corp.
Charles Underwood
United Negro Advancement Council, The
Charles Whitfield
Williams, Lucius
Woodbridge, Phil
Billy Sparks
Zakon, A. J.
(Also under New York, N.Y.)
DOUGLAS—L. 232 Harding's Resort
George E. Harding
EAST LANSING—L. 303 Dooley's
Dick Dooley, Gary Foltz,
Don Reno, Cy Vaughn (Also under Tempe and Tucson, Ariz.)
EAST TAWAS—L. 127 Holland House
FARMINGTON HILLS—L. 784 Quality Theatrical Productions, Inc.
John James, Lon Hurwitz
FERNDALE—L. 5 Glantz, Steve, Productions
Steve Glantz
Maupin, Peter
Zorn Enterprises
Joe Busto, Treas., Edward Zorn, Pres.
FLAT ROCK—L. 5 Crystal Pistol Saloon
Frank Golab
FLINT—L. 542

MICHIGAN

ALPENA—L. 127 Club 32, The
John Kenna
Globe Hotel, The
R. E. Fitzpatrick
ANN ARBOR—L. 625 Ann Arbor Blues and Jazz Festival
Peter Andrews
Clemes, Lance
Karen Records, Inc.
Ollie McLaughlin
White Light Spectacle
Spectacle Unlimited
Corporation, Eugene Skuratowicz
BATTLE CREEK—L. 594 Apartment Lounge, The
Jim Clevenger, Bob Peters
Attic Lounge
Mrs. Andrew Olipra
Bach, Paul
Bivens, Richard L.
Hamlin, Fred

Fred Alish
NILES—L. 278 Club Chaiet, The
Doug Shalla
NOVI—L. 5 A Train
Steven Heyn
OTTAWA LAKE—L. 15.286 Grotto
Rich Skinner
OWOSSO—L. 542 Powell, Peter Kent
PARCHEMENT—L. 228 Lee's Quay
Lee Mac Kercher
PONTIAC—L. 784 Potter, Delmar
PORT HURON—L. 33 Frick and Frack Shack
Michael Wylie
Garage
Lee Henry
RIVER ROUGE—L. 5 Rouge Lounge, The
Augustine J. Evangelista
ROCHESTER—L. 784 Simone, Joanne
ROMULUS—L. 5 Landing Strip Lounge
Thomas Nappo
National Service Organization
George W. Moore
ROSEVILLE—L. 5 Electric Circus
Jack Christiansen,
Pat Witherspoon
RUSSELLVILLE—L. 542 Russellville Ballroom
SAGINAW—L. 57 Briggs, Arthur
Chase, William
George, Bob
Hidden Hollow
John W. Emerick
Jackson, Fred
McCurdy, Joe
Patrick, Pat
Psetas, William "Bill"
Scene, The
John Bommarito (John Bommarito also listed with Villa Venice and Walter Oliver, Saginaw, Mich.)
Swan Valley Country Club
Virgil Smith
Villa Venice
Walter Oliver, John Bommarito (John Bommarito also listed with The Scene, Saginaw, Mich.)
ST. CLAIR SHORES—L. 5 Fontana, Mario
ST. JOSEPH—L. 232 Brown, Philip
(See: Ray Johnson, dba Hotel Management Services, Kalamazoo, Mich.)
Patrick, Frank
SAULT STE. MARIE—L. 593 Kerkes, Gary
SISTER LAKES—L. 232 Miller, Gordon J. "Buzz"
SKANDIA—L. 218 Atherton, Floyd
Blondou, Leroy
SOUTHFIELD—L. 542 Grapevine Lounge
James Stein
J-I Talent Agency (See: Rusty Nail, M. Clemens, Mich.)
Nickin, Norm, Productions, Inc.
Normar, Nickin
Trio at Franklin Place
Jerry Meyerson
SOUTHGATE—L. 5 Uncle Andy's
Andrew Zangoulas
SOUTH HAVEN—L. 232 Biltmore Hotel, The
Maurice W. Steuben
SPRINGPORT—L. 387 Narrow Lake Ballroom
Glen Rupp
STAMBAUGH—L. 523 Arnel Richard
TAWAS CITY—L. 127 Village Inn
Jerry Brezina, Edward Iverson
THREE RIVERS—L. 192 Continental Bar
TRaverse City—L. 252 Cattle Company
Larry Thompson
Langin, Ray
TROY—L. 784 M & M Productions
Grace McIntosh
Sun Down Disco
David Carle
WARREN—L. 5 Cranfill, John
(Also under S. Daytona Beach, Fla.)
Warren Motor Inn and Crazy Horse Saloon
John Cranfield
Wayland—L. 288 Macklin, Laura
Macklin, William
WAYNE—L. 5 Rock and Roll Farm
Olga, Michael and Thomas Antonow
WESTLAND—L. 5 Crows Nest West
Tom Smith
Strawberry Music Productions, Inc.
Denver Beddow, Randy Edgar, Gerald Malec
WIXOM—L. 5 Continental Bar and Restaurant
Don Burleigh
YPSILANTI—L. 625 Underground, The
Jim Heburn
Warren Music Facilities
Dale O. Warren

MINNESOTA

ADA—L. 382 Red River Supper Club
Sam Karsten
ALBERT LEA—L. 567 Perkins, Delores
Town House, The
Bud Longueville
APPLE VALLEY—L. 30 Apple Place
AUSTIN—L. 766 Rasinski, Clarence
Triple Crown, Inc., dba Holiday Inn-Red Cedar Inn

BIG LAKE—L. 536 Tracy's Lodge
Wilfred Beaudry, E. V. Bouders
DRAVING—L. 469 D & H Enterprises
Roger Dandinger, James Halverson
Dybvig, Bruce
(Also under Pequot Lakes, Minn.)
Spice and Spirits
Michael Wise
Swiss House, The
Dick Swalve
BURNSVILLE—L. 30 Olsen, Milton
COON RAPIDS—L. 73 Johnston, Ed
(See: Western Jamboree and Ed Johnston, New Brighton, Minn.)
CROOKSTON—L. 485, Irishman's Shanty
Gladys O'Boyle
Knights of Columbus
Jay Nimens
CRYSTAL—L. 73 Mr. Bob's, Inc.
Greg Soule
DEERWOOD—L. 487 Hood, Mike
Kikos, Wally
DULUTH—L. 18 Brady, Lyle
Phi Beta Kappa
Fraternity
James L. Lester
EAGAN—L. 30 Koury Artist Agency
Larry Koury
EAST GRAND FORKS—L. 485 Speak Easy
Hal Pollock
EDINA—L. 73 Ainoffe, Nick
EVELETH—L. 459 Mr. Mitch's
Mitch Balfinch
EXCELSIOR—L. 73 Henry, "Doc"
FAIRMONT—L. 477 Redwood Chateau
Robert Walters
FARIBAULT—L. 565 Matakis, Mark
FOLEY—L. 536 Foss, Harvey
(Also under Minneapolis, Minn.)
FOREST LAKE—L. 18 Lewis, Knute
FRIDLEY—L. 30 Frontier Club
Marlene and Richard Povlitsky
GHENT—L. 114 Don's Ballroom
Bill Verschaetse
HARMONY—L. 766 Carson, Marford
HASTINGS—L. 30 Richard Hagen
HIBBING—L. 612 Hullcrust Supper Club
Marv Sellars
INTERNATIONAL FALLS—L. 156 Flame, The
Duncan Rostie
KELLOGG—L. 437 Byer, Leslie
LA CRESCENT—L. 201 Martin, Robert
LISMORE—L. 114 Ritz Ballroom
Larry Olson
LITTLE FALLS—L. 536 Pelzer, Herman
LIVERNE—L. 114 Thomas Booking Agency
Jimmy Thomas
MANKATO—L. 477 Juberien, Sam
Southern Minnesota for Public Broadcasting
Brad Theissen
MARSHALL—L. 114 Ramada Inn
Carlton Werner
MINNEAPOLIS—L. 73 Beacom and Associates
Harry Beacom
Black Presentations, D. P. Bonniere, Andre
Boyd's on the River
Mike Houser
Bradford's, nka Zachariah's T D A, Inc.
Tom Davis, Joe Duffy,
Mike Pritchard
Down Under at the Haymarket
Sue Backman
Finn, Gerald M.
Fink, Paul
Foss, Harvey
(Also under Foley, Minn.)
Hanson, Tom
Hechtor, Sherman
(Also under Quincy, Ill.)
Holiday Inn, Brooklyn Center
Ned Dolk
Jackson, Bob
Karalis, Pete
Larco Enterprises
Al Larson (See: Larson Inn, Omaha, Neb.)
Roffenberg, Edward, and Carl Schreiber
Lord Productions, Inc. (Booking License No. 6695)
Martin, Arthur
Martin, E.
Marxen, Robert
Metropolitan Booking Agency
Mike's Bar
Frank Szerski
Musicsphere Productions, Inc.
Fred Krohn
Price, John
Smith and Dale Circus
William Smith
Star Limited
Len Naymark
Strong, Garry
Sunshine Productions, Inc.
Roy Rieger
Variety Theatre
International, Inc.
Len Naymark
William's Pub
Bill Wanner
Zaccardi, James
MOORHEAD—L. 382 R.O.N. Entertainment
Ronald Yantz
MORRIS—L. 536 Schram, John
MOUNDSVIEW—L. 30 Goldberg, Bennett
NEW BRIGHTON—L. 30

MINNESOTA

ADA—L. 382 Red River Supper Club
Sam Karsten
ALBERT LEA—L. 567 Perkins, Delores
Town House, The
Bud Longueville
APPLE VALLEY—L. 30 Apple Place
AUSTIN—L. 766 Rasinski, Clarence
Triple Crown, Inc., dba Holiday Inn-Red Cedar Inn

Mermaid, The
Chuck Hall
Western Jamboree
Ed Johnston (Also under Coon Rapids, Minn.)
NEW RICHLAND—L. 490 Hour Productions
James Halverson
OLIVIA—L. 513 Sharp, Vance
OWATONNA—L. 490 Perez, Beto
PEQUOT LAKES—L. 487 Dybvig, Bruce
(Also under Brainerd, Minn.)
PERLEY—L. 382 Grantor, Bud
RED WING—L. 565 Army, The
Ed Diehl
REDWOOD FALLS—L. 513 Donovan's
Charles Schwerin
RICHLAND—L. 73 Heidelberg Dining Lounge
David Philip
ROBBINSDALE—L. 73 Crystal Point Terrace
Somplace Else
John Flaherty
ROCHESTER—L. 437 International Foods, Inc.
William Brastrud, Ralph Pfemmer, Jack's Coronado (Also under Columbia, Mo.)
Ron Nielsen, Mike Greenfield
ST. CLOUD—L. 536 Crowden, Dean
Reggie's
Reggie Colihan
ST. LOUIS PARK—L. 260 W.D.K. Enterprises, Inc.
Renaissance, Walter Kisting
ST. PAUL—L. 30 A. S. Enterprises
Arnie Sogorsky
Belmont Club, The
George Montpetit
Brinkman Enterprises (Booking License No. 6542)
Chambers, Angelo
Chezleon No. 2
Leon W. McFalls
Graca, Lewis and James of Graca, Inc.
Kester, Mary
Noble Roman
Michelangelos's
National Square Dance Convention, The
J. C. Higgins
R. T.'s
Richard (Rick) Triviski
Red Fox, The
L. C. Brown
Rodriguez, Mike
Seel, Jack
Thigpen, James
Von Feldt Productions
Kevin Von Feldt
SHAKOPEE—L. 73 Boccador Restaurants, Inc., dba Shakopee House
Theatre Restaurant
Arthur Summerfield
Colohan, Ray
Doc Hollidays
Jim Sharrns
1 and 44 Club
Gary Bendickson
SHOREVIEW—L. 30 Sandpiper Inn
Joe Daszkiewicz
THIEF RIVER FALLS—L. 485 American Legion Club
TOWER—L. 459 Vermillion Club, The
L. M. Weidner,
Daniel C. J. Heinzen
VIRGINIA—L. 659 Golden Dove
Georganne Stavos
Havisto, Lila, Mrs.
Spolar's Lounge
Joe and Elizabeth Spolar
WACONIA—L. 602 Paradise Ballroom
John and Corky Wicker
WAITE PARK—L. 536 J. J.'s Emporium
Jim Fulham
WILLMAR—L. 73 Buccaneer Lounge
Lyle Banta, Jack Hicky
Country Loft
Ken Doornbos
Johnson, Scott
WILTON—L. 156 Jack's Supper Club
Al Anderson
WINONA—L. 453 Vic's Country County
Victor Bohr
WORTHINGTON—L. 477 Seidel, Joseph
Upfrott, Jr., William

MISSISSIPPI

BAY ST. LOUIS—L. 174.496 New Harbor Inn
John L. McGill
BELZONI—L. 579 Thomas, Jake
BILOXI—L. 174.496 Beachouse, The
Frank Schenck
Clementines
Glen Russell
Colbet, Devoy
Gay 90's, The
William Cook, El Patio
Club (Also under New Orleans, La.)
Living Room, The
Beverly and Pat Chapman
Ralph Lloyd
Sands Club, The
Pat Chapman
Vapor's Lounge (West Beach)
Gene Jernigan, Gingo Room
CLARKSDALE—L. 71 Parris, James
CLEVELAND—Local 71 Hardin, Dorel
COLUMBUS—L. 579 Blue Room Night Club, The
J. B. Evans
Martin, Dale
GREENVILLE—L. 579 Pinkney, Clyde
GREENWOOD—L. 579 Ramada Inn
Jimmy Henderson
KOSCIUSKO—L. 579 Fisher, Jim S.
HATTIESBURG—L. 566 Capri Club
Jimmy Le Wallen

La Grace Motor Hotel
John Stapleton
JACKSON—L. 379
Al's Country Lodge
Al Robinson
American Creative Talent
(See: Bob McPherson,
Louisville, Ky.)
Farr, James
Hat and Cane Club
Joe Venetti
Head, Richard K.
Meadows, Sidney
Myers, Billy
LAUREL—L. 568
Raheim, Monie
Stardust Supper Club
Marvin Suttie
LELAND—L. 579
Lillo's Supper Club
Jimmy Lillo
McCALL CREEK—L. 579
IV Most Promotions
(See: Ray Scott, McComb,
Miss.)
McCOMB—L. 579
Scott, Ray
(See: IV Most Promotions,
McCall Creek, Miss.)
MERIDIAN—L. 579
Bounty Club
Torben Pedersen
Theta Kappa Omega
Fraternity, The
Vic Simmons
PASCAGOULA—L. 407-613
Action, Inc.
POPLARVILLE—L. 568
Ladner, Curtis "Red"
Village Lounge, The
Bud Skelton
TUPELO—L. 71
Show Boat Inn
Byron Nelson
Tupelo Country Club
Larry Neuhaus
VICKSBURG—L. 579
Harris, Paul

MISSOURI

ANNAPOLIS—L. 818
Morning Star Campgrounds
Tom Leach
BRIDGETON—L. 2197
Ruggles Eatery and Cabaret
Barbara and Bob Cox
CARROLLTON—L. 34-627
Blake, Bill, aka Bill Daum
COLUMBIA—L. 217
Biecha, Kay, Mr
Bratrud, William
International Foods, Inc.
(Also under Rochester,
Minn.), Ralph Pfremmer
Jack's Coronado
International Foods, Inc.
(Also under Rochester,
Minn.), Ralph Pfremmer
FESTUS—L. 2197
Beck, Wayne
Golden Rule Hotel, The
N. J. McCullough,
Wayne Beck
FLORISSANT—L. 2197
Charles Enterprises, Inc.,
Nick
Nicholas A. Pukish
FORT LEONARD WOOD—
L. 217
NCO Open Mess
Sgt. A. H. Clair
INDEPENDENCE—L. 34-627
Colvin, Tom
John Reddis
Splendor International Pro-
ductions, Inc.
Shadrack Shear, William H.
Humphrey
JEFFERSON CITY—L. 217
Irvin, Lowren
Williams, El-ester
JOPLIN—L. 620
Catch One Lounge
Barry Franks
Field, Scott
KANSAS CITY—L. 34-627
Boardwalk Lounge, The
Bill Hoffman
Brooks, Orville
(Also under New York,
N.Y. and East Elmhurst,
L.I., N.Y.)
Celebrity Attractions
Martha Jo Seufert
Costello's Greenhouse
Restaurant
Dunning Records
Samuel J. Dunning
Frankoviglia (Franks),
Charles
Frankoviglia, John
Guys and Dots
Harold Ash
Inferno Show Lounge
Sylvester C. and Marcelle
J. Smith
Inventor's Group, The
John Sheffield
J. B. & F. Inc.
Larry Kile (See: David
Lindsey, dba Talent Pro-
ductions, Plattswoods, Mo.)
Krazy Otto's
Gregory Pucci, Dennis
Spratt
Matthews, Les
Mid-American Management,
Ltd.
J. Bridge Records, Inc.
McLaren, Bill
Montaleone, Carl, Estate of
North Star Productions
David Foster
Ricker, Bruce
Sound Seventy Productions
Greg Wayne
Splendor International Pro-
ductions
William Humphrey
S. Sheard
Starlite Lounge
Mrs. Ruby Franks
Summers, Ken, En-
terprises
Sweet Leaf Productions, Ltd.
G. Lafferty, Joe Slaughter
West, Roy L.
White Associates, M. J.
Michael J. Clarke
Zanville, Ron
KIRKSVILLE—L. 265
Sweet Enterprises, Inc.
Charles T. Sweet
LAKE OZARK—L. 217
Ron's Townhouse
Ron Larkin
MARSHALL—L. 34-627
Starlight Club, The

Bill Usery
MARYLAND HEIGHTS—L.
2197
M and L Entertainment, Inc.
John Lerner
MONTGOMERY CITY—L.
2197
James, Cliff
(Also under Misc.)
Raye, Jimmie
(Also under Misc.)
PLATTSWOODS—L. 34-627
Lindsey, David, dba Talent
Productions
(See: J. B. & F. Inc., Larry
Kile, Kansas City, Mo.)
POPLAR BLUFF—L. 818
Ranch Room Restaurant
(The Candlelight)
Dwayne Casey
RAYTOWN—L. 34-627
George's Club "50"
George Carter
ST. JOSEPH—L. 50
Jenkins, Dave
Vetma Moore
ST. LOUIS—L. 2197
Arno, Russ
Bali Park Lounge
Gene Green
Banks, J. B.
Chilton Motor Lodge
John Feiden (See:
Johnson's Economy Inns,
dba Chilton Motor Lodge,
Springfield, Mo.)
Encore Club
Ted Flaherty
Gents Social Club
Melvin Labat
Harold's Supper Club
H. E. Pritchard
Helen's Black Eagle
Lounge
Helen Bell
Hun Social Club, The
J. B. Bradley
Meltzer, Bert
Mr. Frank's Lounge
Frank Gallina
Muddy Waters
Herbert A. Kasten, Jr.
Neon Productions
Bob Saffron
Old St. Louis Noodle and
Pizza Co.
Pyramid Productions
John B. Hartfield
Ragga, Ltd.
John Gourley
RAM Studios, Inc.
River's Edge Club, The
Rusty Springs
Bob Pierce
Safari Social Club, The
Emanuel Bryant
Singer, Andy
Spiral Staircase, The
Geraldine Foster
Sundance Concerts, Ltd.
Ron Sunshine
Sunshine Productions
Bob Ware
World of Tomorrow Shows,
The
Bert Meltzer
(Also under Cincinnati,
Ohio)
SIKESTON—L. 818
Batman A Go Go
Mike Dubois, Dave
Gilliland
SPRINGFIELD—L. 150
Crowe, Jerry
Grove, The
Duane Ennis
Halt-A-Hill
Patrick Kempanien
Johnson's Economy Inns,
dba Chilton Motor Lodge
(See: Chilton Motor Lodge
and John Feiden, St. Louis,
Mo.)
Lyons Den
Jim Lyons, Bobby C. Lyons
Ra Mons Club
Ray Ruffledge
Sports Page Nightclub,
aka The Oracle
Tony Matteson, Pat
Howard
Townhouse and Alibi
Murrell Elson
SUNRISE BEACH—L. 217
Double Torch Restaurant
Lounge
John E. Drake
VALLEY PARK—L. 2197
Sunshine's Bar
Henry Bruns,
Ray Neimeyer
WEST KANSAS CITY—L.
34-627
Watkins, Sydney
WEST LINE—L. 34-627
Holmes Road Country Park
and Speedway
Dale Neal

MONTANA

BAINVILLE—L. 429
Stetline Club
George Haralobopoulos,
Louis Vouras
BELGRADE—L. 709
DeWayne, Dick
BILLINGS—L. 439
Payne, Marlin
Rogers, Jack
BLACK EAGLE—L. 365
Price, Cliff
Robert W. Stout
BOZEMAN—L. 709
Stover, Jack D.
BUTTE—L. 241
Griswold, Robert
Hansen, David
Roadhouse, The
Bryan Seidita
(See: Meadowlark Ventures
and Dave Englund, Mis-
soula, Mont.)
CUT BANK—L. 365
Lowrance, Bucky
Jerry Robinson
EAST GLACIER—L. 365
Waterhole
Dolores Oens
GLASGOW—L. 429
Bonnet, Emile M. (Frenchy)
Rose Room, The
George Singleton
GLENDALE—L. 229
Andrews, Lee K. "Bucky"
(Also under Bismarck,
N.D.)
H and M Bar
Harry Mehr
GREAT FALLS—L. 365
Brothers Three

King Arthur's Lounge,
Edward and Larry
Beaulieu
Heine, Bob O.
Mayberry, Leroy (Lee) Ed-
ward
(See: L. E. Mayberry,
Misc.)
Sapp, James M
HAMILTON—L. 498
Cameron, Jack
(See: Green Lantern,
Hamilton, Mont.)
Green Lantern
(See: Jack Cameron,
Hamilton, Mont.)
HAVRE—L. 465
United Realty Investors, Inc.
Leonard Motari
HELENA—L. 462
Sautter, Bud and Oon
KALISPELL—L. 552
Herrington, Verna
LIBBY—L. 552
Wunsch, Charles
MILES CITY—L. 429
Dodson, Bill
(Also under Misc.)
Morton, H. W.
MISSOULA—L. 498
Benchmark Club
Bruce Fowler
Blue Angel Promotional
Agency, The
Bill Suthers
Gabe, Mike
Jerry's Village Inn
Jerry Baker
Meadowlark Ventures
Dave Englund (See: The
Roadhouse and Bryan
Seidita, Butte, Mont.)
Trading Post Saloon
Clement Spicher
Vaiquette, Ron
PLENTYWOOD—L. 429
Golden Wheel, fka Robin's
Roost
Maricy Robinson, Ned
Chandler, Fred Melle
POLSON—L. 552
Waldrup, Joseph
THREE FORKS—L. 709
Haley, Tom
WEST YELLOWSTONE—L.
709
Montgomery Booking Agency
(Booking License No. 704)
(Also under Pocatello,
Idaho)
Shamrock Club, The
Lee Williams

