

# INTERNATIONAL

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

MARCH, 1981

# MUSICIAN

## NATIONAL ENDOWMENT FOR THE ARTS HAS MADE IMPORTANT CONTRIBUTIONS FOR OVER 15 YEARS

Since 1965, the National Endowment for the Arts has had a dramatic impact on the cultural life of the nation. The number of opera companies has doubled; orchestras have tripled; dance and theatre fields report tenfold increases; the artist workforce has doubled; and audiences have tripled. But according to a recent Harris poll (reported in the February issue of the *International Musician*), the American public's ever-increasing demand for the arts has yet to be met.

Livingston L. Biddle, Jr., Chairman of the Endowment, has had a front row view of these developments. As Special Assistant to Senator Claiborne Pell (D-R.I.), he helped draft the legislation which created the agency. He served as its first Deputy Chairman, maintained close working ties with the Endowment over the years, and was named its Chairman by President Jimmy Carter in 1977.

"It is both rewarding and challenging to have so closely followed the Endowment's progress, and to now help guide it toward new goals and accomplishments," Biddle said, noting that the agency's budget had risen from \$2.5 million in

1965 to a record \$154.4 million by 1980.

Biddle and other Endowment officials have thus far adopted a "wait and see" posture on the proposed budget cuts by the Reagan administration. But, he noted, even last year's record high level of funding for Endowment programs accounted for only "an infinitesimal three ten-thousandths (.03 percent) of the Federal budget."

Biddle also noted that private contributions have risen from less than a quarter million dollars in 1965 to nearly \$3 billion today. "This is a remarkable twelvefold increase, and particularly noteworthy when compared to an increase of only \$6 million in the private sector in the decade prior to the Endowment's creation," he added.

At the time of the Endowment's creation there was considerable question whether some of the most distinguished of the older arts institutions might even survive. On December 20, 1965, Vice President Hubert Humphrey presented a check to the American Ballet Theatre from the Endowment. It was the first funding ever awarded by the Federal Government in a direct support for the arts, and

assured the continued operation of one of the nation's great dance companies. The famed Martha Graham Dance Company received a \$142,250 matching grant the following year to help support its first national tour in fifteen years, a tour that took it to thirty-two cities across the country and forestalled a proposed move by the company to Europe and heralded the beginning of the Endowment's highly successful dance touring program.

Other early grants led to the production of plays that otherwise would not have been possible at the time, including "The Great White Hope" by Washington's Arena

Stage, starring James Earl Jones, that became a Broadway hit and later a major motion picture. The American Film Institute was created with Endowment assistance to encourage the American art of filmmaking and preserve film threatened by deterioration, while other media programs were initiated to bring the arts to millions of people via radio and television. The American Symphony Orchestra League was provided support for a survey which developed into a financial assistance program at the Endowment for orchestras throughout the country. And a critical report on the condition of

America's museums requested by President Lyndon Johnson led to creation of a major funding category at the Endowment, thereby allowing museums to improve renovation and conservation dramatically while increasing programs and reaching new audiences. These are but a few examples of the original Endowment programs that helped launch the current culture boom in America.

One provision of the law which created the Endowment was designed to limit Government dominance in the arts. It stipulates (Continued on page nineteen)

## Cuts in Arts Aid Are Proposed

The National Endowment for the Arts, the National Endowment for the Humanities and the Corporation for Public Broadcasting could all be in for some severe financial cutbacks, if Congress accepts the proposals of the Reagan Administration's Office of Management and Budget.

David A. Stockman, Director of the Office of Management and Budget, prepared the recently released report of budget cuts and in it suggested that the Reagan Administration "should completely re-vamp Federal policy for arts and humanities support." The report acknowledged that such a dramatic policy shift "could generate strong opposition" from many quarters. No doubt professional musicians, many of whose livelihoods are dependent upon federally-funded arts programs would be among the most vocal opponents of the proposed budget cuts.

However, Representative Frederick W. Richmond, an organizer of an arts caucus in the House of Representatives, does not believe the new budget proposals will be carried out. "I would expect overwhelming opposition in Congress," he said.

The Congressman further pointed out that every dollar of Federal subsidy to the arts generates approximately \$5 of taxable revenue. As a result, Richmond anticipates little reduction in arts funding.

In justifying its proposals, the Office of Management and Budget termed Endowment programs "low priority items" that must bear a greater part of the budget cutting burdens. "Given the need for fiscal retrenchment across the full range of human Federal programs that meet more basic needs."

Specifically, the budget report estimates that under the current

structure, arts allocations will rise from \$152 million in 1981 to \$206 million in 1985. Humanities allocations will rise from \$155 million in 1981 to \$210 million in 1985. Under the recommendations of the report, funding would be cut by 1985 to \$92 million for the arts and \$97 million for the humanities. The Corporation for Public Broadcasting also stands to have its funding cut substantially by 1985, when the estimated \$199 million needed to keep up current services would be reduced to \$100 million.

Livingston L. Biddle, Chairman of the National Endowment for the Arts, commented on the report by saying, "It is my desire and intention to continue to work constructively with the Administration in the belief that there is widespread understanding that the arts have an abiding value to our country and to all people, especially in difficult times."

## Strikers Ratify Pacts

AFM President Victor W. Fuentelba has announced that the American Arbitration Association has tallied the votes by AFM members, and found that the new agreements with the Association of Motion Picture and Television

Producers and the Alliance have been ratified by an approximately three-to-one margin. Acceptance of the pacts officially ends the musicians' strike action which began August 1, 1980.