NEBRASKA

BEATRICE—L. 463
Hennigan's Pub, fka
Broken Arrow Lounge
Rod Henning
King, Donald B.
BELLEVUE—L. 70-558
Miners Camp Saloon and
Dance Hall
Jesse L. Copsey
CHADRON—L. 686
Pink Panther Club, The
Ronald E. Davis
South 40 Inn
FREMONT—L. 463
Brass Lantern Lounge
James Garner
Dump, The
Kathy Bundy
Lost Choro, The
Dr. A. T. Harvey
Wes Ann Club
Tanya June Barber
GRAND ISLAND—L. 777
Boosalis, Michael C.
Holiday Inn Midtown
Wayne Elgert
Ramada Inn
Reid Halbert, Arnold
Jamison, Stanley Snow
Rustic Barrel
Mike Hammond, Darryl
Wilhelm
Satellite Supper Club, The
Rod Huebner
JANSEN—L. 463
Stang, Ken
KEARNEY—L. 777
Fort Kearney Inn
Jerry Hartman
Last Chance Saloon
James Heilman
Ragan, William C.
Ramada Inn
Roller Ranch
Gerry O'Rourke
LEXINGTON—L. 609
V.F.W. Club
Howard Skiles
LINCOLN—L. 463
Esquire and Angel Corpora-
tion, The
The Esquire Club,
Leon and Carol Larson
Francke, Jim
Inn, The
Gary Mann
Peterson, Fred W.
Robbie's Happy Corner
Robert E. Knape
St. George and the Dragon
Michael Hopkins, Al
Johnson
McCOOK—L. 609
Junior Chamber of
Commerce
Richard Gruver
NORTH PLATTE—L. 609
Dumont, Lee, aka Lon Lee
Dollar, aka Lee Dollerhide
OMAHA—L. 70-558
Black Forest Inn
Harmon "Bill" Grunke
Bonacci, Mr. Pete
Craig, Harvey
Hee Haw Club
Heet Lounge, fka Cheeta's
Lounge
Yano Caniglia
Incline Lounge
Don Carson
Lampighter Motor Inn
Chase Miller
Larson Inn
(See: Larco Enterprises,
Al Larson, Minneapolis,
Minn.)
Lee, Elroy V. (Lee Baron)
Lott, The
Denny Christiansen
Omaha Recording Co.
Leo Colvin
Palace Bar and Cafe, The
Joe McIntosh, Bob English
Sgt. Nick's Cocktail Lounge
Nick Neucala (Sgt. Nick)
Side Door
R. Louis Nelson

Silver Tap, The
Major Liquors, David
Milbourn
Swinging Doors
Sandy Jackson
Tender Trap, The
G. A. "Bud" Tyrell
Whelan, Dennis G.
SCOTTS BLUFF—L. 686
Stables Club, The
Gus Platz, Jay Lewis
SIDNEY—L. 519
Long, Jim
(Also under Misc.)
S. SIOUX CITY—L. 254
Callahan's Corner
Dublin House, Don S.
Callahan, Ted Saltzman
Ramada Inn, The
Tom Collins, John Rose-
mann
Red Raven, Inc.
Paul J. Fuchser
WAYNE—L. 254
Scotty's
William (Bill) Scott
WEST LINCOLN—L. 463
Royal Grove
Howard Jelsma
YORK—L. 777
Ramada Inn
Reginald Thomas

NEVADA

FERNLEY—L. 368
Fernley Inn
Ralph and Katherine
Crandall
GARDNERVILLE—L. 368
Lucky Horseshoe Club
Bill Pickering
LAS VEGAS—L. 369
Affinity Productions
Lou Saka and Country
Sales
Bernstein, Sid
Berosini International Circus
Otto Berosini
(Also under Miami, Fla.,
and Mex.)
Majestic Productions, Inc.
Kenneth J. DeHanes,
Brian George
Tarrantino, James
Vitale, Vince
Wisniewski, Henry J.
Cynthia Schooley, Denise
Marracorn (See: John J.
Dias, Newark, N.J.)
ATLANTIC CITY—L. 661-708
Laino
Dumont, James A.
Far East Productions, Inc.
Russ Gary, aka Joseph
Bosco
Friedman, Morey
Galaxy Productions, Inc.
Richie Astone, Sandy
Guedry
Georganna Corp.
Georganna Spade
Gripentrog, Earl
Alan Meyer (Also under
Los Angeles, Calif.)
King, William B.
Las Vegas Booking Agency
Bob Weed
Linn, Roberta
(Also under South Gate,
Calif.)
Littlejohn, Sam
Lys, Laura
Mogyrosi, Ferenc (Frank)
Monroe, Barry
Moore Productions, Inc.
Naseet, Gary, dba Gary
Naseet Presents, Inc.
Nevada Concerts, Inc.
Lee Hughes
Ray, Nick
Pichards, Terry
Sennes, Sandra, and Richard
Curtis, dba "Sencur Pro-
ductions, Inc."
South Pacific Entertainment
Vince Perri
Tan, Mark
White House Productions
Jon White
NORTH LAS VEGAS—L. 369
Clark County Association
Distributive Education
Teachers, Inc.
H. Don Hanson
Deanna Productions, Inc.
Bobbie Robinson, Paul
B. Matthews

RENO—L. 368
Axis Productions
Ralph Fuller
Barnes, Phil
(See: Rodney Johnson, San
Diego, Calif.)
Benetti, Louis
Big Al's Hotsy Totsy
Club
Harry Magure, J. Veri
Confer
Black Angus Restaurant
Ken Bauer
Cirone, Jo
Cirone, Maureen
Clayton, Don
Dee, Bobby, Associates
Free, William
Golden Road Restaurant and
Lounge
Shirley Fraser, Larry
Nanoff
Hamilton, Bud
Jandali, John
River Inn
Rick Mattson
Talent West
(Total Sound Express,
Ltd.)
Marilyn Young
Treasure Room, The
Sally J. Woodman
U.S. 40 Club
Harold C. Basta, J. N.
Theland
SPARKS—L. 368
Driftwood Lounge
Barney Rife
Harris, Terry
Gariand, Dale
TONOPAH—L. 368
Campbell, Horace
Cohen, Robert
Tilow, Emerson
ZEPHYR COVE—L. 368
Silver Saddle Club, The
John P. Burkhardt, Gene
Zelzer

NEW HAMPSHIRE

BEDFORD—L. 349
Picard, Robert J.
Richard Pratte

BRISTOL—L. 374
Bristol, New Hampshire,
Jaycee
Charles Nyberg
EPSOM—L. 374
Circle 9 Ranch Park
Clyde and Willie Mae Joy
KEENE—L. 634
Hungry Lion Steak House,
The
Larry Colford
LACONIA—L. 374
Luther's Restaurant
John Mounsel (See: Pike
Industries, Inc., Tilton,
N.H.)
MANCHESTER—L. 349
Archambault, Donald E.
Durand, Oscar, dba Cathy &
Co.
NASHUA—L. 349
Holiday Inn
Bud Grady
SALEM—L. 302
Junior Chamber of Com-
merce of Methuen
James Roy
TILTON—L. 374
Pike Industries, Inc.
(See: Luther's Restaurant,
John Mounsel, Laconia,
N.H.)
WOLFEBORO—L. 374
Windriffer
Donald Duchano

NEW JERSEY

ASBURY PARK—L. 399
Drift In
Rich Simonsen, dba
Simonsen, Inc., Student
Prince
El Matador Club
Robert Nolan,
Pat Frazee
Gangemi, Sam
Kolker, Irving
(Also under Miami, Fla.,
and Mex.)
Majestic Productions, Inc.
Kenneth J. DeHanes,
Brian George
Tarrantino, James
Vitale, Vince
Wisniewski, Henry J.
Cynthia Schooley, Denise
Marracorn (See: John J.
Dias, Newark, N.J.)
ATLANTIC CITY—L. 661-708
Laino
Dumont, James A.
Far East Productions, Inc.
Russ Gary, aka Joseph
Bosco
Friedman, Morey
Galaxy Productions, Inc.
Richie Astone, Sandy
Guedry
Georganna Corp.
Georganna Spade
Gripentrog, Earl
Alan Meyer (Also under
Los Angeles, Calif.)
King, William B.
Las Vegas Booking Agency
Bob Weed
Linn, Roberta
(Also under South Gate,
Calif.)
Littlejohn, Sam
Lys, Laura
Mogyrosi, Ferenc (Frank)
Monroe, Barry
Moore Productions, Inc.
Naseet, Gary, dba Gary
Naseet Presents, Inc.
Nevada Concerts, Inc.
Lee Hughes
Ray, Nick
Pichards, Terry
Sennes, Sandra, and Richard
Curtis, dba "Sencur Pro-
ductions, Inc."
South Pacific Entertainment
Vince Perri
Tan, Mark
White House Productions
Jon White
NORTH LAS VEGAS—L. 369
Clark County Association
Distributive Education
Teachers, Inc.
H. Don Hanson
Deanna Productions, Inc.
Bobbie Robinson, Paul
B. Matthews

Rick Hege
EGG HARBOR TOWNSHIP—
L. 661-708
Mother's
Andy Cornaglia
ELIZABETH—L. 151
AC & EG Productions
Alfonse Crincoli
Buza, William (Billy)
Calvin's Lounge
Calvin Grant
Cutro, V.
DeLucia, Frank
DiCosmo, Nicholas
Frontier Talent
Original English Opera Co.
Stuart Schoenwetter, aka
Stu Ric (Farmingdale, aka
N.J.), Barry Singer (Union,
N.J.)
Harvard, John
Ramos, Edwardo
Rinaldi, Anthony
Skyline Lounge, The
Ed Hausner
Sterling Lounge
Pete Kalish
Sutter, Inc., John P.
John P. Sutter
Universal Talent Agency
Paul Veltri
ENGLEWOOD CLIFFS—L. 526
Bentley's Restaurant, aka
Evergreen Restaurant,
Garmack, Inc.
Gary Merritt
Lynne, Gloria
(Also under New York,
N.Y.)
9W Bowling Lanes Lounge
Melton Flamm
FAIRFIELD—L. 16
Blue Dove Entertainment
Inc.
Gerard Tabek
FAIRVIEW—L. 526
Sheiber, Jim
FAR HILLS—L. 177
Poe, Mrs. Margaret
FARMINGDALE—L. 399
Ric, Stu, aka Stuart
Schoenwetter
Original English Opera Co.
Frontier Talent (Elizabeth,
N.J.) Barry Singer
(Elizabeth and Union, N.J.)
FINDERNE—L. 204
Club 21,
John Walko
FORT LEE—L. 526
Yellow Front Saloon
John W. Deegan
GARFIELD—L. 248
Barcelona's Riverboat
Anthony Barcelona
Club Anthony
Anthony Fulvi
Nino's
Tony Maggato
GARWOOD—L. 151
More, Armond
GLOUCESTER HEIGHTS—
L. 77
Playpen Lounge
R. R. English
Zodiac Cafe, The
James J. Ivers
GREENBROOK—L. 746
Lippitt, Phil
HACKETTSTOWN—L. 737
Douglas, Robert S.
HACKENSACK—L. 248
Brass Bell
Alexander Kalivas
King Arthur's Pub
Bob Brower
Petrelli, vito
Vasile, Bobby, dba Bob
V. Entertainment Booking
Agency
Wagner, Abe
HADDONFIELD—L. 77
Pennese, James
HADDON HEIGHTS—L. 77
Quinn, Bob (Robert)
HASBROUCK HEIGHTS—L.
248
Clark, Jr., John
(Also under Lodi, N.J.)
HAWORTH—L. 526
Wexler, Edward S.
HILLSIDE—L. 151
Consumers Buying Service
Arnold Sheff
Stein, M.
HOBOKEN—L. 526
Capora, Buddy
Santiago, Ramon L.
HOPATCONG—L. 237
Wharf, The
John Woodburn
IRVINGTON—L. 16
Vinnie's Sunset Strip
(Club)
Vinnie Vale
JEFFERSON TOWNSHIP—
L. 237
Berkshire Restaurant, The
Ernest R. Pielz
JERSEY CITY—L. 526
Bonito, Benjamin
Brahame, William J.
(Also under Kearny, N.J.)
Fontaine, Eddie
(Also under Misc.)
Liga Hispana de Soft Ball
Angel Mercado
Milling, John, Esq.
Gene Montanino, Sanford
S. Schaffer (Also
under Brooklyn, N.Y., and
Cliffside Park, N.J.)
Off Track Lounge
Anthony Carnevale
Triumph Records
Gerry Quinn, G. Statoris
(Grant), Bernie Levine
Zelinski, Mrs. Helen
KEANSBURG—L. 373
Keelans, Bob, Restaurant
and Lounge
Bob Keelan
KEARNY—L. 16
Brahame, William J.
(Also under Jersey City,
N.J.)
LAKE HOPATCONG—L. 237
Cassino, Joe, aka Joe Nails
Dunham, Oscar
Zeep, Carl
(Also under Misc.)
LAKEHURST—L. 399
Severino, Frank
LAKEWOOD—L. 399
Cohen, Milton
(Also under South Falls-
burg, N.Y.)
Garfinkel, Leon
Modern Life Insurance
Edward Kaplan (Also
under Bronx, N.Y.)
LAMBERTVILLE—L. 62
Lambertville Music Circus

St. John Terrell
LEDGEWOOD CIRCLE—L. 237
Vernick, Steve
LINCOLN PARK—L. 248
Two Bridges Inn
Charles Kimmel, Jack
Allen
LINDEN—L. 151
Club Boom D-A
Vito R. Cassano
Chrono, Michael
Freder, Jim
Johnn: Willie May
Pozvaroli, Robert W.
LITTLE FERRY—L. 248
Santora, Robert
LIVINGSTON—L. 16
Holiday Inn
Joan Graulich
Mangros Productions (Mang
Brothers Productions)
Lou Manganiello (Also
under West Orange, N.J.)
LODI—L. 248
Adamo, Connie
Adamo, Pete
Altross Productions, Inc.
Albert Iannaci
Cannizzo, Joyce
Clause, John, Jr.
(Also under Hasbrouck
Heights, N.J.)
Luciano, Richard
Olivieri, Jean
Ponderosa
Arlene Gabriel
Sconzo, Salvatore
Top of the Planet
Dennis Serpone
LONG BRANCH—L. 399
Biederman, Martin
Embassy (Chelsea East)
Daniel P. Hgraski
Golden, Mark
Greene, David
Koppelman, Murray
New Castaways, Inc.
Chester Weisinger
Penta, John
Phase III
William J. Kuchler
Reed, Billy
Stoney End, The
Robert Monahan
Terranova, George
LYNDHURST—L. 248
Cassiliano, Alfrd
Garden House
Frank Gaccione
MANTOLOKING—L. 399
Petraccoro, Paul
MAPLE SHADE—L. 77
Duke's Club, Billy
Iok Track and Turf
Vero Bentivoglio
MARGATE—L. 661-708
Cuccupico, Tony
Paul Pincus
MARBORO—L. 204
Emmons, F. A.
MARMORA—L. 77
Sandbar, The
Lorraine E. Carr
MAY'S LANDING—L. 661-708
Pony Club, The
Walt Atkinson
MCKEE CITY—L. 661-708
Turf Club
Nellie B. Grace
MERCHANTVILLE—L. 97
Nero, Joe
MIDDLETOWN—L. 373
Copper Top, The, aka
Midnite Rambler
Robert Asmar
MILLSTONE—L. 62
Villa Rosa
Guido Barone
MONTCLAIR—L. 16
Henraetone, Inc.
Harry Bloomfield
MOONACHIE—L. 248
Botwin, Lee
Brancato, John
MORRISTOWN—L. 177
Palmentieri, Joseph
Richard's Tavern
Raymond E. Richard
MT. EPHRAIM—L. 77
My Dad's Steak House dba
Jacob's Restaurant
Mark Stankiewicz,
Paul Giacomini
MT. FREEDOM—L. 237
Gilman, Richard
Mendham Enterprises, Inc.
Sal Vitello (Also under
Marlboro, N.Y.)
NEPTUNE—L. 399
Garfinkel, Howard
Minsky, Allen
Phi Upsilon Chapter Omega
Phi Phi Fraternity
NEWARK—L. 16
Alfano, Al
Bell, Dr. Thomas
Bluebird Lounge
Richard Sumpter
Blue Moon, The
Joey Salvo
Blue Star Lounge
Emanuel Forlenza
Club Mayfair
Frank Trimarco, Henry
Steck
Dancer's Lounge
Bernard Dancer
Dias, John J.
(See: Henry J. Wisniewski,
Cynthia Schooley, Denise
Marracorn, Asbury Park,
N.J.)
Dorin, Mike
Douglas Lounge
Tony Faimino, Bobby
Smith
Front Room, The
Jose Stephens
Heyman, Joseph
Jacob, William
James, Esmond
Kingman Associates Co.
Si Kaufman
Kuumba House Theatre of
Rutgers University
William Manns, Jr.
Lochiaff, Mike
McAllister, Smokey
Natalie, William
Paduano, Raymond
Pardus, Joseph
Smith, Thomas A., Asso-
ciation
Thomas A. Smith
Tarrantino, Jimmy
Trend Advertising Associates
Trend Publishing Co., Inc.
Clarence Hayes, Carl J.
Brimson
Western City
Seymour Yamoid
NEW PROVIDENCE—L. 151
Democrat Committee of New
Providence, N.J.
John F. Cirelli

Rinaldi, Joseph
Tourso, Juanita
Verteige, Jerry
NORTH PLAINFIELD—L. 746
Avis, Mrs. Theano
Heason, George R.,
fka George's Place, nka
Alicia's Pizzeria
NORTHVALE—L. 526
Stepfano's Restaurant
NUTLEY—L. 16
Cafe Royale
Kenneth Baker
Chiappa, Larry
OAKLAND—L. 248
Hamilton, Bill, Inc.
William Nuckel
OGDENSBURG—L. 237
Howell, Forrest F.
OLD BRIDGE—L. 204
Cave, The
Aaron Jelin
ORANGE—L. 16
Club Palladium
John Correa, A.
Evangelista
PALISADES PARK—L. 526
DeAngelis, Skippy
PARAMUS—L. 748
Jade Fountain
Frank Gee
Playhouse on the Mall
Michael Ianucci
Siegel, Ernest
Margaret Siegel (Also
under Miramar, Fla.)
PARSIPPANY—L. 177
McNamara, Robin
Rusty Nail
Louis and Edith Duca
PASSAIC—L. 248
Garden State Entertainment
Enterprises
Jokers Two
Norman Putter
Mitz's Bar and Grill
James McCoy
Verga, Salvatore
PATERSON—L. 248
Londino, Carmine
Marzo, George
Marshall, Johnny
Ryles, Anthony Ray
Site 1
Frank Olandesi
PAULSBORO—L. 595
Cozy Corner Bar
Anthony Scuderi
PENN GROVE—L. 595
Casey, Theresa
Killian, Bill
Lade, Cora
PENNSAUKEN—L. 77
Beiler, Jack
Samuel Davis (Also under
Philadelphia, Pa.)
Lerner, Martin
Nashville East
Shapiro, Barry
PERTH AMBOY—L. 373
Fitch, Stanley
PINE BROOK—L. 237
Garden States Restaurants
Jason's Attic, fka Carnabi
Street Pub Restaurant
Nick Constandelis,
Theodore Argenson
Paone, Fred
Ponderosa, The
William Lawson
PLAINFIELD—L. 746
Casa Caribe Restaurant
Peter Britton, Sam
Chambers, Dr. Wm. Barns
and Charles Jones
POINT PLEASANT—L. 399
Rip Tide, The
Ron, Sventy
POMPTON PLAINS—L. 248
Regency House (Quality
Court)
James Healy
PRINCETON—L. 62
Rival, Leslie
RIO GRANDE—L. 77
Porto's Rio Lounge, Lou
Louis Porto
ROCHELLE PARK—L. 248
Catch 17, Inc.
ROSELLE PARK—L. 151
Dunn, William
SAYREVILLE—L. 373
Kelly's Bar
Carm Rondesko
SCOTCH PLAINS—L. 151
Collora, Gene
Lesnick, Frank
SEA BRIGHT—L. 399
DeCosta, Elisio
Driftwood By the Sea
Michael Stavola
Windjammer, The
Ed and Al Zukowsky
SEASIDE HEIGHTS—L. 399
Pier Corporation, dba The
Beachcomber
Nicholas L. Cimino
Tiki Lounge
Fred Fiorece, Ed DeMaio
SECAUCUS—L. 526
Muller, Bob
SMITHVILLE—L. 661-708
Smithville Music Fair
SOMERS POINT—L. 661-708
Sussel, Allen
SOMERSET—L. 204
Petrone, Nicole M.
Sportsmen Inn
Mrs. Cube Mandeville
SOMERVILLE—L. 204
Farr Music, Inc., Farr
Records
SOUTH AMBOY—L. 373
Bachelors II, The
Mel Moszaros
SOUTH BRUNSWICK—L. 204
Thompson, Ann
SOUTH ORANGE—L. 16
Project Seventy, nka North
American Talent Consul-
tants, Inc.
Gene Rubin
SOUTH PLAINFIELD—L. 746
Frasca, Dom
SOUTH RIVER—L. 204
Bob's Hide-Away
Robert J. Boruty
Perry, Sal
SPRING LAKE—L. 399
Charly 5's Inn
STANHOPE—L. 237
Cross Bow Inn, The
SWARTSWOOD—L. 237
Bottoms Up, The
Matthew San Angelo
TEANECK—L. 526
Nachi, Mrs. G.
TOMS RIVER—L. 399
O.C.E.A.N., Inc.
TOTOWA—L. 248
Outrigger, The
TRENTON—L. 62
Capitol City Attractions

Dickie Diamond
Club 132
Pete Corti
Fantasy Lounge, The
Samuel Barge
Kell Promotions
Fred Kell
Playbillers
Francis Joseph Coppola
Powell, Luther
UNION—L. 151
Dixon, Larry
Personal Management
Associates, Spectrum, Ltd.
Murray Seigel, Michael
Gruber
Singer, Barry
(Also under Elizabeth,
N.J.)
Zobb, Michael
UNION CITY—L. 526
Biancamano, Anthony F.
Bizarro, Frank
Mahoney, Lawrence J.
Simone, Giuseppe
Walker, Louis C.
VERONA—L. 16
Messinger Artists Manage-
ment
VINELAND—L. 595
Pink Pusycat, The
Eliva Bevacqua
Tedesco, Joseph
Volpe, Gary
WASHINGTON—L. 379
Hempel, Paul W.
WASHINGTON TOWNSHIP—
L. 237
Cherry Tree Inn, The
Danny Finucane
WAYNE—L. 248
Capricorn Music, Ltd.
Steve Bass
Golden Rooster
John Guidice
WESTFIELD—L. 151
Cohen, Mack
Samurine, Jardine
Winbush, Marion
WESTMONT—L. 77
Lounge, The
William Boientino
WEST NEW YORK—L. 526
Carnival Lounge
Johnny Wallis
Lighthouse, The
Al Catrabone
Nate, Sam
Trugano, Frank
WEST ORANGE—L. 16
Mangros Productions
(Mang Brothers Productions)
Lou Manganiello (Also
under Livingston, N.J.)
Weising, T.R.
WESTVILLE—L. 595
Biddle, Douglas
Mills, Timothy
WILDWOOD—L. 77
Beach Comber
Tom Groat
J. E. R. Corporation
Kane, John C.
Lindemuth, Robert
Morris, Jack
Pennsylvania Colorado
Motels Corporation
Pennsylvania-Western
Corporation
Ramada Inn, MLS Hotel
Corporation
Jim Austin
WOODBIDGE—L. 373
Holiday Inn
Jamie's Restaurant
Carl Gassert
WRIGHTSTOWN—L. 336
Reber, Fred G.