With 2,900 members eligible to vote, the tally came to 1,112 for ratification of the new contracts, and 375 against. Strikers had returned to work on January 15, when the tentative settlement was reached, and the terms of the pacts will be retroactive to that date.

The three-year contracts call for 9 percent annual wage increases in all categories, increased pension contributions for AFM members, plus many other improvements over previous contracts. The agreements also call for further negotiations between musicians and producers concerning the terms and conditions of employment for programs made primarily for the home video market, a major issue in the dispute. These meetings are scheduled to begin shortly.

The strike, which lasted 167 days, was one of the longest in Federation history, and inflicted considerable hardship on affected AFM members. Plans are currently underway in Los Angeles, where most of the strikers live and work, to bolster the emergency funds that were used to provide grants and loans to needy union members during the strike.



AFM Secretary-Treasurer J. Martin Emerson attended the February 8 meeting of the New Jersey State Conference, held at the Ramada Inn in New Brunswick. In addition to being fortified with copious financial information and the latest update on Federation affairs, he was armed with his trusty Nikon camera, as the above photo and the others appearing on page 12 will attest. Here, conference delegates representing every Local in the Garden State and Philadelphia Local 77, listen intently to one of the guest speakers. In the foreground (wearing the dark suit) is Lew Mallett, President of Local 16. Mallett also represents musicians as Vice President of the New Jersey AFL-CIO.

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## A CORRECTION

Boosey & Hawkes used the trade name "Harmon" while advertising Denis Wick Mouthpieces and Mutes in a recent issue of this publication.

We acknowledge that "Harmon" is the recognized trade name of the Carpenter Company and its affiliate, Harmon Mute Company. We have no association with such companies, nor did we intend to convey the impression that our mutes were those of such companies. We apologize for any confusion which may have resulted from this error.

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# INTERNATIONAL MUSICIAN

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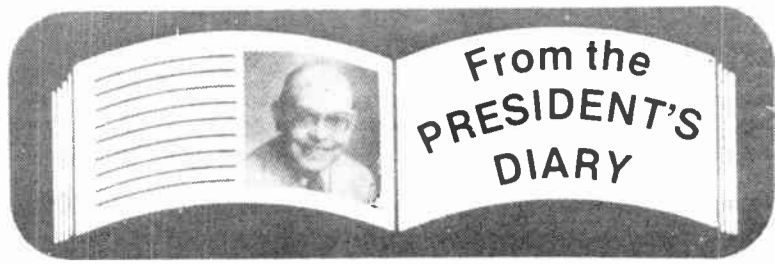
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INTERNATIONAL MUSICIAN



On Wednesday, February 18th, the American Arbitration Association counted the votes cast by those members working under the Motion Picture and Television Film Agreements. It gives me great pleasure to announce that the agreements were accepted by a vote of 1,112 to 375, thus officially ending the labor dispute which began on August 1, 1980. The new contracts cover a three-year period dating from January 15, 1981, with wage increases in all categories of 9 percent in each of the three years and an increase in the pension contributions to 9 percent, among many other improvements. Within a short time, meetings will begin for the purpose of negotiating terms and conditions of employment for programs made primarily for the home video markets and, pending completion and ratification of such an agreement, the terms contained in the Television Film Labor Agreement will be applicable for the production of such programs. In the event that a variety show is produced for the home video market, the "needle drop" provisions of the Video Tape Agreement will apply and, if the program is then exhibited on "free" television, the payments required under the Video Tape Agreement for reuse and foreign use will be made if applicable. Once an agreement for the home video markets has been ratified, its terms and conditions will be retroactive.

At approximately 6:00 P.M. on February 18th, a settlement was

reached with the producers of public television programs for a new two-year agreement beginning March 1st of this year. This agreement provides for overall wage increases in the amount of 10 percent in each of the two years and increases in the health and welfare contributions to \$3.25 per day, with a maximum of \$16.25 per week; cartage increases to \$30.00 for harp and \$6.00 for other heavy instruments and radio simulcast to be paid at the applicable National Public Radio pick-up rates. Of particular interest to the members of symphony, opera and ballet orchestras is a new provision in the agreement which provides that all permanent members of symphony, opera and ballet orchestras are to be paid for telecasts whether their services are used or not, with the exception of "in studio" telecasts by ballet orchestras. The provision will also only be applicable to permanent orchestras working under master agreements. However, it will not apply in those situations where the orchestra is "split" with those members not performing the telecast but working for their management at other musical services.

Agreement was also reached for the use of programs made primarily for public television and later used in supplemental markets. The provisions for supplemental markets contained in the Video Tape Agreement will be applicable with the initial payment to be 15 percent of the base rate, rather than

the 10 percent called for in that agreement. The supplemental market provisions, however, will not apply to symphony, opera and ballet performances and agreement was reached for further negotiations covering that issue to take place sometime in March. Representatives of ICSOM, including its Chairman, Fred Zenone, participated in the negotiations and their input was of great assistance to the negotiating team of the AFM's International Executive Board.

As I reported to you in last month's issue, the International Executive Board held its midwinter meetings during the two-week period beginning January 20th. Many items of importance were considered, including the present status of the Symphony Strike Fund, traveling musicians' problems, the finances of the Federation, etc. A multitude of requests for reductions in work dues by various Locals were approved, General Counsel Cosimo Abato gave a detailed report of the status of litigation involving the Federation and a revised Pamphlet B, covering variety show back-up musicians, was approved. A representative of Association Consultants, Inc., appeared before the Board to give a report on the various insurance programs being offered to the membership by that company, and the Board approved implementation of a new prescription eye wear program. The Board also considered recommendations and resolutions from the 1980 Convention which were referred to it by the delegates. Resolutions 39, 40, 55 and 62 were rejected after much debate, and, after consideration was given to Recommendation 26, the Board voted to delete Article 17, Section 3, of the current By-Laws and to adopt the following which will be added as a new Section 10, under Article 9:

"The Board shall not process a

(Continued on page twenty)



Last year, for the first time in its history, Local 577, Bangor-Stroudsburg, Pennsylvania, participated in the Congress of Strings, the AFM's summer scholarship program for talented, young string players. President Michael J. Capone (right) presented the Local's scholarship certificate to violinist Sheila Walter, who attended the sessions at the University of Cincinnati.

## Grantseekers' Guidebook Offered

Of the nearly one million proposals submitted each year to approximately 22,000 active philanthropic foundations in this country, probably no more than 6 or 7 percent are ever funded. A comprehensive new guidebook designed to help grantseekers improve their chances in this highly competitive grants marketplace is now available from The Foundation Center. "Foundation Fundamentals: A Guide for Grantseekers" explains the most effective process for identifying, researching and applying to foundations for grants. It answers the questions asked most frequently about foundations by grantseekers, including: Who gets foundation grants? How do you write an effective proposal? What makes foundations different than other funding sources?

"Foundation Fundamentals" includes twelve tables with timely facts and figures on grants and giving, plus forty-six illustrations which take you step-by-step through all the stages involved in funding research. Also included are detailed research examples which describe how to select foundations active in your geographic area or with an interest in your subject field. Convenient research and

proposal writing checklists are provided, as well as a worksheet for profiling nonprofit organization needs with the requirements of each foundation prospect. Bibliographies are also provided.

The Foundation Center is a national service organization established and supported by foundations. It is a unique national source of factual information on philanthropic giving. It also publishes "The Foundation Directory," the most heavily-used reference book in the field.

"Foundation Fundamentals" was written by Carol M. Kurzig, Director of the center's extensive public service and education program. She directs the activities of the four center-operated libraries and coordinates its work with ninety cooperating foundation library collections. Harriet L. Warm, Executive Director of The Florence V. Burden Foundation, has written an introduction which describes the grants process from the foundation perspective.

The single-copy price is \$4.95 with a 20 percent discount on five or more copies. It may be ordered, prepaid, from The Foundation Center, 888 Seventh Avenue, New York, New York 10106.

## AFM Mourns Passing of Two Retired Officers



John V. Tranchitella

John V. Tranchitella, AFM Executive Board Member Emeritus and former President of Los Angeles Local 47, died on January 30, 1981, at age seventy-six.

Mr. Tranchitella was a member of the IEB from 1966 until 1973, when he was named to emeritus status during the 1973 AFM Convention. An active member of Local 47, he was elected to the office of Vice President in 1956 and as President in 1958, a position he held through 1969. He also served the Local as a member of its Trial Board, Board of Directors and as a delegate to the AFM Conventions, where he was a member of the Measures and Benefits Committee and the Law Committee.

He was a delegate to the Los Angeles County Federation of Labor, the California State Federation of Labor, President of the Hollywood Film Council of entertainment unions, as well as an active participant on numerous cultural committees in the Southern

California area. He received the Los Angeles Board of Musical Art Commissioners' Certificate of Appreciation for his work in bringing "Better Music for More People" to the area's cultural scene.

Originally a member of Local 20-623 in his hometown of Denver, Colorado, Mr. Tranchitella first joined the AFM in 1923. His interest in music began while still in grade school and his first instrument was the violin. He later switched to the trombone in order to work with the local orchestras. He moved to Los Angeles in 1929 in time to play some of the last vaudeville engagements at the Orpheum Theatre. He began working under the baton of Alfred Newman in 1933, first for five years at United Artists Studios, later for twenty years at 20th Century Studios. He also performed with the Los Angeles Philharmonic at various times.

Phil Reed, former AFM International Representative, died on February 10, 1981. Appointed to that position in 1961 by then AFM President Herman Kenin, Mr. Reed, who was sixty-nine years old, had been in retirement since 1977.

A dedicated union man, he served as President and Business Agent of Local 421, La Porte, Indiana, from 1955 to 1961. A member since 1950, the Local presented him with its gold life membership card during the 1977 AFM Convention in Hawaii. Mr. Reed was also credited with helping to organize and contributing to the success of the Indiana State Conference.

During his term as Local President, he represented Local 421 as a delegate to the national AFM Conventions, at which he served on the President's Report



Phil Reed

Committee. He also participated in the Convention's Memorial Services for twenty-one years.

Shortly after Mr. Reed retired from the post of International Representative, he moved to Florida and became active in Clearwater Local 729. He served as Acting Secretary-Treasurer for a time and in January, 1978, was appointed Business Agent. He was also a member of the Local's Executive Board and chaired both the Music Performance Trust Funds and TEMPO-PCC Committees.

A fine drummer who played with several name bands during the big band heyday, Mr. Reed became affiliated with the AFM at the age of sixteen, when he joined Local 297, Wichita, Kansas, in March, 1928. He also held membership in several other Locals, including Local 573, Sandusky, Ohio; Local 657, Mentor, Ohio; Local 256-733, Birmingham, Alabama; and Local 582, Chatham, Ontario, Canada (life membership).

## Polish Workers Need Support

One of the most dramatic moments in recent world history was the victory by Polish workers in their struggle to establish free trade unions.

The story behind the headlines is equally dramatic, for now those fledgling unions must fight to stay afloat in a politically hostile sea.