NEW MEXICO

ALBUQUERQUE—L. 618
Albuquerque Jaycees, Inc.
The
Roger Flemming
Casa Productions
Anthony Lucer, Jr.
Dan's Red Dog Saloon
Dan Barber
Far West Club, fka W. D.
Enterprises
William D. Smith
Franco, Mrs. James
Good Times
John J. Contreras
Lane, Jim
Leoley, John
Matador Lounge
Jim Doyle
Richardson, Gary D.
Schnee, Gunther
Sierra Life Insurance Co.
E. M. McCurdy,
Peter Chalamidas
Stadium Club, The
Sandy Griffin, Gene Woods
John Stolecki, David King
Venaglia, Frank
W. D. Enterprises, dba
Far West Club
William D. Smith
White, Parnell
Wilburn, Dee
AZTEC—L. 618
V.F.W. Post No. 3370
Claude Kirkpatrick
CLOVIS—L. 640
Copper Penny Lounge
Billy Kaye, J. E. Foster
Holiday Inn
Thomas E. Wolf, George
Hammond, Tower Hotel
Corp.
(George Hammond also
listed with Western Skies
Supper Club)
Western Skies Supper Club
George Hammond (George
Hammond also listed with
the Holiday Inn)
CROWN POINT—L. 618
Crown Point Elementary
School
Ralph Markham
FARMINGTON—L. 618
Country Palace
Don McKinney (See: Bea-
con Artists Corp., Chicago,
Ill.)
Golden Key, The
Thelma Gallardo
Maverick Club
Ernie Martin
GALLUP—L. 618
Delgado's El Corral
Johnny Delgado
GRANTS—L. 618
Grants Fire Dept.
W. W. Thigpen, Ramon
Padillo
HOBBS—L. 466
Carson, T. W. Tutty
Coaches Inn

Carl Brewington
Cook, Curley
Holiday Inn
ROSWELL—L. 640
Dane's Lounge
Bill Whittington
Scott, M. C.
RUIDOSO—L. 466
Red Men Club
Ron Gordon
SANTA FE—L. 618
Garrett's Desert Inn
Mr. Garrett
Ja Ja Productions
Jerry Cordova, John
Polaco
Turquoise Inn, The
Michael J. and Victor Fidel
Valdes, Daniel T

NEW YORK

ALBANY—L. 14
Carnelot, The
Cy Settleman
Fiorella, Chic
Hakim, Thomas "Tommy"
Harris, Edward
Jacobson, Allan
Johnson, Floyd
(Also under Renesseiaer,
N.Y.)
Mullens Tom
Papa Bears Lounge
Christy Pappas, Bob Bauer
Pastor, Howard
Pechenick, Harold
Snyder, Robert
Speciale, Sal
Wilson, James
AMENIA—L. 238
Pegasus
Barry Stanton
AMSTERDAM—L. 133
Masto, Paul
ANGOLA—L. 108
Outside Inn
Bob Hens
ASTORIA—L. 802
Guerra, John
Hirschler, Rose
Lobel, Junn
Scene Makers, Inc. The
Jack Lonshein
AUBURN—L. 239
Davito's Lounge
David Anarano
Parkway East
Frank Borza
BATAVIA—L. 575
Prospero, Dick
BATH—L. 416
Bath Ramada Inn
Larry Getman
BAYSHORE—L. 802
Moore, James J.
BAYSIDE—L. 802
Fish and Wine Productions,
Inc.
Robert H. Fisher,
Richard Wiener
Garin, Irving
BELLEROSE—L. 802
Media Five, Inc.
John James
BETHPAGE—L. 802
Golden Tones Co.
Robert Roden, aka
Bobby Stanton
BIG FLATS—L. 314
Delano's
Joseph Delano
BINGHAMTON—L. 380
Capitol Country Promotions
Peter Manouse
Inferno, The
Robert Reid
Paramount Lounge, The
Andrew Drossus
Quality Inn
David Cartie-
Ramsay, Edward
Stover, Bill
(Also under Misc.)
BLAUVELT—L. 291
Yang, Paul
BOLTON LANDING—L. 129
Bonnie View Hotel
(Driftwood Lounge)
Bob Paseka
Galea, Dominic
BREWSTER—L. 87
Brewster Lanes
Adolf Weiss
BRONX—L. 802
Acevedo, Ralph
Bell, Murray
Club Tropico
Carlos Ortiz, Federico
Pagani, Manny Ortiz
Costello, Kathleen, Miss
(Also under New York,
N.Y.)
Feelgood, Dr.
Tempo City (Also under
Brooklyn, N.Y.)
Forte's Hideaway Club, Inc.
Joseph Forte
Freedomland, Inc.
Fusco, Dominic A.
Goldstein, Harvey
Hernandez, Henry
Luis Cora (Also under
New York, N.Y.)
Hillsdale Records
Lloyd A. Haughton
Jones, William
Katz, Murray
Marlo, Micki
McGuirk, Harry
(Also under New York,
N.Y.)
Modern Life Insurance
Edward Kaplan (Also
under Lskewood, N.J.)
National Development
Corporation
Neck Inn, The
James McCann
Oliver, Vincent
Ramos, A. Gurel
Rosado, Al
Rosenberg, Israel
Saavedra, Narciso F.
Andres A. Pozo
Schantz, Mrs. Gertrude
Stioleff, Michael
BROOKLYN—L. 802
Aleuthians Ballroom
Palladium Ballroom,
Harry Pappalardo
Arnovich, Ira (Mr.)
Baldwin, Lindsay Duke
Business Club
Sid Rosenthal
Bananafish Garden
Dennis Donovan, John Fay
Beckels, Lionel
Bedford Memorial Post No.
1383
Stanley Mocariski, James

lacuno
Bello-Mar Restaurant
Felix Garcia
Borriello, Carmino
Bryan, Albert
Casa Borinquen
Mike Rodriguez
Carol Bar and Grill, Inc.
Nathan Berkman
Center Stage Productions,
Inc., aka Peter Cavallo
and Associates, Inc.
Peter Cavallo
Cheek, Clyde
Club Inferno
Anthony Campenni
Community Center
Walter C. Pinkston
Continental Cafe
Cheeks, Clyde and Vito
Miliano
Curtis, Charles
DiSpigna, Vito
Ean, Jimmy
Eanco Corp. (Also under
Copiague, N.Y.), Turf Club
(Also under Hempstead,
N.Y.)
Garfinkel, Richard
Gem's Paradise
Silburn Gray
Globe Artists, Inc.
Sid Howard
Grabell, Leo B.
Horowitz, Ben
J. J. W. Productions, Inc.
Jerry Weiner
J. P. R. Productions, Inc.
Phillip Horn
Jones, Mack "Jellyroll"
Lemmo, Patrick
M.S.G. Ltd., The
Giovanni Mazzola
Madovay, Abraham
Main Attractions LPD Pro-
ductions Corporation
R. J. Leach
Clarence Brown
Medina, Victor
Montano, Gene
Sanford S. Schaffer, John
Milling, Esq. (Also under
Cliffside, Park, and Jersey
City, N.J.)
Park Terrace
Polakas, Anthony
Stanley J. Mocariski
(Also under Woodside,
N.Y.)
Schofield, Arthur E.
Sigma Tau Delta Sorority
Anita Burke
Show Spot
Caesar Francis, Lester
Horn
Soo Corporation
Hyman Robbins
Stein, Irving
Sussman, Alex
Tempo City
Dr. Feelgood (Also under
Bronx, N.Y.)
Velvet Lounge
Zaslow, Jack
BUFFALO—L. 92
Bogen, Max
Chez Ami
James Cosentino
Clare, Joseph
DeVel Records
Len Smith
Fiorello, Pete
Gennese Music Hall
Ray Ludwig
Ginsberg, Bernard
Greshin, Hyman
Harmon, Lissa (Mrs.)
Rosemary Humphrey
Landmark Restaurant
Angelo Casticone
Motherland Productions
Philip Sass
National Columbus Day
Committee Museum, Inc.
Mariano A. Lucca
Pappas, Roger
Simon, Mr. and Mrs. Les
Traira, Carl
Sam Salvo
CENTERREACH—L. 802
Flowers, Herman D.
John M. Bush
CHEEKTOWAGA (Buffalo)
—L. 92
Richards, Norman
(See Sandy Hensel, dba
The World's Fair,
Massillon, Ohio)
CHESTER—L. 809
Hideaway, The
Peter Fassi
Parsons, Frank C.
DBA F & G Enterprises
COBLESKILL—L. 443
University Inn
Paul Gasbara
COHOES—L. 13
Skaarup, Chuck
COLD SPRINGS—L. 398
Fireside Inn, The
Bill Vernon
COLONIE—L. 85
Scandurra, Bob
Scandurra, Tony
Scandurra, Chester E.
COMACK—L. 802
Van Buren Productions, Inc.
(Arena Productions Co.)
John R. Steele
(Also under St. James,
N.Y.)
COOPERSTOWN—L. 443
Grand Old Ball of Criterian
Club
Juno Thompson Purvis,
Mrs. Ruth Simonson
COPIAGUE—L. 802
Copa Club
Stephen T. Morton
Eanco Corporation
CORNING—L. 314
Morse's Lounge
Larry French
CORONA—L. 802
Canary Coge Corp.
Ben Casikane
DOBBS FERRY—L. 402
Rosenoff, Morton
EAST ELMHURST—L. 802
Brooks, Orville
(Also under Kansas City,
Mo., and New York, N.Y.)
EAST GREENBUSH—L. 14
Hughes, Richard P.
EAST JEWETT—L. 215
Connors, Edward James
EAST MEADOW—L. 802
Broaster House, The
Joe Weiss
EAST NORTHPORT—L. 802
Turkey Ent., Inc.
Al Levy
EAST NORWICH—L. 802
Bernstein, Robert

EAST QUOQUE—L. 802
Triton Barge Co., The
Billy Cohen, aka William
Court Cohen
EAST ROCHESTER—L. 66
Town and Country Dinner
Theatre aka B.T. Produc-
tions, Inc.
Anthony Della Pietra
ELLENVILLE—L. 215
Jackson, Charles
Lonstein, Albert
ELMIRA—L. 314
Gatsby's
John Markovitch
Hugana, Edwin and
Gertrude
Trifoso's
Wiesner, Arnold
ELMIRA HEIGHTS—L. 314
Establishment, The
David Kerniss, Robert P.
Rio, Charles Taylor
ENDICOTT—L. 380
Fannie's Tavern
Fran Pilarek
FARMINGDALE—L. 802
Peter Peter's Club
Peter Norberto
FAR ROCKAWAY—L. 802
Tory, John A.
Ft. Lauderdale, Jazz
Festival (Also under Ft.
Lauderdale, Fla.)
FERNDALE—L. 809
Friedman, Fred
Gross, Hannah
Hy-Sa-Na Lodge, The
Nat and Helen Chester
FLORAL PARK—L. 802
Black Magic
Joseph Benigno
Crystal Enterprises
Unlimited
Eugene Straker
FLUSHING—L. 802
Ilson, Ira
(Also under Monticello,
N.Y.)
Northern Holiday Inn
Joseph Solaman
Rock Talent Associates
FOREST HILLS—L. 802
Gillon, Red, Enterprises
Mark H. Fleischer
Suite Lounge, The
Milton Silverberg, Joseph
Rozzano
Triple C Promotions, Inc.
Steve Derris (See:
Steve Derris, Spring Valley,
N.Y.)
FRANKLIN SQUARE—L. 802
Jupiter's
Danny Columbo
FREDONIA—L. 108
Correa, Alfred
(See Sound Associates,
Attleboro, Mass.)
FULTON—L. 267
Falanga, David
GARDEN CITY—L. 802
Savales, Telly
GARRISON—L. 398
Bird and Bottle Inn
Vera L. Maroney
Pound of Sound Productions
Bob Freedman
GLEN COVE—L. 802
Wedgewood Dinner Theatre
Gary McHugh
GUILDERLAND—L. 14
Newman's Pier 3 Restaurant
Edward Newman
HAMBURG—L. 649
Pinocchio's Rest
James J. Biggis
Zappia, Vincent
HASTINGS ON HUDSON—
L. 402
Cossu, Antonio Luigi
HEMPSTEAD—L. 802
April 12th Committee, The
Clarence Rapelyee
Junda, Leo
Manciarri, Archille
Nite Cap
Roland Striano
Ski O Rama
Rudolph Wolfgang,
Michael Bonavita
Turf Cwub
HERKIMER—L. 383
Bentz, Mickey
HOLBROOK—L. 802
Brookhaven Performing Arts
Rich Speiss, Sydel Wallach
HUDSON—L. 674
Chateau Meridian, nka The
Ox
Wall Sticew
Fectral, Roger H.
William (Bill) Willis
Michaels Restaurant, aka
Michaels Lounge
Joseph Melino
HUNTINGTON—L. 802
Old Dutch Mill
Frank Reich
HYDE PARK—L. 238
Agosto's
Gary Gallante
Easy Street
Edward Beck
O'Rourke, Peter
ILION—L. 51
Towpath Inn, The
Floyd Collins
ISLAND PARK—L. 802
Artomo Restaurant
Corp., dba The Jet Jet
Art Merge
ISLIP TERRACE—L. 802
Eldorado Supper Club
Ida Gentile
ITHACA—L. 132
Jobe, Harry
Quenette, Charles (Chuck)
JACKSON HEIGHTS—L. 802
Betrick, Isidore
Kahill, Mrs. Joy
Orchid Room
Joseph Sterling
Vrieson, Joy Faith
JAMAICA—L. 802
Blue Rail Lounge, fka
Silver Rail Bar
Johnny Jackson
Delta Sigma Theta
Fraternity of St. John's
University
Alumni Hall, Jim
McCormick
Hass, Mrs. Edward
Limelight Productions, Inc.
Bill Gruman
Wade Artists and
Promotions, Duke
JAMESTOWN—L. 134
Gard, David
Knight Lounge
Fred Zoghibe, Susan
Bunker

Simelardo William
(Also under Misc.)
JEWETT—L. 215
Sunnycrest Villa
John B. Vitelli
JOHNSTOWN—L. 133
Bronze Bell, The
John Kline
KAUNEONGA LAKE—L. 809
Gruber, Paul
KEW GARDENS—L. 802
Boro Lounge (Rea Redesky
Rest, Inc.)
Joe Redesky
Cristiana, Jose
KINGSTON—L. 215
Edgar's Hotel
David Holly
Haries, Mary A.
LAKE GEORGE—L. 129
Mother's
John Perras
Pohl, K.
Sano, Pat
Sky Harbor Lounge
Harold Hupe
Vick, Michael F.
LAKE LUZERNE—L. 506
Half Mile Ranch
Rustic Inn, Dominic J.
Piciocci
LAKE PLACID—L. 129
Adirondack-Champlain
Festival
(See: Elliott Ritter, Edna
Mitchell, New York, N.Y.)
LAKE RONKONKOMA—L. 802
Club Clare
Nancy Clare Smith
LARCHMONT—L. 38
Gross, Tifford
LATHAM—L. 13
Burns, Jack
Bob Snyder
Fountain, The
Bruce Allen
Top Hat Lounge
Frank Russo, Russell
Hazen
LAURELTON—L. 802
Fleming's Lounge
Frank 'Red' Simone
LEVITOWN—L. 802
Caesars Den
Frank Minnino
LIBERTY—L. 809
Dobelle, Richard
Johnson, Fritz
James Bell
LIDO BEACH—L. 802
Meyers, Carol (Mrs.)
LIVERPOOL—L. 78
Mathews, Richard
LOCH TIELDRAKE—L. 809
Schoenfeld, Theodore
LONG BEACH—L. 802
Hamilton Club
Mickey Hasinsky
Kerr, Ray
Shellhouse, The
Symons, Alan M.
LONG ISLAND CITY—L. 802
Gray, Marvin
Honka Monka Restaurant,
Inc.
LUZERNE—L. 506
Hidden Valley Ranch Resort
Don Woodin
MALTA—L. 506
New Saratoga Fair
MANHASSET—L. 802
Phillips, Brad
MARGARETVILLE—L. 215
Margaretville Central High
School
Robert Preston, Kathy
Ingalls
MARBORO—L. 291
Vitiello, Sal
(See Mendham
Enterprises, Inc., Mt.
Freedom, N.J.)
MASSAPEQUA—L. 802
Churer, Vincent
The Padiam (Also under
Westport, Conn.)
MELVILLE—L. 802
Gazebo Lounge, The
Jerry Lizzo
MIDDLETOWN—L. 809
Kussell, Thomas K.
Tari, Mathias L.
MONTAUK—L. 802
Montauk Island Club
Harry Greenberg
MONTICELLO—L. 809
Brodsky, Sid
Ilson, Ira
(Also under Flushing, N.Y.)
King, Charles
McKanna, William
MORRISTOWN—L. 734
Rose Manor
Louis Tomassini
NANUET—L. 291
Foran, William
NEWBURGH—L. 291
Balog, Victor (See Complex
IV, Inc., and Dick Grass,
Bridgeport, Conn.)
Forzano, Salvatore
Greim, Maynard
Howard, Judy
Mark I
Motel on the Mountain
John M. Lesco
Schwarz, Louis A.
Webberman, Murray
Irving Karp
NEW CITY—L. 291
Broughton, Ken
NEW HARTFORD—L. 51
Leather Bottle, The
Les Conklin
Sansone Promotions
Michael Sansone (See: Tony
Cee Associates, Inc., Utica,
N.Y.)
NEW ROCHELLE—L. 38
DeRenzi, Kenneth
NEW WINDSOR—L. 238
R.S.V. Minuta
Vince Minuta
NEW YORK—L. 802
Action Talent Agency
(Booking Agent Agreement
No. 1182)
Adco Image Corporation
S. J. Roberts
Aftermath and Pure Cane
Products, Inc.
Les Lesavoy
Alexander The Great
Restaurant
Ted Mousouris
Algon Records
Michael Golan
Allegro Records
Paul Piner
Allen, Albert, dba Us
Allen, Jimmy

American Citifair Founda-
tion, Ltd., fka American City
Foundation, Ltd.
George Davis (Also under
Boston, Mass.)
American National Opera Co.
Henry Guettel
(Also under Boston, Mass.)
Andrews-Forman New York,
Inc.
Mrs. Glenn Andrews
APO Shows, Inc.
Paula Featherman
Apostol Enterprises, Inc.
Apple Pie Productions
Roger Grod, James
Nameh
Aries Record Company, Inc.
Betty Hill
Arnando's Restaurant
Arnando Bergo
Arnold's
Arnold Weiss
Arnold, Billy, Agency, The
Arnold, Sheila
Aurora Film
Ralph B. Serpe
Aurora Productions, Inc.
Don Friedman
Azarin, Mike, dba Dusk
Inn Concerts, Inc.
Bachelor House
Barbieri Agency, Al
Basin Street East, nka
La Posada
Arthur Kettler
Beattie (Stewart), Ron
(Also under Los Angeles,
Calif.)
Bender, Milton
Boatwright, McHenry
Boccaccio Restaurant
Alfred Greco
Bollou Productions, Inc.
Brian B. J. Taylor
Bonilla Management, Rich-
ard
Richard Bonilla
Bourbon Street
Jack Gordon
Brave New World
Productions
J.Z.Z. Productions, New
Ideas, Inc., Don Friedman
Brill, Alan
Brindle, John
Brooks, Orville
(Also under Kansas City,
Mo., and East Elmhurst,
L.I., N.Y.)
Brown, Johnny
Browne, Bridget
Buddah Records
Arthur Kass
Buddy's Place, aka
Marty's Bum Steer
Marty Ross
Butler, John
Butler, Marion
By-Line Room, Inc.
Mildred Ramasha
Callender, Bobby
Calloway, Chris
Cameo
Canfield Production
Spizze Canfield
Cappola, Antonette
Carlin, Roger
Caruso, Mrs.
Catala, Estaban
Cavalier, Joe, fka "Joe
Cavalier Revue"
Celebrity Booking Agency
Chandele Productions, Inc.
Charles Arden
Charles Records
Rodney Gardner, aka
Skip Gardner
(Also under Baltimore,
Md.)
Cheetah, The
Joe Cavallaro
Cherin, Robert, Productions,
Inc.
Robert Cherin
Chords Record Company
Drewery King
Cicala, Lori Burton
Circle in the Square
Paul Libon
Circus, The
Joe Alessi
Club Baron
Theodore Brooks
Club Continental
Dave Panzer
Club Pleasant Gents
Lee Chambers, Rudolph
Johnson
Club Records
Carl Edelson
Cobb, Buff
Al Schacter
Columbia Radio and
Theatrical Agency
Come Together Concerts
Barbara Bacchus
Commonwealth United
Records Co., Inc.
Complex III
Paul Jonali
Conlin Associates
Joseph Conlin
Consolidated Talent
Associates, Ltd.
Continental Record Co., Inc.
Mark I
Continental Variety
Cooley Production Co.
Eddie Cooley
Cora, Luis
Henry Hernandez
(Also under Bronx, N.Y.)
Costello, Kathleen, Miss
(Also under Bronx, N.Y.)
Cotton Club
666 Caterers, Inc.
Count Basie's Lounge
Dorothy Canty
Country Spectacular, Ltd.,
Country Spectaculars,
Concert Spectaculars Ltd.,
Lou Flax (Also under
Colonias, N.J.)
Creative Foundation, Inc.,
The
Ron Davis
Crosby, Bill
Croydon Theatrical Agency,
Michael
Crystal Room, The
Jimmy Tarantino (Also
under Newark and Asbury
Park, N.J. and New York,
N.Y.)
Cutter, George H., Jr.
Dana Records, Inc.
Daye, Craig, of Craig
Daye Productions
Debron Productions,
dba National Israeli
Chassidic Song Festival,
Armi Artzi, Malcolm
Rosenfield
Deitab Restaurant