Union members in this country can help provide some much needed support for our Polish brothers and sisters through the AFL-CIO Polish

Workers Aid Fund. This fund was established to give the Polish unions badly needed financial aid and support, and it also serves to demonstrate our friendship and concern for these trade unionists.

AFM members are urged to respond to this appeal with fraternal generosity. Make your check out to the Polish Workers Aid Fund and send it to the AFL-CIO Secretary-Treasurer, 815 16th Street, N. W., Washington, D.C. 20006.

### A.F.M.-TEMPO POLITICAL CONTRIBUTIONS COMMITTEE

#### STATEMENT OF RECEIPTS AND DISBURSEMENTS FOR THE YEAR ENDED DECEMBER 31, 1980

CASH BALANCE — December 31, 1979	\$148,603.72
<b>RECEIPTS:</b>	
Donation by Members of Locals	\$48,621.20
Interest Income	9,351.86
Total Receipts	57,973.06
	206,576.78
<b>DISBURSEMENTS:</b>	
Political Contributions	65,050.00
Federal Income Taxes	4,497.00
Tempo Coordinator's Fee	1,923.00
Promotional Materials and Other Expenses	32,610.78
Total Disbursements	104,080.78
CASH BALANCE — December 31, 1980	\$102,496.00

# AFM TEMPO-PCC POLITICAL CONTRIBUTIONS

Listed below are the candidates whose election campaigns received financial support from TEMPO-PCC. These are not the only persons whose candidacies were supported by the A. F. of M. and who have proved to be friendly to the legislative goals of professional musicians.

The campaign committees of many Congressmen and Senators friendly to the arts did not request — and therefore did not receive — TEMPO-PCC support.

The TEMPO-PCC Fund is comprised of voluntary donations made by A. F. of M. members for political purposes only.

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Thomas F. Eagleton — MO	\$1,000
John Glenn — OH	\$1,000
Gary Hart — CO	\$1,000
Edward M. Kennedy — MA	\$1,000
Patrick J. Leahy — VT	\$1,000
Charles McC. Mathias, Jr. — MD	\$2,000
Paul Tsongas — MA	\$1,000

## SENATE — DEFEATED

Birch Bayh — IN	\$1,000
Frank Church — ID	\$1,000
John Culver — IA	\$1,000
John Durkin — NH	\$2,000
Mary Gojack — NV	\$1,000
Elizabeth Holtzman — NY	\$1,000
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Gaylord A. Nelson — WI	\$1,000
Richard Pettigrew — FL	\$1,000
Bill Schultz — AZ	\$1,000

## HOUSE OF REPRESENTATIVES — ELECTED

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Les Aspin — 1st C.D., WI	\$500
Les AuCoin — 1st C.D., OR	\$500
Richard Bolling — 5th C.D., MO	\$500
Jack Brooks — 9th C.D., TX	\$500
John Burton — 5th C.D., CA	\$500
Phillip Burton — 6th C.D., CA	\$500
George E. Danielson — 30th C.D., CA	\$400
Roy Dyson — 1st C.D., MO	\$1,000
Barney Frank — 4th C.D., MA	\$500
Cecil Heftel — 1st C.D., HI	\$500
Robert W. Kastenmeier — 2nd C.D., WI	\$1,100
Ray Kogovsek — 3rd C.D., CO	\$500
Romano L. Mazzoli — 3rd C.D., KY	\$250
Joseph G. Minish — 11th C.D., NJ	\$500
Parren J. Mitchell — 7th C.D., MD	\$500
Ronald Mottl — 23rd C.D., OH	\$500
Mary Rose Oakar — 20th C.D., OH	\$500
Leon Panetta — 16th C.D., CA	\$500
Jerry Patterson — 38th C.D., CA	\$500
Nick Rahall — 4th C.D., WV	\$500
William Ratchford — 5th C.D., CT	\$500
Dan Rostenkowski — 8th C.D., IL	\$500
Olympia J. Snowe — 2nd C.D., ME	\$250
Louis Stokes — 21st C.D., OH	\$500
Morris K. Udall — 2nd C.D., AZ	\$500
James Weaver — 4th C.D., OR	\$1,000
Pat Williams — 1st C.D., MT	\$500
Timothy Wirth — 2nd C.D., CO	\$500
Jim Wright — 12th C.D., TX	\$250
Ron Wyden — 3rd C.D., OR	\$500
Robert A. Young — 2nd C.D., MO	\$500

## HOUSE OF REPRESENTATIVES — DEFEATED

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Pat Hamilton — 2nd C.D., WV	\$500
Herbert Harris II — 8th C.D., VA	\$500
John Hutchinson — 3rd C.D., WV	\$500
Harold T. Johnson — 1st C.D., CA	\$500
Willard (Bill) Johnson — 17th C.D., CA	\$500
Joseph Lisoni — 26th C.D., CA	\$500
Thomas Magrann — 4th C.D., PA	\$500
K. Gunn McKay — 1st C.D., UT	\$500
Raphael Musto — 11th C.D., PA	\$500
Kathleen O'Reilly — 2nd C.D., MI	\$500
Carey Peck — 27th C.D., CA	\$500
Frank Thompson, Jr. — 4th C.D., NJ	\$1,000
Lionel Van Deerlin — 42nd C.D., CA	\$500
Robert Weinberger — 10th C.D., IL	\$500

NOTE: A copy of the report of the AFM TEMPO Political Contributions Committee filed with the appropriate supervisory officer is available for purchase from the Federal Election Commission, Public Records Division, 1325 K Street, N.W., Washington, D.C. 20463.