Mrs. Anna Uvegas
DeMarco, Tony
Dennis, Carl
Deutch, Irving
Dewey, Richard
Di Di's Continental Room
Mr. Udine
Douglas, Larry
Dower Agency, Roy L.
Downtown, The
Herbert S. Jacoby
Eagle Rock Productions
Robert Stivers
Edens Apple Concerts, Ltd.
Michael Paparo
Eidos, Ltd. (The
Kaleidoscope)
Greg McKay
85 Club
Kent Restaurant Corp.,
Anthony Kourtos,
Joe Russo
Eldorado Records
Richard (Dick) Goodman,
Luniverse Record Corp.
Electra Film Productions,
Inc.
Elephant 5
Michael Conti, Thomas
Kay Kondos
El Seclusion
Anthony Colucci,
William Levine
Equine Films
Jerry Hammer
Estrada, Mrs. Dolores
Euro-American Records, Inc.
M. L. Jones
Evans Agency, Ray, The
Bobby Bernard
Evolution Records
Stereo Dimensions, Inc.,
Loren Becker
Farem Productions
Corporation
Richard Parker
Feder, Marilyn
Fiddlestick
Don Lapelas
57th Street Entertainment
Company
Charles Koppleman
Fillet, Henry "Hank"
Finch Records
Samuel Finch
Fisher, Filippo, Associates, Inc.
Fluellen Productions
Reggie Fluellen
Fontana, Jay
Fontana Theatrical Agency,
Joe
Joe Fontana
Frank, Eugene
Franklin, Cass, The Estate of
Free Flow Productions
Michael Brovsky
Freedom Network, Inc., The
Oliver A. Unger
Freeman, Bob
French Feelings, Inc.
Funk Man Productions, Inc.
Joe Jones
Frohman, Bert
Fury Records
Morgan C. Robinson
Gaelic Park Productions
Mike Moylan
Gala Show, Inc., The
Gale Attractions, Inc.
Tim Gale
Gantry's
Stanley Lynch
Gaslight Cafe
David Dale, Sam Hood
(Also under Miami, Fla.)
Gaslight Au Go Go Ltd.
Gaslight Au Go Go Ltd.,
Gaslight Village, Penny
and Ed Simon
Gaston, Ken, Theatrical
Corp.
Ken Gaston (See: The
Ivoryton Playhouse,
Ivoryton, Conn.)
Gemini Artists Management,
Inc.
(See: Jimmy Spells, York,
Penn.)
Global Booking Associates,
Inc.
Fred Price
Gluck-Allen Management
Company
Herb Allen
Glucksman, E. M.
Sport Films Library, Inc.,
North American Television
Productions, Inc., Broad-
way on Parade
Godspell Co., The
Al Isaac
Goldberg, Leonard
Gregory, Paul
(Also under Beverly Hills,
Calif.)
Griner Productions, Barbara
Barbara Griner
Gurian, Manning
Guydra Productions
Guy Draper
Hall, Dickson
Hamilton, Mr.
Harman Entertainment,
Mickey
(See: M.A.C. Attractions,
Inc., Westbury, N.Y.)
Harmon Records
Lawrence Polon
Harwyn Club, Inc., The
Edward Wynne
Heart and Soul Records,
A division of "Hit Makers"
David Simon
Heenan, David
Hello Parer, Inc.
William L. Taub
Hi Hat Bar and Grill
Cecil J. Greenidge
Hob Nob Restaurant
Max Cohen, Art Segal
Hoppers Restaurant and Club
Joel Schwartz
Hunt, Tommy
IPS Television Productions,
Inc.
Gerald B. Harrison
ISS Bird Productions, Inc.
Bart Lawton
Little Bird Productions
Sharon Marshkowitz
I.X.L. Records
L. J. Reynolds, M. Axelrod
Imperial Attractions, Inc.
T. J. Foley
Imps, Inc.
Ben Gradus
Industrial Staging, Inc.
Alan Bunchaff
Inglesias, Roberto
International Food Show
Gordon Saville
International Wine and

Cheese Festival
Joseph F. Proctor
International Youth
Exposition 1971, Inc.
Mike Rowley
Isaacs, Lester
Island Hotel Corporation
I. Jerome Riker
Israeli Celebrations, Inc.
(Israel)
Gideon Belami (Bel-Ami),
Neil R. Golin
Jay Gee Record Company
Stephen Blaine, Jubilee
Records
Jaymour Productions
Murray Kaufman
Jones, Gerald
Joyner, Ed, Enterprises
Ed Joyner
K.N.S. Associates
Paul Kalet
Katz, Archie
Kenny's Castaways
Pat Kenny
Kerman, Arthur
Knight, Marie
Knox Enterprises, Kevin,
L.D.
Krellberg, S. S.
Kunkis, Mrs. S. R.
Kushner, David and Jack
LaBrie, Lloyd, Inc.
(Also under Franklin Park,
Ill.)
LaRue, James
Lans, The
Joe Kipness
Landriani, William,
Advertising Company
William Landriani
Larball Productions, Inc.
Paul Brown
Latin Quarter
E. M. Loew (Also under
Boston, Mass.)
Lawrence Productions, Drew
Lebow, Carl
Lee, Romy
(Also under Los Angeles,
Calif.)
Leslie, Lew
Lido Club
James Bruno
Lloyd Booking Agency,
Oscar, The
Lois, Holland & Callaway, Inc.
Gerald Gilard
Lombardi, Al
Lopez, Juan
(See: Ignacio Santiago,
New York, N.Y.)
Los Trovadores de Espana
Pio Nunex Rodriguez
Luff, Lorna and Sid
Lynne, Gloria
(Also under Englewood
Cliffs, N.J.)
Mainstream Records, Inc.
Bob Shad
Mambo Concerts, Inc.
Marchant, Claude
Mardus, Richard
Marino, Ralph, dba T. C. A.
Market Go
Nancy Salzman
Martin, Betty
(Also under Misc.)
Matthews, Willard
Maximus Agency Corp.
(Also under Rosemont, Ill.)
McGuirk, Harry
(Also under Bronx, N.Y.)
Media Free Entertainment
Phoenix Entertainment
Associates, Oceanic
Productions, Ltd. (See:
Oceanic Productions, Ltd.,
New York, N.Y.)
Ed Loughran
Mercury Artists Corporation
Mercury Theatre
Roger Euster
Met Records
Sam Kessler
Meltz, Phil
Meyers, Wes
W. Henry Myers, Jr.,
Wesley Myers
Midson Records
Mogile and Associates,
William
Moldovan, Alexander
Montanez, Jimmy
(See: Salvador R. Malave
Mayaquez, P. R.)
Moore Associates, Jim
Jim Moore
Musical Merry Go Round Co.
James Roberts
Neighborhood Records
Peter Schekeryk
Neinken, Evelyn
New Breed, Ltd.
R. Allen Richardson
Oceanic Productions, Inc.
Roger Jason, Ron Giffman
(See Media Free Entertain-
ment, New York, N.Y.)
O'Neil, Sherry
(Also under Surfside,
Calif.)
Open End, The
Murray Schaff
Operatic Gale Unice
National
Miss Suzanne Duvert
Orbret Corporation
Robert Cherin, Joseph
Weill
Orwell Ventures, Inc.
Paleogas, Alexander
Papa Lou's
Edward Cohen
Paraso Records
Roger Lopez
Penachio, Reverend Andre
Performing Artists
Production Associates, Ltd.
Ted Brooks, PAPA
Persson Enterprises, Gene,
dba Persson Productions
Gene Persson
Peterson Associates,
William B.
Polysonics, Inc.
Martin Fabrikant
Pons, John
Ponz, John
Porgy and Bess Show, The
Donald Antonelli
PowerTree Records, Inc.
Curtis R. Lewis
Progressive Talent, Inc.
Mr. C. B. Atkins
Psi Upsilon Fraternity
Peter Stern, Richard
Quisado, Nick
Rae-Cox and Cooke Music
Corp.
Theodore McRae
Ralla Management Company
Helen Williams
Ramondo's Restaurant

Kathleen Ramondo
Randalls Island Jazz
Festival, Inc.
Franklin Geltman
Redd, Gene
Resort Talent Associates,
Inc.
Ron Cash
Rey Reid Music Publishing
Co.
Rifkind, Roy
Riley, Eugene
Rimshot Entertainment
Bureau, The
Sy Martin
Ritter, Elliott
Edna Mitchell (See:
Adronack-Champlain
Festival, Lake Placid,
N.Y.)
Robbins Music Corp.
Herman Steiger, Lee
Garson
Rosen, Mally
Roundtable, Inc.
Sage, Miriam
Sandrest Corp., dba Stork
Club
Sands, Vic
Santiago, Ignacio
(See: Juan Lopez, New
York, N.Y.)
Santos, Victor
Savarese Productions, Inc.,
Ralph
Sawdust Trail
Sid Silvers
Sciabica, Frances
Scott, Roderick
Sean-Hix Productions, Ltd.
Sean Hix
Seal, Don, dba Manasquan
Productions
Segal, Jack
Seville Record Company
Danny Kessler, Edward
Kessler
Shapiro, Honora Rubel
Shaw Theatrical Agency,
Mickey
Shepard, Billy
Shurr Agency, Louis
Don Rondo
Silk Productions, Inc.
Rena Sinakin
Sinclair, Carlton
Sledge, James
Slug's
Ernie Holzman
Spiker Film Company
Eric Spiker
Star Productions
Martin Haber
Steinfeld, Joseph
(Also under Smithtown,
N.Y.)
Stewart, Judy
Stimler, Ed
Straight Wire Productions
Samuel Adler, Marshall
Swerman
Strauss Agency, Fred
Stump and Stumpy
Harold Crommer,
James Cross
(Also under Misc.)
Sue Records, Inc.
Henry Murray, Jr.
Super Fly, Ltd.
Sig Shore
Sussex Records Inc.
(Also under Hollywood,
Calif.)
Sybill Enterprises, Inc.
T. P. Productions
Teddy Powell
Tackman, William H.
Tahse Corporation, The
Martin Tahse
Talent Finders
Charles P. Rudnitzky
Tamara Shows, Inc.
Mariso Taiman
Tarrantino, Jimmy
(Also under Newark and
Asbury Park, N.J.)
(See: Crystal Room, New
York, N.Y.)
Tasty Productions
Richard Carpenter
Taylor, Zola Mae
Terry Tell Time Productions
Irving Gartenberg
Thomas, Vassal
Tinsley Associates, Marie
Marie Tinsley
Total Sum, Inc.
Melvin P. Owens
Trans-Am-Talent and Film
Service
Arthur Treifferson
Treadwell, Barbara
Turchen, Abe
(Also under Sioux City,
Iowa)
Twain, Norman, dba Norman
Twain Productions
Twirl Records, Inc.
Two of Diamonds
Productions
Paul McGregor, Arizona
Slim
United Network Co. (United
Network, Inc.)
United Network, George Q.
Offutt (Also under Abilene,
Texas)
Unlimited Professional
Management
Lon Harriman
Villa, Joey
Vivere
Charles Provato, John
Burns
Wallach, Joel
Warner, Joseph
Watercapers, Inc.
Weems, Bob
Weissman, Harry
Talent Corp. of America,
Times Square Artists
Bureau
Westminster Records, Inc.
Williams, Billy
(Also under Misc.)
Williams Entertainment
Bureau, Bradley
Williams, Helen and Tony
(Also under Los Angeles,
Calif.)
Williams, Mal
Winley, Paul
Winter, Harold "Doc"
Wolper, Dave
Woody, Dick
Yorey Enterprises, Inc.,
Bob
Bob Yorey
York Enterprises, Inc.
Zakon, A. J.
(Also under Detroit, Mich.)
NIAGARA FALLS—L. 106
Emerald Room
J. Sinclair, Anthony (Tony)
Clements

Greene, Willie
Kajfasz, Stanley
Puller, Mr.
NORTH BALDWIN—L. 802
Sage Brush Music, Inc.
Albert Diamond
NORTH TROY—L. 13
Russo, Bob
NORTH WOODMERE—L. 802
Klar, Irving D.
NYACK—L. 291
Dear and Doe Restaurant
Frank Elias
OSSINING—L. 398
Wallace, Alvin
PEEKSKILL—L. 398
Fabian, William
Holck, Charles and Ronald
(Also under Staten Island,
N.Y.)
PHILADELPHIA—L. 734
Livingston, Roger C.
PLAINVILLE—L. 802
Americana Country Club
Ted Potley
PLATTSBURGH—L. 129
Domenic's Charcoal Pit
Salvatore Arena
Club
PLEASANTVILLE—L. 398
Green, Harry
PORT EWEN—L. 215
Scotti, Joseph
PORT WASHINGTON—L. 802
Beau Rivage and Beau
Caterers, Inc.
M. Finke or Mr.
Finkelstein
PORTCHESTER—L. 36
Fantasia Productions
Howard Slater, Ken
Kushnick
POUGHKEEPSIE—L. 238
Seal, Don, dba Manasquan
Productions
Segal, Jack
Seville Record Company
Danny Kessler, Edward
Kessler
Shapiro, Honora Rubel
Shaw Theatrical Agency,
Mickey
Shepard, Billy
Shurr Agency, Louis
Don Rondo
Silk Productions, Inc.
Rena Sinakin
Sinclair, Carlton
Sledge, James
Slug's
Ernie Holzman
Spiker Film Company
Eric Spiker
Star Productions
Martin Haber
Steinfeld, Joseph
(Also under Smithtown,
N.Y.)
Stewart, Judy
Stimler, Ed
Straight Wire Productions
Samuel Adler, Marshall
Swerman
Strauss Agency, Fred
Stump and Stumpy
Harold Crommer,
James Cross
(Also under Misc.)
Sue Records, Inc.
Henry Murray, Jr.
Super Fly, Ltd.
Sig Shore
Sussex Records Inc.
(Also under Hollywood,
Calif.)
Sybill Enterprises, Inc.
T. P. Productions
Teddy Powell
Tackman, William H.
Tahse Corporation, The
Martin Tahse
Talent Finders
Charles P. Rudnitzky
Tamara Shows, Inc.
Mariso Taiman
Tarrantino, Jimmy
(Also under Newark and
Asbury Park, N.J.)
(See: Crystal Room, New
York, N.Y.)
Tasty Productions
Richard Carpenter
Taylor, Zola Mae
Terry Tell Time Productions
Irving Gartenberg
Thomas, Vassal
Tinsley Associates, Marie
Marie Tinsley
Total Sum, Inc.
Melvin P. Owens
Trans-Am-Talent and Film
Service
Arthur Treifferson
Treadwell, Barbara
Turchen, Abe
(Also under Sioux City,
Iowa)
Twain, Norman, dba Norman
Twain Productions
Twirl Records, Inc.
Two of Diamonds
Productions
Paul McGregor, Arizona
Slim
United Network Co. (United
Network, Inc.)
United Network, George Q.
Offutt (Also under Abilene,
Texas)
Unlimited Professional
Management
Lon Harriman
Villa, Joey
Vivere
Charles Provato, John
Burns
Wallach, Joel
Warner, Joseph
Watercapers, Inc.
Weems, Bob
Weissman, Harry
Talent Corp. of America,
Times Square Artists
Bureau
Westminster Records, Inc.
Williams, Billy
(Also under Misc.)
Williams Entertainment
Bureau, Bradley
Williams, Helen and Tony
(Also under Los Angeles,
Calif.)
Williams, Mal
Winley, Paul
Winter, Harold "Doc"
Wolper, Dave
Woody, Dick
Yorey Enterprises, Inc.,
Bob
Bob Yorey
York Enterprises, Inc.
Zakon, A. J.
(Also under Detroit, Mich.)
NIAGARA FALLS—L. 106
Emerald Room
J. Sinclair, Anthony (Tony)
Clements

SOUTHAMPTON—L. 802
Radin, Roy, dba Roy Radin
Theatrical Productions
SPRING VALLEY—L. 291
Benjamin, Martin
Derris, Steve (See: Triple
C Promotions, Inc. and
Steve Derris, Forest Hills,
N.Y.)
Holiday Inn
SPRINGVILLE—L. 802
Yellen, Jack
STATEN ISLAND—L. 802
Blue Willow Inn
Phillip McAuliffe
Gi Gi's
L.S.W. Daniel
Holck, Charles and Ronald
(Also under Peekskill,
N.Y.)
Kucin, Alexander
Metropolitan Productions
Paul Toren
Play Pen
Ron Holck
Tic Tock Club
Gerald Donnelly
Ungano Theater Company,
Inc.
Nick Ungano
STONY CREEK—L. 129
1000 Acres Ranch Resort
Jack Aronhart, John
Audezone
STOTTVILLE—L. 676
Aura
Gerry Porreca
SUFFERN—L. 291
Pratt, Marvin
Ralph Sirota
SUFFOLK—L. 802
Susa, Ron
SWAN LAKE—L. 809
Raddock, Burt
Joseph Walt
Ticke, Samuel
SYRACUSE—L. 78
Crooms, William J.
Leonard, Randolph
Mahsie, Joseph T.
Malden-Albee Corp
McKechnie, James
Nod-Out Talent, Ltd.
Taurus Entertainment
Booking Agency
Fred Jacobson
Volpert, Howard
Williams, Edna
TALLMAN—L. 291
Basile, Sal
TANNERSVILLE—L. 215
Villa Vassila
John and Nada Vassila
TONAWANDA—L. 92
V.I.P. Lounge
Mrs. George Birde
TROY—L. 13
Capitol Attractions
Ed Egan
DeBonis, Jimmy
UNIONDALE—L. 802
Ross, Thomas, Jr.
UTICA—L. 51
Bachelor's III
Lou Diana
Cee, Tony, Associates,
Inc.
(See: Sansone Promotions
and Michael Sansone, New
Hartford, N.Y.)
Conquistador Lounge, dba
G.A.R. Enterprises, Inc.
Ron and Julia A. Radley
Garcea, Frank
Ketchum, Floyd
VALATIE—L. 676
Rendez-vous, The
Joseph Walsh
WANTAGH—L. 802
Ayleen Entertainment
Enterprises, Inc.
Jack Fried
WAPPINGERS FALLS—L. 238
Club Orleans
J. R. Enterprises
John Raymond, Jr.
WASHINGTONVILLE—L. 291
Younger, Mrs. Helen
WATERLOO—L. 570
Red Pepper
Lou Massa
WAVERLY—L. 645
Goble, Stanley
Tommy's Incrowd
Milt Love, Thomas Ross
WEST AMITYVILLE—L. 802
Cate Vogue
David Morway
WEST BABYLON—L. 802
Castle Night Club
Philip Piscitello, Jr.
WESTBURY—L. 802
Canning, Harold B.
M.A.C. Attractions, Inc.
(See: Mickey Harman
Entertainment, New York,
N.Y.)
WESTHAMPTON—L. 802
Skyway Cafe
MR. BILLINGS
WEST HEMPSTEAD—L. 802
Club 33
Arthur Sinclair, Sinclair
Enterprises, Inc.
WEST NYACK—L. 291
Yavne, Emmanuel
WEST SENeca—L. 92
Pierce Arrow Agency
Pub Restaurant, Joseph
Carmelo
WHITE PLAINS—L. 398
Earthwood Sound Ltd.
Bob Petrullo
Lent, Marsha B.
Riccardo's Restaurant
Ronnie Tedesco
WILLIAMSVILLE—L. 92
Suburban House
Frank Marino
WILMINGTON—L. 129
Nevins, Don
WINDHAM—L. 215
Pleasant View House, Inc.
William Thetford
WOODSIDE—L. 802
Moran and Kaplan
Associates, Inc.
Robert Moran
Mocarski, Stanley J.
Anthony Polakas
(Also under
Brooklyn, N.Y.)
WOODSTOCK—L. 215
Breitenstein, Terry
Leftwich, Ed
WURTSBORO—L. 809
Bliss, Samuel
YAPHANK—L. 802
Einhorn, Hy
YONKERS—L. 402
Bond, Jack

Gilbert, Mike
Magliato, Nick
Richard Centore
Walker, Martin
Willsker, Jules
NORTH CAROLINA
ASHEVILLE—L. 556
Hall, Joe, dba Stage Four
Agency
Landmark Motor Inn
Earl Crawford
BURLINGTON—L. 332
Hilton Hotel
Paul Roberts
CHADBURN—L. 500
Brooks, Billy
CHAPEL HILL—L. 500
AMH Productions, Inc.
Charles Magowan, James
Harper, Angelo Cappa-
rella
CHARLOTTE—L. 342
A & R Talent Agency
Pecan Grove Supper Club,
aka Golden Nuggett, David
Rabie
Charlotte Georgia Tech
Club
Gary T. Williams
Club International
Mr. H. Jack Walker
Kaperonis, James Paul
Lewis, Clint
M. J. B. Enterprises, Inc.
Michael Bagale
Paul's Lounge
Paul Scoggins
DURHAM—L. 500
Fields, James
Mitchell, W. J.
FAYETTEVILLE—L. 500
B & B Productions
Bill Tibbett
Holmes, George
James, Don, Agency
Don Sylvia
Lincoln, Ollie
Other Side, The
William E. Raue
Parker, S. A.
Payne, James L.
Perry, Don, Productions
Don Perry
Savoy Club, The
Garfield Davis
Upstairs Club
The Village, G. A. McDowell
Waylight Music Corpora-
tion
Ronald L. Peters
GASTONIA—L. 342
Carlson Artists Corp. aka
National Artists Corp.
(Also under Birmingham,
Ala., and East Point, Ga.)
GOLDSBORO—L. 500
Wilson, Bob
GREENSBORO—L. 332
Americana Supper Club
W. R. Williams
Cougar Lounge I and
Revisers, Inc.
Pete Davis, John Cummings
Bruce Thomas
(See: Cougar Lounge II
and Pete Davis, Winston-
Salem, N.C.)
New Mambo Lounge
Rowell, J. E.
Taylor, Wm. H.
Williamson, W. R.
GREENVILLE—L. 500
Hagame, William
HENDERSON—L. 500
Howard Johnson's Tiki Hut
HICKORY—L. 332
Point After Lounge
Larry Shook
Pressley Record Company
Jerry K. Stone
HIGH POINT—L. 332
Quadrille, The
Gilbert H. Clinnard
JACKSONVILLE—L. 500
Dixieland Club, The
John Lutz
Dobby's Pizza Parlor
Charlie Barnes
Marine Bar
Jim Pittman
Mills, C. C.
C. C. Mills Special Fund,
Helen Yashinovitz (See:
Carl Wilson, Georgetown,
Del.)
P.J.'s Lounge
Ricky Capps
JAMES CITY—L. 500
New Recreation Center
Ranson and Carlton
Robertson
KINSTON—L. 500
Hines, Jimmie
Holiday Inn, The
Fred Weiss
LEXINGTON—L. 332
Craven, James
Neely, Woody
MAURY—L. 500
Spotlight Promotions, Inc.
MAXTON—L. 500
Dunn's Auto Sales
Jack Dunn
MONROE—L. 342
New Record Shop and
Playhouse
J. C. Smith
NEWPORT—L. 500
Western Woolley Bird Club
John Hulbert
RALEIGH—L. 500
Alternative Club, The
Ted Reed
American Hotel Management
Association
Currie Rudd (See: William
T. Ellis, Charleston, W.V.)
Cottillion Club, The
Tom Snyder
REIDSVILLE—L. 332
Honey Promotions, Carlton
Carlton L. Honey
(Also under Hollins, Va.,
and Ruffin, N.C.)
Ruth, Therman
RUFFIN—L. 332
Honey Promotions, Carlton
Carlton L. Honey
(Also under Reidsville,
N.C., and Hollins, Va.)
SELMA—L. 500
Greenbriar Motor Inn
Doug Dooley
(Also under Deland, Fla.)
SOUTHERN PINES—L. 342
Sheraton Motor Inn
Don Calfee
WALLACE—L. 500

Draughon, John H.
WILKESBORO—L. 332
Holiday Inn
Loretta McNeil
WILMINGTON—L. 500
Hilton Inn
Richard "Rick" Reeder
Perkins Brothers, Ltd.
Tom Perkins
Harold Perkins
Whitty, Charlie
WILSON—L. 500
Frazier, Raymond P.
Wilson, Bob
WINSTON-SALEM—L. 332
Adams, W. L.
Cougar Lounge II
Pete Davis (See: Cougar
Lounge I and Revisers,
Inc., Pete Davis, John
Cummings, Bruce Thomas
(Greensboro, N.C.)
Radio Station WSMX
Curley Howard
NORTH DAKOTA
BISMARCK—L. 229
Andrews, Lee K. (Bucky)
(Also under Glendine, Mont.)
BOWMAN—L. 229
Willette, Cleon
DICKINSON—L. 229
Kelly, Mike
FARGO—L. 382
Black Angus Restaurant-
Supper Club
Virgil Estenson
Flame Lounge
Butch Endahl
Knutson Booking Agency,
Dick Richard Knutson, Oak
Tree Productions, Inc.
Olson, Ted
GRAND FORKS—L. 485
Kow, Staples D.
Donald L. Hunt
NCO Club, Grand Forks Air
force Base
Seay, J. J.
(Also under Misc.)
JAMESTOWN—L. 382
American Legion Club, The
Patrick Dougherty
Smitty's Restaurant and
Lounge
Jack Henderson
LAMORE—L. 382
Lamour Supper Club
Dennis Paul, Mrs. Paul
LISBON—L. 382
Olson, Barry
MANDAN—L. 229
Christopherson, Sharon nee
Welch
Pierre's
Wilson, Bob
MINOT—L. 656
Associated Promotion
Company
Jerry Armstrong
Attractions, Inc.
George R. Ferguson,
John Lindahl
Ramada Inn
RUGBY—L. 656
Andersons, Inc., dba Andrews
Steakhouse and Hamilton
Motel
VALLEY CITY—L. 382
Valley City Public
Recreation Council
Dan Olson
OHIO
AKRON—L. 24
Cofield, Charles (Chuck)
DiGeronimo's Lounge
James P. DiGeronimo
Disabled American Veterans
Gary W. Collins
Draught House
Carl Badalich
Grate, The
Frank Barnett
Hi-Hat Lounge
Janice Bray
Holloway, Fred R.
Holtz, Walter W.
(Also under Canton,
Ohio, and Misc.)
Johnny's Hideaway Club
James J. Drotos
Landrum, Julius
Long, Gregory
Louman, Walter M.
Namen, Robert
Net Attractions
Otto Neuber
Night Club, The
Emmet Kline, W.J.
McKirkick
Nino's
Ken Neving
Parker, Eddie
Ramons
Robert Early
Arleen Shepard
Sam's Club
Louis Gage
Town House, The
John Dailey
Tropicana Club
Martin A. Winters
Walker, Leroy
Wildlife
Thomas K. Witt
ASHLAND—L. 159
American Talent and
Development Co.
Apperson, Andy
Heath, Richard
ATHENS—L. 179
Moose Lodge
Charles Conrath
AURORA—L. 24
Kings Round Table
Julie Crooks
Charles Paugh
AVON LAKE—L. 146
Horn and Claw Club, The
Alex Martinez (See:
The Jail, Strongsville,
Ohio)
Saddle Inn
Roger Gohanon
BELLEFONTAINE—L. 160
Holiday Inn
BOWLING GREEN—L. 15-286
Canterbury Inn
Pete Kramp
BRIDGEPORT—L. 142
Vargas, Joe
BRYAN—L. 15-286
Kimble, Robert

(Continued in July issue)

LEGISLATIVE ROUNDUP

(Continued from page six)

modification of the effect of Section 3304(a) (15).

The Senate also amended H.R. 4612 by adopting unemployment insurance amendments which would:

- withhold some Federal matching funds from states which fail to adopt a one-week waiting period before the payment of unemployment insurance benefits to newly unemployed workers;
- eliminate the national trigger for the extended unemployment insurance benefits program, thus requiring very high levels of unemployment throughout the nation before long-term unemployed workers in some states would be covered, and;
- allow states to set an even higher optional trigger for extended unemployment insurance benefits than the present 5 percent optional trigger.

Conferees have been appointed by the Senate and House of Representatives on H.R. 4612 and these issues may have been resolved by date of publication.

Independent Contractors-Employees Under Federal Tax Laws

The House Subcommittee on Select Revenue Measures has reported the Independent Contractor Tax Act of 1979 (H.R. 5460) to its parent Ways and Means Committee by a vote 5 to 4. As reported, the bill establishes a "safe harbor" test to determine whether an individual is an independent contractor for Federal tax purposes. Legislation was enacted late last

year (P.L. 96-167) prohibiting the Internal Revenue Service from changing its rules regarding the status of independent contractors until after December 31, 1980.

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

Multi-employer Pension Plan Amendments

In 1974, Congress enacted the Employee Retirement Income Security Act to protect the retirement benefits of workers in pension plans that terminate with insufficient assets to pay those benefits. Automatic coverage of multi-employer pension plans was to take effect on May 1, 1980. However, some of those provisions would have had a disastrous effect on multi-employer pension plans in operation in the construction and entertainment industries. H.R. 3904 would resolve many of these problems. The bill has been reported by the House Education and Labor Committee and the House Ways and Means Committee.

Similar legislation (S. 1076) is under consideration in the Senate.

However, faced with the impending May 1 date on which automatic coverage of multi-employer pension plans would take place and with action on remedial

legislation (H.R. 3904, S. 1076) incomplete, the Congress on April 29 enacted legislation postponing automatic coverage of multi-employer pension plans until July 1, 1980. It is expected that remedial legislation will be enacted before that date.

Deregulation of Radio Broadcasting

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

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

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

country music-oriented movie, "Urban Cowboy," starring John Travolta indicate it will spawn a hit album, several hit singles and increasing popularity of Gilley's Club, near Houston. (The nitery is owned by country recording star Mickey Gilley.)

A new trend for country music: it's invading dinner theatres across the country. Scores of theatres, wanting to profit from their customary dark evenings, have started booking country entertainment to fill the bill. Talent buyers and venue owners say the trend has gained momentum recently, and should continue to grow. A typical comment comes from Debbie Frishman, Production Manager for the Dallas-based Dinner Theatres, Inc., chain: "Country artists are reasonably priced, have strong followings and provide quality family entertainment."

parently is doing nothing to solve it.

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

JOHN A. MILLER,
Local 213

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

Delete the resolve and insert the following: **Be It Resolved:** Any member, or members of the American Federation of Musicians who perform under an altered AFM contract, is in violation of Federation rules and subject to a fine of not more than \$500.00 for each offense.

The report of the Committee is adopted.
On motion made and passed, it is decided to reject the resolution.

(Continued in the July issue)

BETWEEN YOU AND MARTY EMERSON

(Continued from page six)

and admire International Representative George Sartick whose beloved wife Lorraine died suddenly May 9, 1980.

Are you one of the millions of persons in the United States and Canada with high blood pressure? Or is it possible you are among those who have high blood pressure and do not know it?

We urge all members to have blood pressure tests on a regular basis because high blood pressure can be controlled — but it must first be detected.

The Federation, because it is concerned about the health as well as the welfare of its members, is once again stationing a Red Cross Blood Pressure Unit at the Convention as a beacon effort on behalf of the entire membership.

At last year's Convention over 900 Delegates, their families and friends had blood pressure checks. Four persons were advised to have themselves hospitalized. And chances are this advice might have saved a life.

Despite the fact that high blood pressure is easily controlled with medication, I still noticed some last year who shied away from being tested. One Delegate told me he would rather not know. Such an answer hardly deserves comment.

We join with the American Red Cross and all the other public service agencies that urge you to have your blood pressure checked regularly. Remember, we want you around for a long, long time.



MAN: I'd like you to tell my fortune.

FORTUNE TELLER: That'll be \$10.00 for two questions.

MAN: Isn't that a bit steep?
FORTUNE TELLER: Yes, it is. Now, what is your second question?

What happens when stalwarts of the Labor Movement in the

Washington, D.C., area retire?

They join the National Capitol Area Trade Union Retirees Club — to keep on doing good things to further the trade union cause.

Club President James J. Hill of the Amalgamated Transit Union says that this affiliate of the National Council of Senior Citizens exists to volunteer members' collective experience in causes affecting labor. Hill says:

"In lobbying when crucial matters are before the Congress, we may be able to add a little more political clout. In situations where the appearance of widespread public support is vital, we may be able to help swell audiences and ask intelligent questions which can best illuminate the issues."

Hill said that club members are anxious to serve in any way they can.

Serving with Hill is quite an array of talented leadership: Hunter P. Wharton, Operating Engineers, Vice President; Joseph M. Rourke, IBEW, Secretary-Treasurer; and Board Members Frank Fernbach, Steelworkers; Lee Stanley, Operating Engineers; Peter Terzick, Carpenters; Peter Wagner, UAW; and Charles West, Machinists.

There are also a lot of rank-and-file members ready to assist. And this doesn't tell the entire story for, you see, this is but one club in the National Council for Senior Citizens, the only labor-supported organization of its kind with three million seniors nationwide. And they turn out to vote — boys and girls!

Just think what might happen to the Lea Bill and music performance rights and copyright legislation if N.C.S.C. got behind it.

The club's address is P.O. Box 34877, Bethesda, Maryland 20034.

"Enlighten the people generally, and tyranny and oppressions of body and mind will vanish like evil spirits at the dawn of day."—Thomas Jefferson.

J.M.E.

FROM THE PRESIDENT'S DIARY

(Continued from page four)

For the first time in our history, in order to preserve the work for our members, the International Executive Board was required to enter into negotiations with the owners of the leading traveling ice shows for an agreement covering the services of both traveling musicians and local musicians. Although, as was expected, there was some criticism by several Local officials and their members concerning changes in minimum requirements and wage scales, the International Executive Board was successful in preserving this source of work for our members and in retaining the principal of Local minimums. In addition, when the current agreements expire, as is also the case of the circus agreement, the International Executive Board will be in a strong bargaining position for the negotiation of vastly improved contracts in these areas.

The Settlement Agreement involving booking agencies and the accompanying side letter constituted a total victory for the Federation in its continuing battle with the National Association of Orchestra Leaders. Through the efforts of our General Counsel and myself, we were successful in incorporating in the side letter each and every provision which we had requested, including the authority to charge an annual renewal fee.

History was also made on March 16th and 17th when, for the first time, a committee of traveling musicians appointed by me met with a subcommittee of the International Executive Board in Kansas City, Missouri, to discuss the many problems facing our traveling members. Many constructive suggestions were made by those musicians and I can assure you that every attempt will be made to resolve their problems as quickly as possible.

During the past twelve months, it has become more and more obvious that the Federation's victories are greatly outnumbering our defeats in our constant battles with Charles Peterson and the NAOL and that more and more musicians are finally realizing the only organization that is equipped to protect the interests of the professional musician is the American Federation of Musicians. They also know that the constant efforts of the NAOL and Mr. Peterson to destroy the benefits the Federation has fought through the years to achieve and maintain for musicians would, if successful, eventually destroy the music business itself and the professional futures of all musicians. I can assure you I will never let this happen.

Victor W. Fuentealba

COUNTRY RAMBLINGS

(Continued from page eleven)

pundits who covered the congressional reception hosted by Senate majority leader Robert C. Byrd of West Virginia and the Country Music Association. Senator Byrd tore into some great country classics with his fiddle, aided by such singers as Barbara Mandrell and Charley Pride.

Besides the reception, the country assault included a CMA board meeting atop Capitol Hill, and participation as panelists in *Billboard's* International Music Industry Conference.

A CMA-IMIC panel chaired by Bob Sherwood, President of Phonogram/Mercury, delved into areas of the international and domestic surges outlined by the CMA for IMIC.

A unique scoop was gained by

Europe's part-time English language commercial station, Radio Luxembourg. The station broadcasted a two-hour live segment of the Grand Ole Opry, marking the first time that the Opry has ever been transmitted live outside of North America. The overseas listenership was estimated at four million. Among the artists appearing on the transatlantic broadcast were Hank Snow, Jack Greene, Jeannie Seely, Roy Acuff, Boxcar Willie, Skeeter Davis, David Houston, Stu Phillips and Kelly Foxtan.

Who did President Jimmy Carter invite to the White House to entertain his friend, Egyptian President Anwar Sadat? None other than the Statler Brothers.

Early screenings of the new

MINUTES OF MEETINGS OF THE IEB

(Continued from page twenty-one)

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

(* Insert Number of Local Union of Federation Which Is Home Local of Member Signing Authorization)

(Date of Signature)

(Signature of Member)

(Type or Print Name of Member)

(Street Address of Member)

(City) (State) (Zip Code)

(Soc. Sec. No. of Member)

Consideration is given to Resolution No. 44 which was referred to the International Executive Board by the 1979 Convention.

RESOLUTION No. 44

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

WHEREAS, The Federation has not solved this problem, and ap-

**ATTEND
YOUR UNION
MEETINGS**

JUNE, 1980

MUSICIANS! SICK OF HIGH PRICES?

WE CAN SEND YOU THESE BRAND NAMES & MANY MORE AT 40% TO 60% OFF

GIBSON	FENDER	CONN
GUILD	PEAVEY	ARTLEY
MARTIN	SUNN	SELMER
ALVAREZ	ALTEC	BACH
ELECTRA	SHURE	KING
YAIRI	AKG	BENGE
MOSSMAN	MXR	GETZEN
LUDWIG	MORLEY	BUFFET
ROGERS	ZILDJIAN	PAISTE

PLEASE SEND \$1.00 FOR CATALOG FEE REFUNDED ON 1st ORDER

FARONE MUSICAL WAREHOUSE
1600 WILMINGTON ROAD
NEW CASTLE, PA 16105
412-652-5221

NOW 210 SONGS AND 59 CARTOONS TO CHOOSE FROM—



"Slide-A-Song" PRODUCERS OF
MULTI-COLORED SLIDES FOR GROUP SINGING — FOR FREE CATALOG AND SAMPLE SLIDE, WRITE:
SLIDE-A-SONG CO.
3109M EAST PUGET AVE., PHOENIX, ARIZ. 85028
TEL. (602) 992-5430

FINE EUROPEAN STRINGED INSTRUMENTS

Violins, Violas, Cellos and Basses by outstanding makers for the professional performer, teacher and student, including bows, strings accessories and cases. Tonewood, tools and bow hair for the discriminating instrument maker.

Free Catalog — Professional Discount

INTERNATIONAL VIOLIN CO., LTD.
Dept. A, 4026 W. Belvedere Ave.
Baltimore, Md. 21215 — 301-542-3535

8x10 PHOTOS \$49.90

500 Economy Glass
ALL ITEMS SHIPPED POSTPAID

1000 8x10 B&W Economy Gloss... \$74.90
1000 8x10 Color Economy Gloss... \$299.90
100 8x10 B&W Genuine Gloss... \$4.90
100 8x10 Color Genuine Gloss... \$124.90
500 11x17 B&W Paper Posters... \$39.90
1000 B&W Business Cards... \$17.90

One pose for each quantity. Send original 8x10 photograph, your caption words and PAYMENT. (No C.O.D. or Canadian shipments!)
* ALSO available: Non-Gloss Photos, T-Shirts, Color & B&W Posters, Business Cards, Guitar Picks, Tabloid Newspapers, Wholesale Type Setting Service and More!! Catalog, Free! Basic sample kit, \$1.00

NATIONAL REPRO SERVICE
2121-M E. Esther St., Appleton, WI 54911

N.Y.'S DISCOUNT MUSIC DEPT STORE
JUST A FREE CALL-AWAY!
800-645-3518

SAM ASH MUSIC STORES
301 Peninsula Blvd
Hempstead, NY 11550

Buy at discount direct from our 6 huge stores and warehouse. All musical instruments, amplifiers, electronic keyboards, discs, PA's, pianos, organs, accessories, music. Call for prices or mail your list of questions. NYC area residents, please visit us in person. NY state phone 212 347-7757. Since 1924

FREE CATALOG

Loads of musical gift items for you and your friends: tote bags, coffee mugs, note cards, pers. memo pads and return address labels, business cards, bumper stickers & more! Send for your free copy today.

THE MUSIC STAND, Dept. 1M
1457 Broadway, N.Y., N.Y. 10036

OSMUN BRASS INSTRUMENTS

Brass Instrument Repairs & Modifications. French Horn Screw Bell Conversion—Lawson Mouthpieces & Bells. Full length C trumpet mouthpieces—3rd Slide Stops. Custom trumpet and horn mouthpieces. Flat horn cases—horn mutes. 39 Main St., Foxboro, Ma. 02035. Phone: (617) 543-9061.

CLASSIFIED ADVERTISING

(NON-COMMERCIAL FOR A.F. of M. MEMBERS ONLY)

THE CLOSING DATE IS THE FIRST OF THE MONTH PRIOR TO PUBLICATION (i.e. for January 1980, December 1, 1979).

For ALL classifications TYPE OR PRINT YOUR AD on letter size paper (no postal cards) and send with check or M.O., if applicable, 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.

FOR SALE, WANTED TO BUY, TO LOCATE, STOLEN: payable in advance. 30 words including address. \$6.00, limited to one insertion per issue.

AT LIBERTY: 30 words, including address, no charge for first two insertions within a 12-month period. Additional insertions, \$3.00 each.

HELP WANTED: \$4.00, 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 the classified pages are paid at the prevailing display rate.

AT LIBERTY

I've Flipped!

• Get Laughs & Save \$6 •
I just put together 1 POUND of new original manuscripts for entertaining musicians. Terrific comedy for use at the mike in between tunes. Get THOUSANDS of laughs! Wild intros, quickies, bands, duo & music bits, monologs, 20 parodies, M.C. routines, nutty announcements, etc. You'll go over big with every audience! You get 5 big folios PLUS a crazy EXTRA COMEDY BONUS FREE! Worth \$16... Get the whole New package—\$10. Money-back offer.

() 1 lb. of good pro comedy bits... \$10
() Special! 2 pounds — Comedy Above plus 7,000 ad libs... only \$19.95
Vin Healy, Box 66, N.Y., N.Y. 10022

ACCORDION-CORDOVOX, read music, no bad habits, would like to join a small group or road work as a single. Will travel. Kermit Kloor, Long Lake, S.D. 57457. Phone: (605) 577-6680.

ACCORDIONIST-PIANIST, reads, sings, enormous repertoire, no bad habits, "39." Wants location in jazz, no hard rock. Fine accompanist (classics too). Can play Cordovox or your organ. Desire resort work. Athletic sportsman. Musician, 2170 Chesire Br., Rd., Apt. 714, Atlanta, Ga. 30324. Phone: (404) 634-1369 or 636-4425.

ARRANGER, all styles, any size group, instrumental or vocal. Current rock, disco and country hits adopted for your instrumentation. Jeff Baker, 827 W. Chapel Rd., Westminster, Mo. 21157.

ARRANGER, G-B Music Arranging Service, complete line from yesterday's standards through tomorrow's hits arranged for your group. George Dorunda, c/o Dorundian Enterprises, 51-53 Pendexter Ave., Williamsett, Mass. 01013. Phone: (413) 533-6629.

ARRANGER-COMPOSER, can arrange or compose in any style for any instrumentation. Paul Gene Pizzuti, 839 E. Kenworth Rd., Columbus, Ohio 43224.

ARRANGER-COMPOSER-COPYIST, instrumental-choral most styles. Specialties jazz ensemble and personalized show material. Qualified lyricsists welcome to collaborate. Bob Meyer, 3521 Van Buren, Kenosha, Wis. 53142. Phone: (414) 694-0084.

ARRANGER-PIANIST, young and experienced, will write for any size, style, or instrumentation, have much experience with singers, also recording clients, Tony Finno, 295 D Fuller Dr., New Milford, N.J. 07646. Phone: (201) 440-2491.

BANJO PLAYER, for 4th of July only. Key of C, good references, often sober. Contact: Mr. Banjo, Jime Teitelbaum, (614) 383-1136. No reasonable offer refused.

BASSIST, electric and acoustic, play all styles, excellent chops and fine reader. Doubles on piano. Bill, (201) 276-9560, Cranford, N.J.

BASS PLAYER, 22, hardworking, dependable, sincere, backup vocals, no ties or bad habits, travel preferred. Resume, pictures, tapes, available on request. Tom Shute, Red Cloud, Neb. 68970. Phone: (913) 745-2786.

CELLIST, available for work in New York City area. I play all styles of music and am an excellent reader and improviser. I am particularly looking to join a working disco or fusion group. Phone: (212) 989-8725.

COMMERCIAL BASSIST, available for work with recording artist, live and studio. Creativity and rapid efficient work is my specialty. Perfect pitch, free to travel. Jewel, (516) 546-3524 or (516) FR 9-2051 from 10:00 p.m. to 2:00 a.m.

COPYIST, 24, college music degree. Neat, clean, legible and accurate. John J. Cooper, 1411 LaCrosse Ave., Kenhorst, Pa. 19607. Phone: (215) 777-2971.

COPYIST, dress up those old hard-to-read parts. Also piano sheets and arranger's scores. For sample and fee write: William D. Patrick, 5120 Wymosa, Boise, Id. 83703.

CREATIVE STUDIO DRUMMER, available. Have studied with the best including Freddie Watts, Billy Cobham, Horace Arnold etc. Played in pit and on stage in New York Broadway musical "Dancin'." Can cut any show or studio chart. Experienced. Steve DeMet, (201) 241-6174.

DRUMMER, dependable, good timing, versatile. Play all styles of music including rock, new wave, southern or country rock. Road and show experience. Can travel. Looking for steady work. Phone: (914) 856-3241.

DRUMMER, all styles, funky, solid, tasteful. Previously with "Looking Glass" (Brandy) and Love Co. Travel o.k. Steve Owe, (201) 638-6493.

DRUMMER, 21, serious, play all styles, dependable, will travel or relocate for the summer. Have two years of theory and voice. Read, fake and sing lead vocals. Jimmy Knutson, (507) 437-4270.

DRUMMER, 32, experienced in all styles, jazz, rock, funk disco, looking for steady work preferably cruise ship job. Will relocate if necessary. All offers will be considered. Peter Panicali, 143 Peace St., Stratford, Conn. 06497. Phone: (203) 378-3238.

EXPERIENCED DRUMMER, looking for weekend work with band. Phone: (516) 273-1866.

FEMALE DRUMMER, for all club dates, lounges, Broadway shows, recordings, dinner theaters, etc. Play ethnic, society, disco, Latin, jazz, commercial etc. Cut shows. Played in pit orchestra "Cabaret" and on stage. Dependable, own car. Commuting distance of N.Y.C. only. Phone: (212) 459-3621.