**NOW — MORE THAN EVER  
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Local 642, Helena, Montana, awarded TEMPO-PCC checks to two candidates during their campaigns. J. J. Meyer (at left in both photos), Local 642 Secretary-Treasurer and AFM Legislative Director in Montana, presented Senator Max Baucus (photo left) with a TEMPO contribution of \$1,000 and Congressman Pat Williams (photo right) with a contribution of \$500. Both candidates were successful in their election bids.

## FCC Hears Musicians' Request for More Diversity in Broadcast Programming

With the Lea Act now out of the way, professional musicians are free to address themselves to other matters pertinent to work in the broadcast media.

From 1946, when the law was enacted, to 1980, when it was repealed, the Lea Act severely inhibited musicians in the radio market by rendering illegal (and subject to criminal prosecution) common collective bargaining practices between AFM members and broadcasters — without broadcasters' express consent. Many believe that this law led to the eventual decline of live music on radio.

On December 8 of last year, President Jimmy Carter signed the bill abolishing the Lea Act, and, in so doing, opened the door for what could be a new era for performing musicians and for radio programming.

With this in mind, Ned Guthrie, President of AFM Local 136 in Charleston, West Virginia, met with

Federal Communications Commission Chairman Charles D. Ferris in Washington, D.C., on January 29 of this year. In that conversation, Guthrie, who championed the Lea Act repeal movement, pointed out that both prior to and after the time the Lea Act went into effect, many formulas had been established for percentages of air time to be devoted to performances by local musicians, either in the studio or on location by remote.

Guthrie suggested that a new formula for FCC licensees could be worked out, allotting a part of air time to live music broadcasts, and thereby providing some exposure for local talent and regional musical styles. Such a policy, Guthrie added, would answer licensees' need to adhere to the FCC requirement of "operating in the public interest" of the communities they serve. In addition, by initiating local live music formats, listeners would be provided with some real diversity in radio programming, something that

is woefully lacking on current "top forty" stations.

The FCC chairman was reportedly very attentive to the idea of more local live music programming, and although Ferris, a Carter appointee, will be leaving office on April 10, he promised to turn over any papers on the subject to his successor, with suitable recommendations. Guthrie followed up the face-to-face dialogue with a letter reiterating the points covered in the conversation. He strongly suggests that all professional musicians who stand to gain employment and exposure by such a policy should add their letters of support to his. Time is short, so please write as soon as possible to Charles D. Ferris, Chairman, Federal Communications Commission, 1919 M Street, Washington, D.C. 20554. Send copies of your letters to your Senators and Representatives, to keep them abreast of their constituents' views on communications issues.

## May 3-10 Marks National Music Week

With the theme "Music — The Magic Key to Daily Living," the fifty-eighth annual observance of National Music Week will kick off Sunday, May 3, and run through to the following Sunday, May 10.

Charles M. Tremaine, who founded the program in 1924, defined National Music Week as "a voluntary expression of the public's interest in music." He explained that "Music Week is, to some extent, different from all other 'weeks'. It is a 'drive' for music by the friends of music, but it is also the occasion for participation in and receiving of pleasure, thus making it independent of any propelling force from behind."

In the year Tremaine founded National Music Week, he called

upon the President of the United States, Calvin Coolidge, to serve as Honorary Chairman. Since then, each of the nation's Chief Executives has given moral support to this tribute to music. In keeping with this tradition, President Ronald Reagan has given his endorsement, saying that National Music Week "is a time when we all might pause to appreciate the joys we have known through music."

Sponsored for the past twenty-two years by the National Federation of Music Clubs, the seven-day celebration also has the cooperation and support of a number of national organizations, including the American Federation of Musicians. This year, as in years past, AFM Locals and their members are in-

ited to take an active role in the week's activities, which range from orchestral performances and community musicales to contests, public presentations and displays centered on this year's theme.

National Music Week Chairman Mary Frances Simmons has announced that the National Federation of Music Clubs will again give awards for the most creative and effective efforts in behalf of the event. The awards will be handled on a state-by-state basis, and all entries should be addressed to state NFMC chairmen. For names and addresses, please write to the Office of the Chairman of National Music Week, 3237 Jodeco Drive, Jonesboro, Georgia 30236.



Entertaining senior citizens at the Rouse Home in Warren, Pennsylvania, in January were (left to right) drummer Bill Boerst, pianist Gordon Aldrich, trombone man Pete Pepke (business agent of Local 84), saxophonist Jimmie Tuttle and leader Maynard Williamson. This engagement was made possible with funds supplied by the Recording Companies of the United States and Canada through the Music Performance Trust Funds. Credit: Warren Times Observer News Photo by Lester

BETWEEN

You &

MARTY  
E  
MERSON



During a long, cold winter, such as we've had in the New York City area, the month of March has been looked forward to with aching anticipation. For it brings, among other things, the sweet smell and warmth of Spring.

There is new life — a cleansing of sorts — and fond expectations that things will get better. Maybe they will, says the pessimist. But as a perennial optimist, I am confident that the dates of March 20th (Spring) and March 10th (the date for payment of Federation Work Dues by Locals) will this year mark a new beginning for the AFM.

While it is true no one knows just how much new revenue the new Federation Work Dues will generate, it is a matter of simple deduction that this newly-instituted source of income will help overcome the operational deficits which have been accumulating the past four years due to the "inflation invasion" that has afflicted our countries.

According to the U.S. Department of Labor, every man, woman and child in the United States is paying \$259.80 for goods today that cost \$100.00 at the wholesale level in 1967.

Your Federation — and every Local in it — are victims of this pernicious fiscal disease which thrives on dilution of our hard-earned money.

To the Local Business Agent who recently vented his emotions on us and demanded that "cuts at the top" be first implemented before "hitting Locals" with further dues responsibilities, let me quickly note that this has already been done — and continues to be done, practically on a daily basis.

But there is a limit! And that limit was reached long before the 1980 AFM Convention adopted Amended Recommendation No. 1. The paring of staff personnel, the severe limiting of wage increases, compelling many who faithfully serve the Federation membership to work at substandard salaries, foregoing needed equipment purchases, revising downward the costly pension plan for new employees, curtailing purchases of office supplies and printing and, conversely, increasing the cost of advertisements in the *International Musician* to produce more income for the official journal — and on and on and on . . .

There is much more that could be added in the area dealing with how much we owe. However, I believe the notion has now been created that (1) the National is in exigent need of additional income and that (2) everything is being done to run the Federation as economically as possible while providing as many services to the membership as our financial status will permit.

With this official duty having been performed, I join all of you — and President Reagan, too — in welcoming the Red, Red Robin, the harbinger of Spring, and a New (fiscal) Beginning.

• • •  
APROPOS: The man applying for a job asked the interviewer if the company provided hospitalization

coverage. The interviewer stated that employees paid for their own insurance, but that the company would deduct the premium from his paycheck.

"The last place I worked, the company paid for it. Not only that, but we got six weeks' vacation, life insurance, sick leave, severance pay, a pension plan, a Christmas bonus, coffee breaks . . ."

The interviewer interrupted, "Then why did you leave such a perfect job?"

"The company went broke!" the applicant replied.

• • •  
In last month's column we gave the behind-the-scenes story of how the 1980 Labor Day stamp honoring "Organized Labor" came into

being. We also showed you the First Day Cover with the "Organized Labor" stamp cancelled in the Nation's Capital and bearing the late George Meany's favorite portrait, as done by artist William Schroeder, Vice President of the Graphic Arts Union.

As we stated then, we have fifty of these valuable and limited edition First Day Covers (see below) which



we are going to give away FREE to fifty members who, in 250 words or less, will tell us "What the American Federation of Musicians Has Done for Me."

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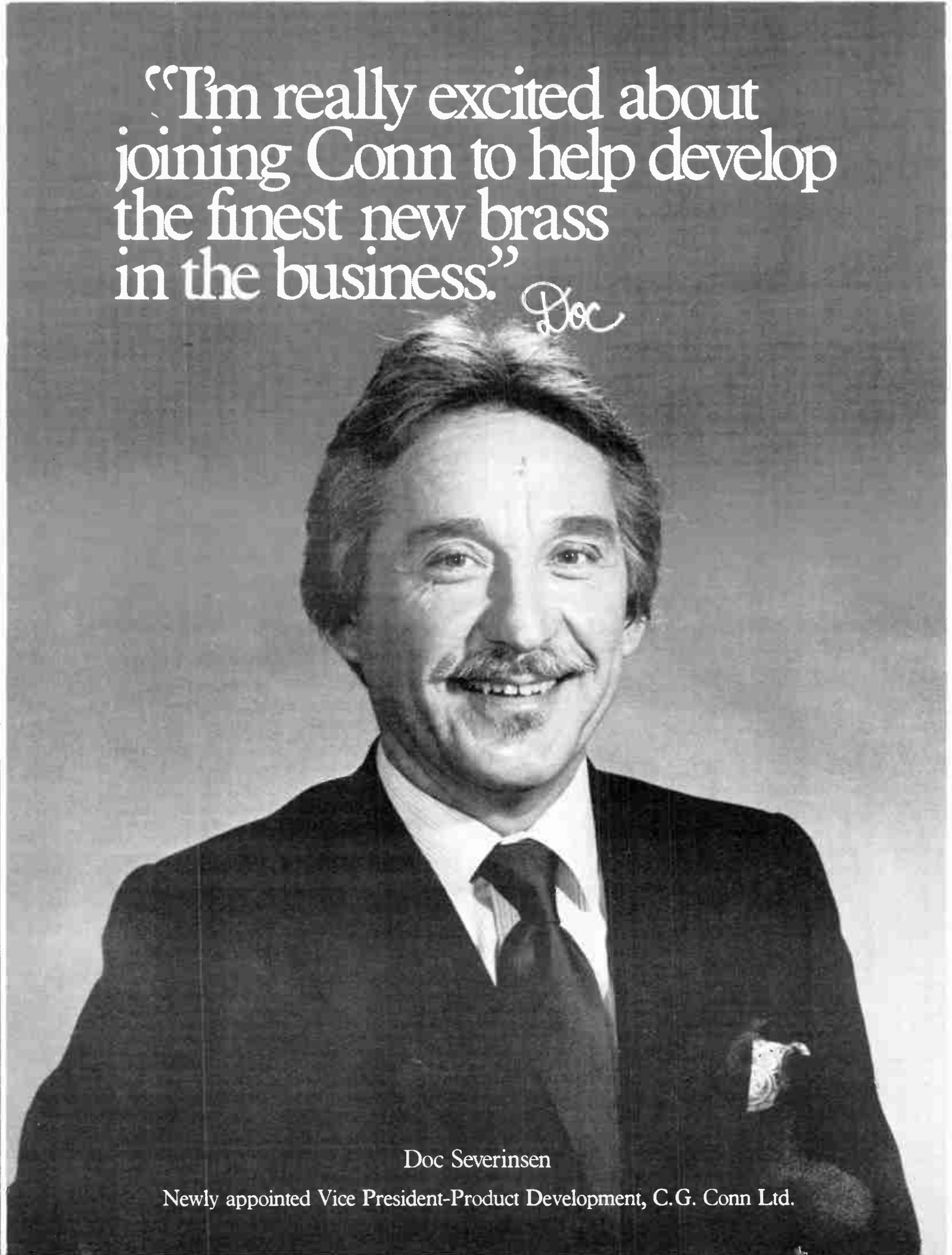
So, be a winner and receive one of the First Day Covers. You have until March 31, 1981, to say something nice about your Federation.