GUITAR ACCOMPANIMENTS, solo guitar arrangements, vocal accompaniments. Send for descriptive flyer and rate chart. Dennis E. Maxfield, 2320 Indianola Ave., Columbus, Ohio 43202.

GUITARIST, 28, rhythm and lead, strong lead and harmony vocals. Doubles on banjo. Seeking country and country rock band. Will travel anytime. Dan Stonum, San Carlos, Calif. Phone: (415) 592-6841.

Fake Books TRY 10 DAYS

All Different! You Need 3 or 4! Big & Spiral Bound With Lead Lines & Words & Nice Chord Changes

- () FREE Directory of pop/jazz books with order.
- () New! Legit Pra Fake Book: 1,010 more new & ad best standards. All styles... Worth \$24.95
- () New Pops () Top County () Disco \$4.95 ea.
- () Legal Fake Book: 700 jazz & standards \$16.95
- () Best Fake Book: Newer pops/light rock \$12.95
- () Musicians Fake Book: 1,015 show tunes \$25.95
- () 1,012 Jazz Tunes By Stars: All styles! \$24.95
- () For jobs/reading/improvising ideas. 594 pgs.
- () 1,001 Standard Songs Fake Book: Only \$24.95
- () More best new & oldies! 550 pages! 2 1/2 lbs.!
- () Bb Fake Book: 200 standards. Leads & duos \$7.95
- () Top 40 Star's Hits. 700 pages! 2 books \$18.95

Add 75c Postage to total order. Money Back Offer
IMPERIAL, Box 66-M, N.Y., N.Y. 10022

GUITARIST VOCALIST BASSIST ARRANGER, 26, Berklee graduate summa cum laude, ten years experience live (MGM, Las Vegas, Frenchman's Reef, St. Thomas, Le Bonaventure, Montreal, etc.) and recording as studio musician and vocalist for Fleetwood Communications, Boston. Available in New York City area only. Hartley Singer, (212) 258-8866 or Radio and TV Registry (service). Phone: (212) JU 2-8800.

HARMONICA PLAYER, boogie, blues and experience on road and in studio. Looking for band. Will travel. Contact: Vinnie Minieri, 133 Beadel St., Brooklyn, N.Y. 11222. Phone: (212) 782-8616.

KEYBOARDIST, Bob Neusatz 27, piano, B-3, synthesizer, Clavinet, accordion, vocalist, arranger, composer. Have BM degree. Five years road experience. Desire Los Angeles-Las Vegas base. Phone: (315) 331-2093 for present locations.

KEYBOARDIST, seeks black professional musicians, work, mixed groups. White non-singer. Experienced top 40 soul (past and present) Keyboard must be provided. Contact: Jerry, Rt. 1, Box 197, Zip 63090. Phone: (314) 239-7508.

KEYBOARDIST and/or FEMALE VOCALIST, looking for established top 40 variety band. Musician, 300 Cummings, N.W., Grand Rapids, Mich. 49504. Phone: (616) 453-5084.

KEYBOARD MUSICIAN, 30, excellent sightreader, technician and improviser — all keys, most styles. I am an all-around commercial musician who desires weekend work (weddings, club dates, etc.). I am currently employed in a professional military stage band and have been for five years. I would prefer to work within an hour's driving time of Newburgh, N.Y. Dave Horne, (914) 534-8419.

KEYBOARD PLAYER, sax, flute, lead vocalist, 23, seeks tight professional show band and/or punchy top 40 disco band, or touring concert show band for full-time road work. Have 7 years experience performing, arranging, fronting, booking, managing, own area full-time top 40 bands. Dayride Productions, P.O. Box 4742, Schenectady, N.Y. 12303. Phone: (518) 374-7880.

NEW ORLEANS NIGHTHAWKS, hot and sweet music, 1924-34, from original arrangements. Eleven members, star soloist of major big bands, delightful vocalist. Great attraction for a year at The Red Blazer Too, New York City (Tuesday evenings). Available for restaurants, dances, concerts, tri-state area. Vince Giordano, 1316 Elm Ave., Brooklyn, N.Y. 11230. Phone: (212) 376-3489.

OLDER MAN, plays piano, alto saxophone and some organ. Play standards, and current tunes. Member Denver Local. Prefer Midwest, mountain gigs. Solo or combo. Grouf, 2458-11th, Sidney, Neb. Phone: (308) 254-4236.

PIANIST-COMPOSER-ARRANGER, Ann Arbor Michigan area beginning September 1980, seeks musical engagements with established professional group. Play standards, pop, jazz, shows, weddings, lounges, concerts. Ron Di Salvo, (906) 226-7940. Call collect.

REFLECTIONS IN MUSIC, duo, guitarist, electric drums, string bass, tenor, alto sax, fine vocals. Good variety and danceable music. Location only. Lee Gilbert, Box 2346, Hot Springs, Ark. 71901. Phone: (501) 623-3532.

SAX AND FLUTE PLAYER, 28, sight reader and soloist. Also have piano and sound equipment and own transportation. Available for traveling. Jerry E. Jones, Jr., 1170 Lincoln Ave., Toledo, Ohio 43607. Phone: (419) 242-4145.

NEW! MIKE BITS NEW!

Comedy quickies for use in between tunes. Be a great personality when at the mike. Use 400 new comedy bits by a top writer. Band bits, fill-in's, openings, closing, ad-libs, audience bits, come-backs. Get 400. Be in demand! Entertain! Use good material. Money-back guarantee. Try 15 Days. Get "400 Mike Bits" only \$4. VIN HEALY, Box 66, N.Y., N.Y. 10022

SAXOPHONIST (alto), seeks serious musical endeavor of any type, anywhere. Double on flute. Experienced, read, and improvise well. Alan Pendleton, 8 Bigelow St., Binghamton, N.Y. 13904. Phone: (607) 724-1256.

STRONG LEAD VOCALIST, front man, free to travel or relocate. If you are a band doing country and western, 50s and 60s plus variety and in need of lead vocalist front man, please call Rick, (303) 364-0497.

TENOR SAXOPHONE, clarinet, vocals (own P.A. system), good, all around commercial. Desire weekend club work in-around New York City. Consider summer job. Frank, (212) 863-2886 or (212) 829-0037.

TROMBONE - BARITONE - FLUGLEBONE, student at M.S.M. Seeks summer work. Have big band, club date and legit experience. Also do vocals. Will travel. Jeff, (914) 658-8068.

TROMBONIST, musical entertainment director. Play, front, conduct, rehearse, organize, manager. 40 years versatile, name experience. Retired military bandleader. Past 15 years have been with major hotel show rooms. Dedicated and desirous of permanent relocation. Phone: (809) 787-4154.

VIOLINIST, available for leadership position in entertainment corporation. Soloist with Little Emo, Mason William. Arranger, composer, performer and recording artist. James Sitterly, c/o Little Emo, 1050 Channel Dr., Montecito, Calif. (805) 969-4639.

VIOLINIST, excellent sight reader, improviser, also viola-bass guitar. Can stroll, 30 years experience. Seeking position with show or dance club band. Rick Temple, Rt. 5, Box 92, Alexandria, MN 56308. Phone: (612) 846-3273 or (612) 762-2141, ext. 284.

NEW BASS Goodies!

- () New Thomastik "Soft" Spirocore mare brilliant sound metal Acoustic strings. Regular tuning. Amazing! Try a set. Reg. \$79.95 Now \$49.95
- () Solo Tuning (Less Tension) Thomastik \$49.95
- () Electric Bass-Thomastik Are Best! Set \$32.95
- () FREE Catalog: Bases, bows, covers, bridges, etc.
- () Ron Carter: Build Bass Lines \$3.95 () Solas \$4
- () Ray Brown: New ideas & solos. 139 pages \$9.50
- () Rufus Reid: Evolving Bassist. 146 pages. \$12.50
- () Monk Montgomery: Elect. Bass. 208 pgs. \$15.95

Add 75c Postage to total order. Money Back Offer
IMPERIAL, Box 66-M, N.Y., N.Y. 10022

STOLEN

FLUTES STOLEN, Haynes (all gold) serial No. 39300 (Lamberson Head). Landell (gold tubular silver keys) serial No. 30. Muramatsu (gold tubular silver keys) serial No. 19818. All flutes French model, low B foot. Contact: Andy, Box 492, Cooper Station, New York, N.Y. 10003. Phone: (212) 925-1226. Reward.

FRENCH HORN, Conn 8 D, serial No. L 37029. Reward for recovery. Contact: Local 389, A. F. of M., 3020 E. Robinson, Ave., Orlando, Fla. Phone: (305) 894-8666.

POWELL WOOD PICCOLO, serial number 3958, lost or stolen from Academy of Music, Philadelphia. REWARD FOR RECOVERY. All replies confidential. Write: J. Santarlasci, Academy of Music, 1420 Locust St., Philadelphia, Pa. 19102.

COMEDY BY PINKY

Entertaining musicians make more money. Use fast comedy bits between songs and you'll be popular and get the best work.

- Funny Mike Intros
- Duo Comedy
- Band Show Routines
- Parodies
- Crazy Music Bits
- Monologs
- Hundreds of new fast fill-in gags
- A big package. Money-back guarantee.
- Use comedy by writer for top stars.

"Musician's Comedy" only \$4.00
PINKY DUFORT Box 182
N.Y., N.Y. 10022

SUPER SAXOPHONE SALE

COUF ALTOS — 43% OFF!!! — NOW ONLY
Superba I List: \$1,720.00 WW: \$ 975.00
Superba II List: \$1,395.00 WW: \$ 875.00

Supply is limited. Offer to expire without notice!
Financing Available.

Price also includes free shipping, mouthpiece of your choice, shove-it saxophone swab, and adjustments.

COUF TENORS — 40% OFF!!! — NOW ONLY
Superba I List: \$1,880.00 WW: \$1,128.00
Superba II List: \$1,540.00 WW: \$ 995.00

Limited Supply.

THE WOODWIND
50741 U.S. 31 North, South Bend, IN 46637
(219) 272-8266

FOR RENT

HARP, Lyon and Healy style 17 gold. Would prefer a long term lease. Kathy Attanasi, 1408 A Holden Ave., Orlando, Fla. 32809. Phone: (305) 851-7035.

WANTED TO BUY

BAND INSTRUMENT REPAIR BOOK, copy of "Encyclopedia of Band Instrument Repair" by Fred Kirschner. Must be in good condition. Ed Clauson, 1001 City Line Ave., Philadelphia, Pa. 19151.

BANJOS: I'll pay cash for Mastertone, B & D, Fairbanks, Vega, Stewart, Epiphone, Paramount banjos; also buying Gibson mandolins, Martin guitars, Mr. Jay 629 Forest Ave., Staten Island, New York 10313. PHONE TOLL FREE (800) 221-6928, 11:00-5:00. Monday-Saturday, or (212) 981-3226.

CELLOS, BASS VIOLINS, VIOLINS, VIOLAS, and their bows of all calibre and regardless of condition. Contact: S. Kolstein, 2801 Shore Dr., Merrick, N.Y. 11566. Phone: (516) 379-8282.

DANCE ORCHESTRATIONS, from the big band era identical to arrangements recorded by name bands. Assistance from still existing band or retired musicians welcome. List of titles sought available upon request. The Fredonia Jazz Workshop, Box 16 Chautauqua Hall, State University Campus, Fredonia, N.Y. 14063.

DOUBLE BASSES and BOWS, prefer older instruments in need of repair. Will travel if necessary. The Double Bassist, 614 W. 30th St., Richmond, Va. 23225. Phone: (804) 233-4195.

FENDER PRECISION BASSES, pre-1959 models. Second Fender Stratocaster or Telecaster, pre-1959 model. Good prices paid for original pieces. Write to: Ron Ginkowski, 5106-25th Ave., Kenosha, Wis. 53140.

FIVE STRING ELECTRIC BASS, Fender type, fret or fretless. Vernon Rammer, 7778 Granada Blvd., West Hollywood, Fla. 33023. Phone: (305) 987-1963.

GUITARS, vintage Gibson and Fender instruments. Especially want 50s Les Paul Stratocaster, ES-335 models. Private party. Please send complete details. Musician, Box 15143, Minneapolis, Minn. 55415.

HAYNES or POWELL FLUTE, open or closed holes. Phone: (415) 937-2554.

MOUTHPIECES, bronze Berg Larsen for tenor. Brilliant Toneite 2+ for clarinet (clear plastic only). Gene Teffamanti, 4124 Santa Teresa, Las Vegas, Nev. 89121. Phone: (702) 451-4550.

MUSIC TYPEWRITER, in working condition. Call collect (813) 392-5269.

MUSSER PRO VIBES, with gold bars, excellent condition. John Beck, (305) 645-3192.

SELMER TRUMPET, Louis Armstrong, Harry James balanced action model with pre-war French Besson, R. Sonbeck, 29-37 168th St., Flushing, N.Y. 11358. Phone: (212) TU 6-6689.

STROBOCONN, used 6T-S, working or repairable. The large, black, two part (tuner and scanner) tuning device. Spicer, Box 10393, Dallas, Tex. 75207. Phone: (214) 522-1704.

OLD or ODD INSTRUMENTS, mainly woodwinds or brass. Want French horns, baritones, tubas, Helicons, Sousaphones, odd saxes, sarrusophones, tubens. Phone: Norm, (213) 885-0163.

UNUSUAL WOODWINDS, odd, obsolete or different. Can be in any condition. John Faulk, Box 67, Yukon, Pa. 15698.

VIOLIN, wanted at once. Will pay up to \$175,000.00. Also want bows. Ted Marchett, 4175 Nottinghamll, Columbus, Ohio 43220.

VIOLIN, by Carl Becker of Chicago. Will pay cash. Emory Bowen, 1001 Heffron, Lowell, Mich. Phone: (616) 897-8545.

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

VIOLIN AND VIOLA BOWS, cash for fine French and English bows. No dealers, please. Quote price, Joseph Siegelman, 162 W. 54th St., New York, N.Y. 10019. Phone: (212) 247-7756.

INFLATION BUSTER SALE!!!

	LIST PRICE	SALE PRICE
New King Flugelbone Model KG1130 w/case	\$ 812.00	\$ 425.00
New Bundy Alto Saxophone w/case	549.50	325.00
New Olds Mellophone Model A-43 Eb F Rotor (Not made anymore)	645.00	300.00
New Olds Mellophone Model A-40 F Valves (Not made anymore)	625.00	300.00
New Olds Baritone Horn, Studio Model T-261 Adjustable Bell Front (Not Made Anymore)	1,150.00	600.00
New Conn Double French Horn Model 6 D80	1,320.00	800.00
New Conn Double French Horn Model 8 D60	1,588.00	950.00
Used Martin Trombone Model TR4501 Urbie Green Model. Like new condition in Bach Deluxe Case Carry-All (used 3 months)		350.00
New Olds Double French Horn Model O-44 (Slight Mark On Bell From Crinkle Repairs)	1,200.00	600.00
Used Cabart Oboe, Paris, Wood Pro Model		400.00
Used Buffet Oboe Pro Model, like new, used less than one year	3,400.00	1,200.00

All above instruments with cases. We ship pre-paid. "No sales tax in New Hampshire." Money back guarantee if not satisfied and returned within 30 days. MARK HERBERT, 934 Elm St., Manchester, N.H. 03101. Phone: (603) 627-1632.

FOR SALE

Samuel Kolstein & Son, Ltd.

Largest International Collection of Cellos, Bass Violins and Bows of all Vintage, Pedigree and Price Range with complete Instrument and Bow Restoration Facilities.

Recent examples of fine Cellos and Bass Violins added to our extensive collection.
OLD ITALIAN, ENGLISH, FRENCH & TYROLIAN CELLOS
BRESCIAN CELLO FROM THE PASTA FAMILY Early 18th Cent.
NICOLAUS AMATI CELLO 1650
WILLIAM TARR CELLO 1840
GIOVANNI BATTISTA GRANCINO BASS VIOLIN 1703
GENNARO TESTORE BASS VIOLIN 1768
GEORGE LOUIS PANORMO 1793

Purchase, Consignment Selling or Trade of Instruments Welcome. For appointment write 2801 Shore Drive, Dept. 1, Merrick, New York 11566. (516) 379-8282.

ALTO FLUTE, Haynes, No. 14000, mint condition, used in New York Philharmonic, \$7,500.00. Like new Haynes handmade flute, C foot, \$2,850.00. M. Rapfogel, Box 118, Burlington, Texas 76028. Phone: (817) 926-3216.

ALTO SAXOPHONE, French Selmer No. 22139, in case. Best offer. Tony Cochran, 23820 Ironwood, SP 202, Sunnymead, Calif. 92388. Phone: (714) 653-3715.

ALTO SAXOPHONE, Martin, gold plated (not lacquered), new pads, etc., circa 1930, serial No. 55496, \$1,000.00. Chris Stephens, 895 Eden Ave., S.E., Atlanta, Ga. 30316.

ANTIQUA FLUTE, Meyers system wooden Db made 1823. In perfect condition. A collector's dream. Also original Civil War songs. Handwritten during Civil War. Musician, (702) 737-8954.

BANJO, Vega-Vox plectrum No. 128076, American made, finger board has additional left-hand markings. Excellent condition, \$450.00. Russ Baldwin, 713 Manor Rd., Camp Hill, Pa. 17011. Phone: (717) 763-8063.

BANJOS, B and D silver Bell tenor, style No. 1, near mint, \$550.00. Vega Toubaphone plectrum, No. 3, \$550.00. Will consider offers. Emil, 9160 Stonington Rd., Cleveland, Ohio 44130.

RARE TENOR BANJO

1925 Vega (Solo) Serial No. 34234. Perfect condition, gold hardware, mother-of-pearl, ivory trim resonator. Best bids over 7,000.00.

E. J. Brook, 3125 Clarksville, No. 154, Paris, Tex. 75460. Phone: (214) 783-7207. No collect calls.

BAROQUE FLUTE, excellent tone and condition, two joints, 415 and 440 pitch, \$565.00. Phone: (201) 569-1572.

BARITONE SAXOPHONE, Buescher No. 116132, overhauled and re-lacquered. Hard case, new Brillhart mouthpiece and stand, \$500.00. John Beck, (305) 645-3192.

BASS, old German flat back, with bow and cover. Also, Ampeg Bass guitar. Both \$400.00. Jim, (212) SW 5-0847 after 6:00 p.m.

BASS, old carved European. Perfectly adjusted solo-orchestral instrument. Violin corners, excellent tone, very good condition. Must sell, \$3,500.00. John Creger, 1401 Chowan Rd., Richmond, Va. 23229. Phone: (804) 282-7861.

PRIVATE COLLECTION

A superb collection of Basses, Bows, Cellos and Violins by Italian, French and German Masters (Gagliano, J.B. Vuillaume, Gemunder and Guarnierus). By appointment only.
Phone: (215) 389-1240, Philadelphia

BASS, 3/4 size round back, Herold Jaeger reproduction of Antonius Stradivarius, Cremona 1732, made in Germany, strings, canvas zippered cover, heavy metal stand, \$1,250.00. Lawrence Meli, 2306 Providence Ave., Chester, Pa. 19013. Phone: (215) 874-6954.

BASSOON, Heckel No. 12, 396, high D and E, Ab-Bb trill, extra rollers, whisper lock, \$9,600.00. Phone: (618) 687-2736.

BASSOON, Mollenhauer No. 1665, 15 years old, Heckel Bocal, high D key, whisper key lock, lots of rollers, tuned, sealed, excellent condition, \$2,500.00. Ronal Bobb, (408) 455-1090.

BASSOON, Heckel, 11000 series. Used for eight years in San Francisco Symphony and St. Paul Chamber Orchestra. \$9,000.00 or best offer. Phone: (612) 227-3955.

BASSOON, European Puchner professional model No. 7636 (1972), like new, extensive mechanism work by top repairman. Excellent response, tone, pitch, two Puchner bocals, one Fox Cux bocal included, \$5,750.00. Heckel C1 bocal, \$150.00 Crawford Best, 212 West San Mateo Rd., Santa Fe, N.M. 87501.

BASS CLARINET, Kohler low Eb, \$400.00. Contact: Kim Richmond, 13937 Valley Vista, Sherman Oaks, Calif. 91423. Phone: (213) 501-6383.

C CLARINET, Albert system made by D. Kas, Bialystok (Poland). Playing condition, with Eb mouthpiece, less case. Fine investment. Serious offers only. Musician, 28 Colgate La. Woodbury, N.Y. 11797.

C MELODY SAXOPHONE, Patd., Dec. 8, 1914 (1954, C 91438 L) mint condition. Call Jay Fort at (817) 383-4245 or (817) 383-1125.

CELESTE, Simone No. 143 in perfect condition, four octave, can be amplified, \$975.00. Erv Gertat, 1155 Sandpiper St., F-4, Naples, Fla. 33942.

CELLO, English Thompson, mid 1700s, London. Certificate of authentication. One owner since 1932. Full size, beautiful condition, warm tone, new case included. From an estate. Best offer. Phone: (517) 332-3103.

"SERGIO PERESSON NOW MAKES ONLY ONE CELLO PER YEAR SELLING FOR \$15,000. I MUST SACRIFICE MY PERESSON CELLO FOR \$12,500, MADE 1973, ONE OWNER, EXCELLENT CONDITION. ERICA CLEAR, 6680 AITKEN DRIVE, OAKLAND, CA 94611. (415) 788-1022."

CELLO, Roeloff Weertman of Cape Cod, 1969. Excellent condition, plays easily. Must sell. Phone: (313) 646-3093 or write, Pardee-Cello, 4158 Walnut Hill Dr., Troy, Mich. 48098.

CELLO and BASS VIOLIN CONTAIN-ERIZATION of all types. Kolstein Unistrap bass carriers; Kolstein Universal cello carrier; American cello cases; English fibreglas cello cases; Stevenson English bass trunks; light weight fibreglas trunks for cello and bass; Taylor bass trunks; used rugged wood shipping crates for cello and bass. Priced \$75.00 and up. Kolstein, 2801 Shore Dr. I., Merrick, N.Y. 11566. Phone: (516) 379-8282.

CLARINET, Leblanc L-200 with suede case, brand new, excellent scale and bore. Real professional feel. Please call collect (312) 485-6772. Ask for Kenneth for best offer.

CLARINET, Buffet, set Bb, A, beautiful matched set, old, curved key, nice case. Exceptional value. Buffet's premier clarinet. Best offer. C. L. Kreuter, 212 Country Club Dr., San Francisco, Calif. 94132.

FLUGELHORNS—\$189
VALVE BONES—\$249

Try 7 Days! Double! Be In Demand! New! From famous European maker! FREE case & Mouthpiece. Money back offer. IMPERIAL CREATIONS INT'l Box 66-H, N.Y., N.Y. 10022

CLARINET, two Leblanc model 1611 Pete Fountain with gold overlay keys. Never used, mint condition, \$1,200.00 each, firm. George Ryan, Oklahoma City, Ok. (405) 789-4711.

CLARINET, if you have been looking for, and if you can play them, I have 3 Albert System clarinets in perfect condition. Bill Pizzo, 325 Grove St., Clifton, N.J. Phone: (201) 733-2620.