• • •  
Speaking of dates, I will remind you once again that all resolutions, as well as statements from candidates seeking election to International Offices, must be for-

(Continued on page nineteen)

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# Musicians and Songwriters Celebrate Music Copyright's 150th Anniversary

Everyone involved in the multi-billion dollar radio industry and the multi-billion dollar record business, as well as in the glamorous world of Broadway and Hollywood musicals, knows that they are dependent on the creativity of America's songwriters. But what if nobody could afford to write songs? What if there was no income for songwriters, or the men and women who create all the other kinds of U.S. popular, symphonic, etc., music? There would be little, if any, protection for American lyricists and composers if President Andrew Jackson had not signed — on February 3, 1831 — the law that extended federal copyright provisions to include U.S. music. Without this, composers and lyricists would not get a cent from record companies, radio and TV stations, networks, concert halls, nightclubs, wired music services such as Muzak, film and stage productions or numerous other music users. Because there is copyright protection, U.S. composers, lyricists and their business partners, the music publishers, are able to license the rights to use American copyrighted music for

some \$600,000,000 a year. A goodly portion of this — perhaps \$100,000,000 — comes from abroad, where U.S. music is admired as our nation's best ambassador. The 150th anniversary of President Jackson's signing was celebrated in many U.S. cities on February 3. In Nashville, which proudly calls itself Music City, U.S.A., Mayor Richard Fulton hailed American Songwriter Day, along with the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI), which offered their own celebrations. The Gospel Music Association, headquartered in Nashville, held ceremonies to recognize this important anniversary which many consider the "legal birthday" of American music. The Nashville-based Country Music Association took time out during its board of directors' meeting in Atlanta, February 2-5, to commemorate the event. At City Hall in New York City a group of top composers, lyricists and music publishers heard Herb Rickman, Special Assistant to the Mayor, present Mayor Edward Koch's proclamation naming February 3 "U.S. Composers' Day." A similar proclamation was issued by Mayor Thomas Bradley in Los Angeles. BMI celebrated with the L.A. Songwriters' Service and West L.A. Music in a 3-hour "open house" event in Hollywood that evening. Many top music and government leaders gathered in Washington, D.C., for the largest celebration. A reception was held on February 3 at the James Madison Building of the Library of Congress, followed by a concert of American popular music of the 1831-1910 era. These events were sponsored by the Library of Congress and the U.S. Copyright Office, in cooperation with the National Music Publishers' Association (NMPA). NMPA President Leonard Feist and new Registrar of Copyright David Ladd played major roles in organizing this D.C. event. Well-known songwriters and symphonic composers, including Pulitzer Prize winner William Schuman and other illustrious recipients of Pulitzer, Tony, Oscar and Grammy awards, participated.

It is certainly something for the whole nation to celebrate." The National Federation of Music Clubs, the American Guild of Authors and Composers and the National Academy of Popular Music/Songwriters' Hall of Fame, also took part in the celebration. ASCAP President Hal David, BMI President Edward Cramer, National Academy President Sammy Cahn and AFM President Victor Fuen- tealba were among the celebrities at the Library of Congress reception. At Washington's Kennedy Center Concert Hall on February 10, 11 and 12, the National Symphony Orchestra, under music director Mstislav Rostropovich, commemorated the music copyright's anniversary with a special program of American music of the nineteenth and early twentieth century, entitled, "America's Romantic Heritage." Thanks to a grant from ASCAP, the concert was recorded for subsequent nationwide broadcast on the National Public Radio network. Songwriters are especially jubilant this year following a ruling made in December by the Copyright Royalty Tribunal. After months of testimony, the five-member tribunal ruled that effective in July, 1981, record and tape companies must raise the ceiling on royalties paid to songwriters from the current rate of 2 3/4 cents per song (or half a cent a minute, whichever amount is greater) to 4 cents (or three-quarters of a cent a minute, if that amount is greater). Less pleased with the ruling is the Recording Industry Association of America, which has filed to appeal the decision in the U.S. Court of Appeals in Washington. The 2 3/4 rate, in effect since January, 1978, revised the Copyright Act of 1909, which provided that record companies must pay copyright owners up to 2 cents a song for each copy of the song made.

Last summer my band *Gathering Forces*, performed at the Summerpier Festival in New York City. To my initial despair, the sound system they supplied looked like four eccentrically designed hi-fi speakers on poles. This was supposed to handle a highly electrified fusion band with horns and vocals for an outdoor crowd of 2,500! To my astonishment, it worked. I decided to try those funny little speakers in my keyboard setup. And I've been using them ever since.

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"We're now using two pairs of 802s for our band's PA system, with another pair on my keyboards and a few more as monitors. It used to take a whole truckload of cabinets, amplifiers and crossovers to get the same coverage. And the sound wasn't nearly as good!"