CLARINET (YAMAHA), like new matched set (YCL 61 and 65), double case, warranty, mint condition, \$1,500.00. Tyler Roehm, 15621 Woodland, Dearborn, Mich. 48120. Phone: (313) 593-3834.

COLLECTORS EPIPHONE GUITAR, hand-crafted 1929. Gold hardware, like brand new, \$900.00. Professional tenor banjo, like new Honner (copy Gibson TB-250), \$350.00. Honky-tonk piano attachment, \$40.00. Musician, 1236 W. 18th St., Lorain, Ohio 44052. Phone: (216) 246-4693.

CONTRABASSOON, Fox No. 41, mahogany finish, silver plating, rollers on wing D-Eb, water key, two Fox bocals and case, like new condition, never used, \$7,500.00. John Beck, (305) 645-3192.

CONTRA BASS TROMBONE, Alexander model 620 "Cimbasso" F, C, D, Bbb. Excellent condition. Hard case and muffs, \$1,500.00 (Canadian). Pierre Marion, 7669 Chambord, Montreal, Quebec, Canada H2E 1X2. Phone: (514) 276-6202.

CORNET, Rudy Muck Bb Citation, case. This is a collector's item. Jane, (607) 432-9194.

D'ANGELICO, New Yorker guitar, mint condition, \$5,000.00. Phone: (914) 762-5548.

DOUBLE BASSES, Gagliano, Tononi, Loveri, Amati School Marconi, Tarantino, Hawkes Panormo (3) many others. Contact: Dr. George Woodall, 75 Snowcrest Ave., Willowdale, M2K 2K9, Toronto, Canada. Phone: (416) 225-6225 or 226-6987.

ACCORDIONS

New—Used—Electric—Electronic

Cordovox, Elkavox, Cruclanelli, etc. We buy, sell, repair and tune all accordions. MARTIN, QVATION and GUILD guitars—All in Stock. CASTIGLIONE DISTRIBUTING CO., 12644 E. 7 Mile Rd., Detroit, Mich. 48203. Phone: (313) 527-1595.

ELECTRIC GRAND PIANO, Yamaha CP-70B, showroom condition. Fender Musicmaster bass guitar, excellent condition, never used, case. For information call, (502) 456-4644, Dmitry Dreizin.

ENGLISH HORN, used German Gordet, excellent condition, very good instrument. Call (212) 942-6264. If machine answers leave a message and your call will be returned.

FLUTE, Rudall Carte No. 3214, handmade with metal keys, circa 1890. Restored by Powell with customized case, \$3,500.00. Musician, 405 Paper Mill Rd., Oreland, Pa. 19075. Phone: (215) 884-6039.

FLUTE FOR SALE

Verne Q. Powell silver flute, serial No. 136 (October 1930). Handmade, thin wall, open hole, C foot, recently overhauled. \$4,000.00 minimum. James C. Turnbull, Berlin Rd., Jeanette, Pa. 15644. Phone: (412) 527-2447.

FLUTE, Haynes French model silver, gold embouchure, B foot, serial No. 38853. Beautiful tone, mint condition. Price \$3,500.00 T. Weller, 1853 Vienna Court, No. 1, Pekin, Ill. 61554. Phone: (309) 346-8079.

FLUTE, Muramatsu, low B foot, open hole, practically new, \$2,100.00. W. R., 123 Elmwood Ave., Narberth, Pa. 19072. Phone: (215) 667-3918.

FLUTE, Haynes, silver C foot, serial No. 30524, excellent condition, completely overhauled, \$2,500.00. Phone: (203) 927-3886.

FLUTE, Haynes No. 42659, handmade French model, B foot, case and cover. Superb sound, great low register. Recently overhauled by M. Geoghegan, \$3,000.00. Phone: (603) 298-5663.

FLUTES, August Richard Hammig, Hans Reiner, Wetzel alto flute, Phillip Hammig sterling piccolo. Robert Tucci, Karwendel Str 3, 8031, Eichenau, West Germany. Phone: (8105-23195).

FRENCH HORN

Nickel silver Alexander 103 Bb-F. Lawson leadpipe, screw bell, flat case, circa 1967. Excellent condition. Asking \$2,500.00. STEVE BURG, 150 Beaver, Hallam, Pa. 17406. Phone: (717) 757-5381. No collect calls, please.

FLUTES, Maramatsu handmade French model, solid silver, low B, like new. Prima Sankyo French model, solid silver, like new. Gemeinhardt silver tubing, Haynes pads. Reasonable. Phone (201) 828-1812.

FLUTE HEADJOINT, Almeida, No. 218, 14K gold embouchure, \$650.00. Armstrong flute No. 80B, sterling body, French model, low B, case cover. Needs overhaul. Asking \$550.00. Bill, 413 Volker, No. 1, Cincinnati, Ohio 45219. Phone: (513) 381-1766.

FRENCH HORN, Alexander 103, brass, Lawson pipe, \$1,600.00. T. Beal, 37 Brown Ave., Rosindale, Mass. 02131. Phone: (617) 325-8423.

FRENCH HORN, Schmidt full double in the keys of Bb and B natural. Only two ever made. Perfect condition, no patches, no thin spots, \$3,500.00. Philip Myers, (201) 461-8691.

FRENCH HORNS, Paxman triple horns F-Bb-F alto compensating (lightweight) large bore, nickel-silver or brass. Exceptional instruments, \$2,600.00. Miranda, 43-07 39th Place, Sunnyside, N.Y. 11104. Phone: (212) 582-8800 (service) or (212) 729-5414 (home).

PLAY ETHNIC Jobs?

Be Ready For Foreign Requests! Use Best Books!
() 52 Irish: \$4 () Jewish Pops: \$4 () Polish: \$5
() Chinese: \$5.95 () Yugo/Czech/Rumanian: \$5
() 36 German: \$4 () Russian: \$5 () 29 Italian: \$4
() Greek: \$5 () 1,000 Irish: \$12.95 () Balkas: \$4
() Jewish Dances: \$5 () Arab: \$5 () French: \$4
() Vienna Waltzes: C & Bb: \$5 ea. () 40 Latin: \$5
() Turkish & Belly Dances: \$5 () Hungarian: \$5
Add 50c Postage To Total. Money Back Guarantee.
IMPERIAL, Box 66-U, N.Y., N.Y. 10022.

GUITAR, D'Angelico four string blond cutaway tenor guitar. Electric pickup, serial No. 1214. Excellent condition. Sell for \$3,000.00. George A. Bailey, 130 Rowayton Ave., Rowayton, Ct., 06853. Phone: (203) 853-0202 or (203) 866-1113, evening.

GUITAR, D'Angelico blonde, non-cutaway electric pickup, serial No. 1772. Pictures available. Price, \$3,400.00. Russ Baldwin, 713 Manor Rd., Camp Hill, Pa. 17011. Phone: (717) 763-8063.

GUITAR, Black Chord solos, old guitar records, methods, folios, solos and paraphernalia. I am retiring. Mickey McKee, 1101 Oak Place, Thornton, Col. 80229.

WORKSHOPS • SUMMER COURSES

INTERESTED IN A RECORDING CAREER?

For the first time in the history of recording there is a positive link that draws qualified musicians and the industry together:

NEW YORK RECORDING MUSICIANS WORKSHOP

VOCALISTS—COMPOSERS
INSTRUMENTALISTS—CONDUCTORS

- Attend lecture-demonstrations by leading artists.
- Play and observe sessions in major recording studios.
- Receive study tapes for sessions you have played.
- N.Y.R.M. sessions act as an audition-referral service.
- Membership: \$350.00 per year.

1980-81 applications are now being accepted. Enrollment limited.

Sessions are conducted by active professionals. All N.Y.R.M. activities take place in New York City, the commercial recording capital of the world.

For our brochure, contact: N.Y.R.M., Registration Office, Dept. 1M, 125 Village Circle West, Paramus, New Jersey 07652. (201) 265-9491.

HARP, Lyon and Healy style 100, natural finish, excellent condition, 9 years old, recently regulated, \$6,500.00. Phone: (904) 736-8133, evenings.

HARP, Lyon and Healy style 17, gold, beautiful tone, \$5,200.00. Phone: (617) 332-7386 or (413) 298-4657.

HARP, Lyon and Healy, gold model 15, No. 3293. Good action, circa 1946. Best offer. Phone: (505) 822-1210.

HARP, Salvi Gold Electra, four years old. Beautiful mature sound. Professional symphony use and maintenance exclusively. Best offer over \$9,000.00. Danis Kelly, 5650 N. River Forest, Milwaukee, Wis. 53209.

HARPSICORD, two manual Zuckerman, excellent tone and appearance. Dulcken trestle stand. Mikes and records well, \$4,000.00. Novie Greene, 4 East Harvard St., Orlando, Fla. 32804. Phone: (305) 898-7281.

HAMMOND ORGAN

B-3 Model 200 with Leslie tone cabinet, Model 222 R.V. Very good condition. \$2,200.00. MacKeraghan, 1303 S. Hercules Ave., Clearwater, Fla. 33516. Phone: (813) 536-1627.

HEINRICH ROTH BASS, 3/8 size, violin shaped, maple and spruce. An exquisite instrument. Wonderful for jazz or orchestra. Expensive. Jack Bregle, 912 Cherokee Rd., Louisville, Ky. 40204. Phone: (502) 458-1839.

INSTRUMENTS, Bengé and Selmer trumpets, each \$250.00. Conn Baritone saxophone, \$450.00. Conn tenor saxophone, \$350.00. Bb tuba Carville and case, like new, \$650.00. Bach flugelhorn, mint condition, \$475.00. Phone: (312) 734-8226.

INSTRUMENTS, Epihone EA7P Professional guitar, mint condition; custom Fritscher guitar, excellent condition; Ampeg Baby bass, excellent condition. All instruments circa 1963. For further information write: Musician, 16C4 Kingsley Ave., Akron, Ohio 44313. Phone: (216) 864-9351 after 6:00 p.m.

INSTRUMENTS, antique flutes, and piccolos; cornets; baby and regular sousaphones; tubas; baritones; double bell Euphonium; tubens; French horns; Kruspe, Schmidt, Geyer, and antique horns; string bass and trunk, saxophones and clarinet. Musician, Box 66283, Los Angeles, Calif. 90066, or call Norm, (213) 889-0163.

INSTRUMENTS, 7 Shure 5857 mikes; two E.V. 644 m'kes; two Tapco 6000 R mixers; two Tapco 6200 B mixers; two Shure Lo Z Mic mixers; one Shure Audio Master; one Shure Hi Z Mic Mixer; one S.A.E. stereo octave EQ; one MXR stereo octave EQ; one Ashley SC-66 stereo Parametric EQ; one MXR Digital Delay with added memory; one Multivox MXD-5 Analog delay; 5 MXR mini-limiters with power supply; one S.A.E. amp, 50 watts per channel; one S.A.E. amp 100 watts per channel; one Crown DC 300; one Community NC 12 (E.V. and Atlas drivers); one Community NC 12 (Gauss and E.V. drivers) two Altec 604 E speakers; one Atlas column speaker; two Road cases on casters (18"x33"x24"); three Olds Herald trumpets; one 1967 International bus set-up with bunks, large cargo area, new engine, new tires, new alternator and new springs. All above equipment available as of August. Send inquiries to: Rob Hayden, 65-76 Rt. 31 E, Newark, N.Y. 14513.

INSTRUMENTS, Vega tenor banjo; cellos; Gibson and Italian harp guitars; 28", 30", 34" gong; tuned skillets; Bacon-banjo-cello; chimes; 6 str. and 13 str. lute and Buescher C melody saxophone; miniature and full size Sousaphones. Balaika bass and bass violins, mandolins. Emil Dobos, 1540 Elizabeth Pl., Cincinnati, Ohio 45237.

INSTRUMENTS, Italian string bass, \$7,000.00. German solo, \$2,900.00. American, \$295.00. Nurnberger bow, \$700.00. Mexican acoustic large bass Vega guitar, \$600.00; 1964 Fender bass piano bass, \$125.00. Maisei cello, \$550.00. Chet Atkins guitar, \$1,000.00. Baritone saxophone, \$349.00. Buffet clarinet, \$325.00. Tweed Tremolux \$350.00. Leslie 145, \$525.00, like new. Make offers. Don Scott Russo, 3068 Shore Rd., Bellmore, N.Y. 11710. Phone: (516) 221-6644.

MANDOLIN, rare Lyon and Healy, circa 1918, superb condition, \$400.00. Max Jaffee, 2610 Union St., Flushing, N.Y. 11354. Phone: (212) 461-2235.

MUSSER CENTURY VIBE, like brand new, complete with cases, \$3,000.00 or best offer. Will include 8 pairs of good vibie mallets. Call Eric, 4258 Manion Way, Madison, Wis. Phone: (608) 271-4258.

OBOES-ENGLISH HORNS, Loree full conservatory, Bb resonance, F resonance, left F, cases and covers. R. Watilo, 5821 N. Norton, Kansas City, Mo. 64119. Phone: (816) 452-6428.

OBOES, Loree "AY" and BJ 440 intonation, both freshly reconditioned, new cork pads, etc. ENGLISH HORNS: Loree, Chauvet and Gordet, mint, like new, double cases. Raphael, 175 Roberts Ave., Glenside, Pa. 19038.

OBER-BABY SALE, wife is expecting and must sell Oberheim four voice synthesizer, \$3,600.00. Also Oberheim OB-1, \$1,600.00. Hurry, expecting twins. K.D. Kronk, Orlando, Fla. (305) 574-2573.

ORGAN, Hammond B-3, professional portabilized for the touring musician (cabinet is slightly larger than Rhodes piano). Many options including reverb, extra harmonic percussion and more. With Anvil road case, mint, \$2,600.00. Also Selmer Mark VI soprano saxophone. Phone: (614) 387-6632, Marion, Ohio.

ORGAN, Hammond X-5 portable with pedals, excellent condition. Only a year and a half old. \$2,300.00 or best offer. Call Tony or Nancy, (815) 886-3970, Romeoville, Ill. 60441.

PATENT, No. 4, 037,505, revolutionary new design concept for cello and bass end pins. Contact: Lea Maples, 84 Orchard Estates Dr., Walnut Creek, Calif. 94598. Phone: (415) 934-1207.

PIANO, Baldwin 9 foot grand, recently factory rebuilt, ebony, perfect condition. Fine artist quality instrument, or for practice, \$9,000.00. William Barger, 211 McBrien Rd., Chattanooga, Tenn. 37411. Phone: (615) 894-2309.

PICCOLO, Wm. S. Haynes in C., No. 42265, sterling silver, used very little, \$2,000.00. Phone: (402) 393-2764.

PICCOLO, Armstrong straight-bore, \$200.00 or best offer. Recently overhauled, very easy to play. Good doublers instrument. Musician, 3033 S. Estes, Lakewood, Col. 80227.

SAXOPHONE, Selmer Paris alto in very good playing condition, \$500.00. Phone: (212) 866-4263.

SAXOPHONE, Selmer Mark VI tenor recently overhauled, \$665.00. Yamaha Pro alto, used three months, \$575.00. Selmer wood clarinet, 25 key, overhauled, \$295.00. Phone: (412) 652-8110.

SAXOPHONES Buescher straight and Buescher curved sopranos. Donat with low A. Conn pre-war 10M tenor and older Selmer Mark VI

SOPRANO SAXOPHONES, Conn baritone and Buescher straight soprano saxophones. Both with mouthpieces. Leblanc wood bass clarinet. All in good condition. Best offers. Patty Breital, 9410 Richmond, Kansas City, Mo. 64138. Phone: (816) 763-5125.

SPEAKER, Leslie No. 760, pre amp and cable, excellent condition, \$700.00. Walter Childs, 68-12B Cloverdale Blvd., Bayside Queens, N.Y. 11364. Phone: (212) 229-7675, days.

SPECIAL EFFECTS, perfect for your band, purchasable as a total package or all lettered items may be bought separately. A. Three sixteen foot sections of snake lights. Comes in a flexible clear plastic tube and can be linked together with one control unit. Lights will chase or will pulsate with your sound. B. Four flash-pots; pots detonated by a foot switch unit containing four separate momentary switches. C. One Rocktronics Strobelight with one replacement filament. D. Three revolving police lights (red, white and blue); police siren and fog horn. All are powered by a 12 volt power supply housed in a carrying case. Activated through control box containing five foot switches. Provisions made to hook-up reverb, digital delay and analog delay systems through same box. E. Rocktronics bubble machine. All items available August 3, 1980. For more information contact Bernice Huntley, 6576, Rt. 31, Newark, N.Y. 14513.

SUPERBONE, Holton valve and slide combination trombone, new condition. Phone: (316) 267-2619, evenings.

SYMPHONIC TROMBONES, Holton 158 with F attachment, \$450.00. Holton 256 (Jay Friedman), straight, \$450.00, excellent condition. King 5B with F attachment, \$450.00, excellent condition. Rick Bell, (716) 832-5619.

SYNTHESIZER, EMU, large modular system, 16 voice polyphonic, 2K memory. Phone: (212) 691-7805.

TUBA, Buescher BB, four valve, detachable recording bell, two hard cases. Has been overhauled, good finish, \$1,100.00. Henry P. Thurlow Jr., 142 True Rd., Salisbury, Mass. 01950. Phone: (617) 465-9658.

TROMBONE, King 3B, sterling silver bell. Best offer. Phone: (804) 359-1856 before 9:00 a.m. and after 12:00 midnight, or (804) 789-9101 between 9:00 and 5:00. Ted Lane, 3107 Floyd Ave., Richmond, Va. 23221.

TRUMPET, French Besson Breve 100179, used 16 years, excellent condition. Asking \$425.00. C.A. Ross, Phone: (607) 729-4473.

TRUMPETS, French Selmer, K-Modified \$295.00. Martin Committee, \$185.00. Olds Special, \$175.00. Conn 22B. \$175.00. English Besson, \$145.00. CORNETS: Conn Victor like new, \$175.00. English Besson Chicago Bore, \$265.00. Pocket Cornet, \$155.00. Phil Kirschbaum, 18-70 211th St., Bayside, N.Y. 11360.

TRUMPETS: Conn Constellation, \$200.00; Rudy Muck, \$125.00. Trombones: King 2B, \$250.00 and Conn 6H, \$200.00. Bass Clarinet, Bundy, \$250.00. All in good condition, Bob George, (913) 648-7951.

TUBA, BB Buescher circa 1915, four front pistons, two detachable bells, good playing condition, \$1,000.00. Don Mopsick, 5339 Congo Ct., Cape Coral, Fla. 33904. Phone: (813) 542-0346.

TUBA, Holton Eb, SN 31171, four valves, excellent playing condition, \$450.00. R. Miller, 7234 Zephyr Pl., St. Louis, Mo. 63143. Phone: (314) 781-9157.

VIOLA, 16 1/2" by I. Sderci, modern Italian anno 1969. Excellent solo and professional instrument. Big warm sound, perfect condition. Phone: (212) 428-0099.

VIOLIN (private collection), J. B. Ceruti, Cremona, 1806, \$9,500.00. firm. Certified by Leon Delunet of Hill and Wurflitzer. Bows: Voirin, Marc LaBerte, Simon. Phone any hour. Otto Louis (314) 727-5206.

VIOLIN, John Juzek, approximately 30 years old. Excellent condition and playing order. New case and bow included. Perfect outfit for the serious student, \$250.00. Phone: (212) 776-7084, ask for Bob.

VIOLIN, Golden Period, Stradivarius, excellent condition, beautiful sound. Fully documented and certified. Will consider trade for fine Guadagnini or other fine instrument. Further information phone: (215) 473-6787.

VIOLIN, copy of Antonius Stradivarius Cremonensis, Faciebat anno 17. Excellent condition. Asking, \$12,000.00. Valued at \$12,000-\$15,000.00. Nick Quint, 3720 W. Memorial Dr., Janesville, Wis. 53545.

VIOLIN, Antonio Mariani, Pesaro 1657, needs restoration, is playable now. Beautiful sounding baroque instrument. Judith Cannon, 58 Leslie Rd., Walltham, Mass. 02154. Phone: (617) 890-0579.

VIOLIN, handmade in 1929 by Martin Kvetka of Cleveland, Ohio. No. 19, in beautiful shape and has real fine tone. Is now in use. Price, \$700.00. Wm. Abrahams 1600 S. Ocean Dr., Hollywood, Fla. 33019. Phone: (305) 920-8580.

VIOLINS (ten Italian), part of private collection. Antonio Loveri, 1900, Naples. Antonio Guadagnini, 1851 Turin. J. B. Guadagnini, 1771 Turin and others. Phone any hour. Otto Louis, (314) 727-5206.

VIOLIN SCIENCE, analyzes why great violinists play so well and tells you how you can improve fast. For free information, write: Violin Science, Box 1874, La Mesa, Calif. 92041.

"BEST BOW ROSIN IN THE WORLD"

Sold famed Russian violinist D. Oistrakh. It's manufactured for Violin, Viola, Cello & Bass in four types: Solo (soft or hard), Orchestra (soft or hard). Send \$3.00 check or M.O. (postage paid) to: Dr. B. Halip, P.O. Box 21297, Cleveland, Ohio 44121. State type you want. Delivery in 6-8 weeks.

ORGO-ALCOHOLS


Gael Francois
Violin Workshop
Inc.
330 W58th St.
New York, N.Y.
10019
Tel. (212)
977-4820, 4821

Restorer and Dealer
in
Violins, Violas and Cellos.

WHERE TO STUDY

Rosewood, Ltd., is proud to announce that

IAN FINKEL
xylophone virtuoso



in conjunction with his forthcoming book, *The Grand Art of the Xylophone*, will accept private students on a limited basis.

(212) 724-8165

STUDY WITH DON SEBESKY
at the Contemporary Arrangers Workshop. Classes now forming. For information write: Don Sebesky, 100 West 57 St., New York, N.Y. 10019.

LEARN PIANO TUNING AND REPAIRS
Short intensive course given in piano rebuilding factory in Hicksville, N.Y. Emphasis on the practical approach. Small class or private lessons.

UNITED PIANO REBUILDERS
Phone: (516) 796-8061

HELP WANTED

VIOLIN FACULTY POSITION

School of Music, University of Manitoba. Faculty position in Violin, beginning September 1, 1980. Salary, rank and type of appointment commensurate with qualifications and experience. Qualifications: D.M.A. or equivalent preferred, along with successful studio teaching experience and recognized stature as a performer. Responsibilities will include studio teaching of violin majors and the development of the string program. Expertise in orchestral conducting, chamber music performance, and/or pedagogy and literature an asset. Deadline for applications: when position filled. Canadian citizens, permanent residents and others eligible for employment in Canada at the time of application are especially invited to apply. Direct applications, including a curriculum vitae, the names of three referees, and a recent tape recording of a performance to: Prof. Paul W. Paterson, Director, School of Music, University of Manitoba, Winnipeg, Manitoba R3T 2N2, Canada.

INSTRUCTOR ASSISTANT PROFESSOR OF CELLO

Full 1980. Qualifications — Demonstrated excellence as a performer; competence as a teacher. Master's degree or equivalent. Responsibilities include performing with faculty string quartet, teaching cello and other subjects according to background. Salary \$14,000, negotiable. Send letter of application, complete credentials and recent performance tape to Chairman, Cello Search Committee, University of South Florida, Department of Music, Tampa, Florida 33620 or call immediately 813-974-2311. Deadline July 15.

The University of South Florida is an Affirmative Action/Equal Opportunity Employer.

THE BREVARD SYMPHONY ORCHESTRA
(Brevard County) Florida

has openings for:
CONCERTMASTER and SECOND VIOLIN PRINCIPAL

Season September-May. Approximately 40 rehearsals, 13 performances. Community orchestra looking for string players with leadership qualities. 1-year contract. Teaching opportunities possible in area. Send applications to: Dulcie Burns, Manager, Brevard Symphony Orchestra, P.O. Box 1174, Melbourne, Fla. 32901.

SASKATOON SYMPHONY ORCHESTRA

RUBEN GUREVICH
Music Director/Conductor

PRINCIPAL VIOLA ASSISTANT PRINCIPAL VIOLA

Salary: Minimum guaranteed \$11,500

Season: 40 weeks divided into — orchestral & chamber music services — Youth Development Program coaching — private teaching

Also: Talent Education Instructors Violin and Cello

Applications and curriculum vitae to: M. Miller-Tait, General Manager, Saskatoon Symphony Society, P.O. Box 1361, Saskatoon, Saskatchewan, Canada S7K 3N9.

DELOS STRING QUARTET
in residence at
UNIVERSITY OF DELAWARE
Fulltime professional position:
CELLIST 3/4 performance, 1/4 teaching

Yearly post—(Sept. 1/80-May 31/81)

Experienced applicants only. Please send resume, performance tape, return-postage to: Jill White, Cultural Affairs, Continuing Education, Univ. of Del., Newark, DE 19711. Tel.: (302) 738-1171.

RESPONSE DEADLINE: JUNE 27
(An Equal Opportunity/Affirmative Action Employer)

TEACHER OF APPLIED PERCUSSION

Assist with Marching Band. Rank: Lecturer. Salary: \$9,120-10,720. Non-tenure track position. Bachelor's degree plus professional or teaching experience. Position contingent upon budget approval. Deadline for applications: June 30, 1980. Write: Percussion Search Committee, Music Department, University of New Mexico, Albuquerque, New Mexico 87131. AA/EOE.

SCHOLARSHIPS

The University of Tennessee at Chattanooga
Cadek Department of Music
The Cotton Ball Association
The Chattanooga Symphony
announce

COTTON BALL ASSOCIATION GRADUATE STRING FELLOWSHIP — 1980-81

Stipend of \$2,000 from the Cotton Ball Association. Support from participation in community music performance groups to result in a total of \$4,000. Master of Music Degree. Membership in the University Orchestra and the Chattanooga Symphony Orchestra. Faculty Assistant.

Write to: Dr. Peter Gerschofski, Head, Cadek Department of Music, The University of Tennessee at Chattanooga, 725 Oak Street, Chattanooga, Tennessee 37402.

GRADUATE ASSISTANTSHIP IN DOUBLE BASS: 1980-81

Full tuition plus stipend of \$1,800-3,600. M.M., M.A., M.Ed., D.Ed. degrees.

Write: Dr. J. David Boyle, School of Music, The Pennsylvania State University, University Park, PA 16802.

HELP WANTED

aca
Artists Corporation of America

NEEDS
SINGLES • DUOS • DANCE GROUPS • SHOW GROUPS
(SELF-CONTAINED)


SEND PHOTOS AND TAPES TO
Mayfair Plaza, 2421 N. Mayfair Road
Milwaukee, Wisconsin 53226
(414) 778-0600

AMERICAN ARTIST MANAGEMENT, newly opened progressive entertainment agency, centrally located between Cleveland and Pittsburgh, is in need of class acts for top motor inns and top rooms. Must be uniformed and well rehearsed and full time groups. Need duos, trios, 4, 5, 6 piece and up, top 40, show groups. Send all promotional material, tapes if available with open dates and prices to: American Artists Management, 38 West Lorain St., Masury, Ohio 44438. Phone: (216) 448-6413. Agency inquiries welcome.

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

The United States Air Force Strings
Washington, D.C.
announces openings for
Violin

Full Military Benefits — 30 Days Paid Vacation
for more information and to arrange for an audition contact:
Captain James M. Bankhead
Deputy Commander
The U.S. Air Force Band
Bolling AFB, Washington, D.C. 20332
AC (202) 767-4224



The U.S. Navy Band, Washington, D.C.
Announces an Opening for
CHORAL DIRECTOR, SEA CHANTERS
(Masters Degree/Choral Concentration Required)

Starting income \$12,000.00 — 52 wk. season with 4 wk. paid vacation — Full medical and dental care — 20 yr. retirement plan.

SEND RESUME W/PHOTO TO:
Officer in Charge/Leader, U.S. Navy Band
Washington Navy Yard, Washington, D.C. 20374
Area Code (202) 433-3366

THE U.S. COAST GUARD BAND
LT. LEWIS J. BUCKLEY, Director

Six anticipated vacancies:
PRINCIPAL OBOE, PRINCIPAL TROMBONE, CONCERT CLARINET, DIXIELAND CLARINET, DIXIELAND TROMBONE & TENOR SAXOPHONE

E-6 pay, paid medical, 30 days paid vacation, instrument furnished, pension plan and no basic training.

Send preliminary audition tape prior to July 14, 1980. For further information write to: USCG BAND RECRUITER, USCG ACADEMY, New London, Conn. 06320.

The Coast Guard is an equal opportunity/affirmative action employer

HISPANIC UNITS AND ACTS WANTED

The AFM has been asked by the Morale Support Directorate of the U.S. Army to locate top-grade organized Hispanic groups (Mariachi, Salsa, Latin Disco and Variety), of up to eight persons, including vocalists and dancers, interested in playing isolated sites and major troop concentrations throughout the European command.

The total force of the U.S. Military in Europe includes 15 to 20 percent personnel with Hispanic surnames. No Hispanic tour-show units have been on the European circuit since 1977; hence, there is a real need for quality Hispanic-oriented entertainment.

Units are booked, for an average forty-two-day tour, to play a combination of isolated sites and major troop concentrations throughout the European command, including Britain, Belgium, Holland, Iceland, Italy and the Middle East, with the majority scheduled for Germany.

The Army hopes to begin touring Hispanic acts during September, 1980, in recognition of National Hispanic History Week.

Each entertainer is paid \$40.00 per day and all transportation. Billets are said to be available from \$4.00 to \$10.00 per night, depending upon the existence of government transient quarters in an area.

Groups are authorized to use Military PXs, audio-photo clubs, open messes and dining facilities, the postal system and emergency free medical care. One day off each week for sightseeing is scheduled and an optional delay in route can be arranged at tour-end for up to fourteen days before return flight to the U.S.

The diversity of audiences, their enthusiasm and heightened interest in stateside entertainment makes this an excellent opportunity for professional growth of the selected units.

Leaders of interested groups should contact the Tour Department of the AFM President's office in New York City or contact your Local AFM Secretary.

NOTICE TO MEMBERS

The American Federation of Musicians does not have agreements with the foreign orchestras offering vacancies 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.

AUDITIONING?

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

AUDITION ASSOCIATES

(212) 581-3078

850 7th Avenue, Suite 203
New York, N.Y. 10019

CHARLES H. MAGBY, JR.

Broker of Fine String
Instruments

Repairs — Appraisals
Consignment Sales

Stephens Square, 81 State Street
Binghamton, N.Y. 13901

Phone: (607) 724-3261, 3262

 Fine Hardwood Music Stands . . .
Early Music Stands makes the finest in hardwood music stands, upholstered performers benches, instrument stands, and much more. For your copy of our new 32 page mail order catalog of chamber music furniture, please send \$1.00 (refund on first order).
Drawer 6400, Box 277, Palo Alto, CA 94302

VIOLIN ICONOGRAPHY OF ANTONIO STRADIVARI

The quintessence of violin books ("The Strad") \$250 Prepaid

Color print of Stradivari's Tobey 12x16 \$25 Prepaid

Herbert K. Goodkind, Author/Publisher
(Violin Appraiser)
25 Helena Ave. — Larchmont, N.Y. 10538

FLUTE REPAIR

FACTORY TRAINED

OVERHAUL — PADDING

Clean, Oil, Adjust & Polish

BY APPT ONLY — ALL WORK GUARANTEED

Contact Carl Bergner, c/o Hartt College of Music
200 Bloomfield Ave., West Hartford, Conn. 06117
Telephone: (203) 212-7597

Roy Seaman

FINEST WOODEN PICCOLOS

for information

Miles Zentner

5453 Salama Avenue

Van Nuys, California 91411

(213) 780-7791 (Call Collect)

PRECISION REPAIR WORK

Saxes—Flutes—Clarinets

Official Selmer Repair Center

Contact:

Red Baltimore Music Co.

151 W. 48th St., New York, N.Y.

10036 — (212) 575-1508

Custom and Modification Work

PROFESSIONAL FLUTE REPAIRS

OVERHAULS — CLEANING and OILING

Special Key Work and Adjustments.

25 Years Experience.

HERBERT LEVY, 28 Broad St., Williston

Park, Long Island, N.Y. 11596. Phone:

(516) 741-8892.

VIOLAS — VIOLINS

Russell L. Coe, Maker

R.D. 2, Albion, Indiana 46701

Phone: (219) 693-3447

"Instruments that speak for themselves"

MOUTHPIECES

TRUMPET · CORNET · FLUGELHORN

Write for descriptive literature

and Specification Chart

BUSH BRASS MOUTHPIECES

14859 Jadestone Drive

Sherman Oaks, Calif. 91403

HELP WANTED

COLUMBUS SYMPHONY ORCHESTRA

EVAN WHALLON, Music Director

Full Time Vacancies for 1980-81 Season

Position involves Orchestral, Chamber Music and Ensemble Services

40-week season — \$275 minimum

SECTION VIOLIN PRINCIPAL BASSOON

Service Position:

2ND BASSOON

Highly qualified applicants send resume with
request for audition date to:

Imre Szekfu, Personnel Manager, Columbus Symphony Orchestra
101 East Town Street, Columbus, Ohio 43215. (614) 224-5281

NATIONAL ARTS CENTRE ORCHESTRA

OTTAWA, CANADA

MARIO BERNARDI, Conductor

Announces the following vacancy
for the 1980/81 season:

PRINCIPAL VIOLA

Auditions to be held in Ottawa
in late June or early July

The 46-piece NAC Orchestra is the resident orchestra of the performing arts complex in the Canadian capital. Activities during the 46-week season (October-July) include subscription concerts, opera and ballet, broadcasting and recording, chamber music, and touring (regional, national and international). Excellent pension and fringe benefits.

For application form write: Personnel Manager, National Arts Centre
Orchestra, Box 1534, Station "B", Ottawa, Ontario K1P 5W1, Canada.

Houston Symphony Orchestra

SERGIU COMISSIONA — Artistic Advisor

ANNOUNCES AN OPENING FOR

CONCERTMASTER

(earliest availability)

Auditions by invitation only. Only highly-qualified players will be considered

52-week season; 6-week vacation; pension; hospitalization

Please send resumes to: Philip Kraus, Personnel Manager, Houston
Symphony Orchestra, 615 Louisiana Street, Houston, Texas 77002.
Phone: (713) 224-4240.

New York City Opera

BEVERLY SILLS, General Director

Announces a vacancy for

ASSISTANT CONCERTMASTER

AUDITIONS DATES WILL BE AUGUST 5, 6, 1980

Only highly qualified musicians should send a resume for
consideration to: Secondo Proto, Personnel Manager, New
York City Opera, New York State Theater, Lincoln Center,
New York, N.Y. 10023. Resume deadline is July 19, 1980.

An Equal Opportunity Employer

INDIANAPOLIS SYMPHONY

JOHN NELSON, Music Director

Vacancies for 1980-81 Season

PRINCIPAL BASS

And for 1980-81 only, Second Violin Section
(Because of Sabbatical)

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

Send complete resume to ISO, P.O. Box 88207, Indianapolis, IN 46208.

NEW YORK PHILHARMONIC

ZUBIN MEHTA, Music Director

Announces a vacancy for PRINCIPAL BASSOON Opening Season 1981-1982

Auditions to be held in late September 1980
by invitation only

Only highly qualified applicants send resume to:
James Chambers, Orchestra Personnel Manager
New York Philharmonic at Avery Fisher Hall
Broadway at 65th St., New York, NY 10023

APPLICATIONS CLOSE AUGUST 1, 1980

AN EQUAL OPPORTUNITY EMPLOYER

Houston Symphony Orchestra

SERGIU COMISSIONA — Artistic Advisor

ANNOUNCES OPENINGS FOR

THREE SECTION VIOLINS, SECTION CELLO

For immediate employment, 1980-81 season
at earliest availability.

Auditions will be held in the early part of September BY INVITATION ONLY,
after receipt of resume. All resumes will be acknowledged about one month
prior to the audition date. Resume deadline: JULY 15, 1980. All auditions
will be played behind a screen. 52-week season — 6-week vacation — pen-
sion, hospitalization.

Send resumes to: Phil Kraus, Personnel Manager, Houston Symphony Orchestra, Jones
Hall, 615 Louisiana Street, Houston, Texas 77002. Phone: (713) 224-4240.

The Kansas City Philharmonic

MAURICE PERESS, MUSIC DIRECTOR AND CONDUCTOR

Marc Gottlieb, Concertmaster & Assistant Conductor

Openings for 1980-81

SECTION VIOLIN

Paid Vacation, Pension, Hospitalization and Major Medical

Send one-page resume to:

Vince Bilardo, Personnel Manager, Kansas City Philharmonic,
200 West 14th St., Kansas City, MO 64105. 816/842-9300.

AN EQUAL OPPORTUNITY EMPLOYER

Savannah Symphony Orchestra

CHRISTIAN BADEA, Music Director & Conductor

Announces vacancies for 1980-81:

PRINCIPAL 2ND VIOLIN — SECTION VIOLINS SECTION VIOLA — 2ND BASSOON

Auditions will be held August 26 in New York and
September 15 in Savannah

Inquiries may be addressed to: HAROLD J. BROWN, JR., Personnel
Manager, Savannah Symphony Society, Inc., P.O. Box 9505, Savan-
nah, GA 31412.

DALLAS SYMPHONY ORCHESTRA

EDUARDO MATA, Music Director

ANNOUNCES THE FOLLOWING VACANCIES

PRINCIPAL VIOLA ASSISTANT PRINCIPAL VIOLA

Immediate vacancy — or earliest availability of winning candidate.
Auditions will be held in September 1980

1979-80 Season 52 weeks — \$20,800 annual minimum
7 weeks vacation — Retirement — Hospitalization

Qualified applicants apply to: Wilfred A. Roberts, Personnel Mgr.,
Dallas Symphony Orchestra, P.O. Box 26207, Dallas, TX 75226.

San Diego Symphony Orchestra Assn.

PETER EROS, Music Director

1980-81

PRINCIPAL VIOLA—SECTION VIOLA (3) SECTION VIOLIN (3)—SECTION BASS (1)

29 Weeks; Paid Vacation; \$375.00 Per Week;
Principal—\$562.50 Per Week; Health Insurance

AUDITIONS TO BE HELD BEFORE NOVEMBER 1980

James R. Hoffman, Personnel Manager, San Diego Symphony Orches-
tra, P.O. Box 3175, San Diego, CA 92103.

HELP WANTED advertisements are con-
tinued on page 32 of this issue . . .

Buddy Young Orchestra and Show

ANNOUNCES AUDITIONS
For All Instruments
and Vocalists

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

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

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

ACTS, BANDS, SHOW GROUPS, for lounge work. Need 10 photos, tape and references. Tony Shouse Enterprises, 2726 Sheffield Dr., Indianapolis, Ind. 46229.

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

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

CLUBDATE MUSICIANS, individuals as well as 3-6 piece groups needed for northern N.J. parties. Must be versatile and contemporary with excellent vocals. Contact: Larry Ripley, 8 DeHart St., Morristown, N.J. 07960. Phone: (201) 267-1970.

NEEDS SINGLES — DUO'S TRIOS — GROUPS

SEND PHOTOS AND TAPES TO

CAL CLAUDE ENTERTAINMENT AGENCY
P.O. Box 03-944
Ft. Myers, Florida 33903
Phone: (813) 694-4966

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

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

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

FLORIDA OFFICE, of The Band Organization invites you to see our ad under BOOKING NATIONWIDE. Send your photo and promo materials to either office for prompt attention. We need acts North and South. Send photos, songlists, references to: The Band Organization, P.O. Box 3207, St. Augustine, Fla. 32084 or P.O. Box 1284, Jacksonville, Ill. 62651.

FEMALE VOCALIST, wanted to join male keyboardist and drummer for work in North Jersey area. Phone: (201) 568-3908 anytime.

FEMALE VOCALIST-INSTRUMENTALIST for country western and rock band working regularly. Send pictures, resume etc. for audition to: R. White, Box 3549, Vail, Col. 81657.

HELP WANTED

Alabama Symphony Orchestra

Amerigo Marino, Music Director

Announces the following vacancies,
beginning October 1980:

ASSISTANT CONCERTMASTER
ASSISTANT PRINCIPAL SECOND VIOLIN
SECTION VIOLINS
SECTION VIOLA
ASSISTANT PRINCIPAL CELLO
SECTION BASS

Salary negotiable
Group Instrument Insurance provided
Group Hospitalization/Dental Plan available
Sick leave
1980-81 contract currently under negotiation

AUDITIONS WILL BE HELD IN BIRMINGHAM ON JULY 21, 1980

Highly qualified applicants please call or write immediately:

Les Fillmer, Personnel Manager, ALABAMA SYMPHONY ORCHESTRA, P.O. Box 2125, Birmingham, Alabama 35201. (205) 326-0100.

AN EQUAL OPPORTUNITY EMPLOYER

HELP WANTED

MINNESOTA ORCHESTRA

NEVILLE MARRINER, Music Director

FIRST VIOLIN SECTION OPENING

Starting at earliest availability
of winning candidate

Only qualified musicians should apply with a complete personal/professional resume. Preliminary auditions are held behind screens.

PLEASE SEND RESUME TO:

Ronald Balazs, Personnel Manager
1111 Nicollet Mall
Minneapolis, Minnesota 55403

AN EQUAL OPPORTUNITY EMPLOYER

GRAND RAPIDS SYMPHONY ORCHESTRA

Semyon Bychkov, Music Director/Conductor

Announces the following full-time positions
commencing with 1980-81 season

CONCERTMASTER/ASSISTANT CONDUCTOR
(possible combined position)

SECTION CELLO — SECTION VIOLIN

For information concerning these positions
send typed professional resume to:

Margaret Gage, Personnel Manager, Grand Rapids Symphony Orchestra, Exhibitors Building, Grand Rapids, Michigan 49503.

Equal Opportunity Employer

OMAHA SYMPHONY ORCHESTRA

THOMAS BRICCETTI, Music Director

Announces Vacancies 1980-1981 Season
CONCERTMASTER — 2nd CLARINET

Auditions for these positions plus those advertised in the May issue will be held in Omaha June 12-15 and in New York City June 17-23 by appointment.

For information, send resume to: Sherrie Goeden, Personnel Manager, Omaha Symphony Orchestra, 310 Aquila Court Building, Omaha, Nebraska 68102.

Association of Canadian Orchestras



A MUSICIANS' EMPLOYMENT INFORMATION SERVICE

Features:

- Comprehensive employment information.
- Non-evaluative.
- Two lists: players seeking jobs and orchestras with job openings.
- Up-to-date bulletins of openings mailed directly to all who register.
- Pertinent information on all Canadian orchestras available on request.
- Registrations treated in strict confidence.
- No charge.

Who may apply:

- Open to all Canadian musicians or those with landed immigrant status.
- Recent Canadian graduates of all music schools.
- Canadians presently employed in Canadian or foreign orchestras.

How & where to register:

- Registration forms are available on request from the office at the Association of Canadian Orchestras.
- For information, write, call, or visit: Darijo Powell, Association of Canadian Orchestras, ORCHESTRA OPENINGS, Suite 311, 56 The Esplanade, Toronto, Ont. M5E 1A7. Telephone: (416) 366-8834.

"Orchestra Openings" is a service of the Association of Canadian Orchestras, a non-profit organization serving the total orchestra community. It is provided by the assistance of the Canada Council and is administered in co-operation with the Canadian Conference (A. F. of M.) Symphony Symposium (Dept.).

NOTICE TO MEMBERS

The British Musicians' Union, late in April, circularized all of its booking agencies and promoters in order to make them aware of a difficulty with the BBC. Earlier this year the BBC announced a plan to disband five staff orchestras affecting over 170 musicians, eliminating nearly a million and a quarter dollars in wages.

Despite strenuous efforts on the part of the BMU, the BBC has not modified its proposals. As of June 1, 1980, the BMU will be in an official strike and its members will not perform any engagements directly or indirectly for the BBC.

Members of the AFM and American booking agents contemplating tours of the United Kingdom which might include BBC casts are requested to contact the Foreign Tour Department of the AFM President's office before committing any electronic media engagements after June 1 over the BBC.

MAKE YOUR DEMOS LOOK PROFESSIONAL

We duplicate your songs onto cassettes, 45's, and LP's with full process labels at discount prices. Small quantities a specialty. For free brochure, call or write Rick at: OMNI STUDIOS, 44 Abbott Ave., Morristown, N.J. 07960.

SINGLES TO FIVE PIECE GROUPS, immediate openings for hotel-motel lounge engagements. Send photos, tape, type or style of unit and music, as well as open dates. Music Music Music, 3928 Shrine Park, Leavenworth, Kans. 66048. Phone: (913) 682-8065.

SOUTHERN LOCATIONS, for singles, duos, trios and groups. Send all pertinent information including 8 by 10s, brochures, available dates, past credits, tape (if you have one) uniformed etc. to: Ralph Gibbs Agency, P.O. Box 9965, Jackson, Ms. 39206.

TOP 40 ROCK GROUPS, and country groups. Please send cassette tape(s) and 8 by 10 black and white glossy pictures to: Glenn E. Abraham and Associates, Inc., P.O. Box 1950, Pinellas Park, Fla. 33565.

TOP NOTCH TALENT, needs lively danceable road-ready singles, duos, trios, groups for six-night work. P.O. Box 122, Iowa City 52240. Phone: (319) 351-4101.

VIOLINIST, Artist-in-Residence public schools. Symphony concertmaster-mistress. Private teaching. Recitalist. Send tape and credentials to: Loran Eckroth, Bismark-Mandan Orchestral Association, Box 2031, Bismark, ND 58501.

Give
the world
a little
gift today.
Blood.



A Red Cross of The American Red Cross

Correspondence about address corrections should be sent with attached mailing label to your home local(s).

CA 91423

47
HEIKY J. PEAC
5171 CUSTELL AVE
SHELMAN CAKS