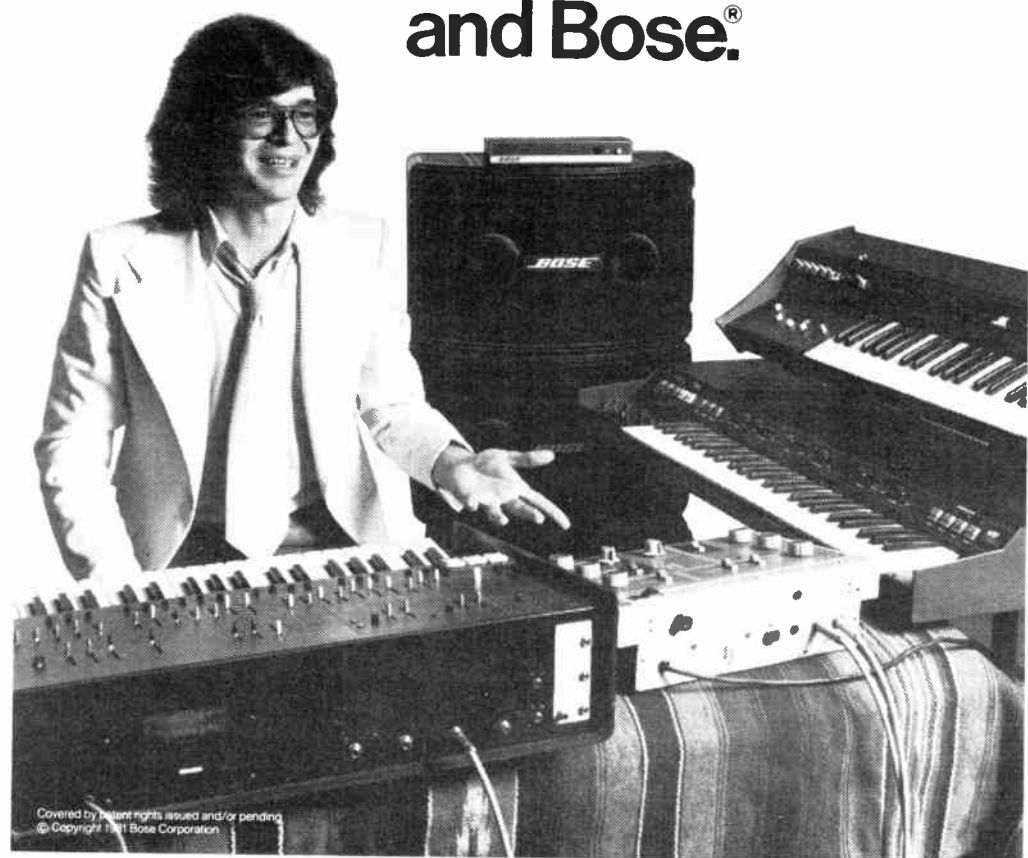


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That's the AFM's toll-free number for traveling musicians. If you're working within New York State, call collect at 1-212-869-1340. Either way, an AFM representative will be there to help!



The AFM was among many major music organizations nationwide celebrating the 150th anniversary of U.S. copyright protection for music on February 3. AFM President Victor Fuentealba (extreme right) attended the reception held at the Library of Congress in Washington, D.C. Also present at the gala, which attracted 200 noted personalities in the music industry, were (left to right) Mrs. Fuentealba, Mrs. Leonard Feist, Registrar of Copyright David Ladd, Mrs. Ladd, and National Music Publishers' Association President Leonard Feist.



## B.B. KING

“Talk about the blues, mention the name B. B., and you can only think of the King.”



was inside.”

B.B. had lost one too many good guitars to thieves, accidents and various other hazards of the road. Without thinking twice, he raced back into the blaze to rescue his instrument. Both B.B. and his guitar made it out in time, but just barely.

“The next day I found out that two men in those upstairs rooms got burned to death. And I also found out the two guys who were fighting were fighting over a lady named Lucille. So I named my guitar Lucille to remind me never to do anything silly like that again. You can always get another guitar, but not another B.B. King.”

He'll get no argument there. B.B. has influenced dozens of top blues guitarists, who point with unreserved admiration to King as their idol. Ask him what he thinks of these second generation guitarists who have fashioned their styles after his, and B.B. says simply, “Ask a father how he feels about his



children.” And he means it.

B.B. has said that he sometimes feels he is preserving an American art form. The young imitators, particularly during the late 1960s, helped bring the blues to the musical mainstream. When a whole new crop of college-age kids acquired a taste for the blues, B.B. was right there, ready to show them what it was truly all about. He remains one of the most brilliantly successful practitioners of the art, and his work finds listeners of every age and race.

Today, the lines between various musical styles are less clearly drawn than in the past. Rock, pop and blues artists blend and exchange ideas, without feeling that they are compromising the integrity of each style. B.B.'s own philosophy on the development of music is that musicians, including himself, are always “being influenced by different types of music,” and, he adds, “I think that's good. We've all got something to learn from others.”

B.B. is quick to credit his own influences, and they are legion. T-Bone Walker and Elmore James had the most impact on his guitar style. Charley Christian was a favorite, too. But “the man who won my heart” was Django Reinhardt. “He had a singing guitar,” says B.B., “gypsy Spanish, soulful. It really filled my soul.” King drew on (Continued on page nineteen)

We caught up with legendary rhythm and blues artist B.B. King between performances at New York City's Beacon Theatre. B.B. was backstage warming up before the show on a portable keyboard, which he is able to carry with him wherever he goes. B.B. is never far from his music.

The MCA recording star, at fifty-four years of age, still performs some 300 gigs annually, has recorded over 300 songs, including the million selling, Grammy award winning “The Thrill Is Gone,” has two gold records, an honorary doctorate in music from Yale and numerous awards distinguishing him as tops in the blues field.

With a reputation as one of the premiere bluesmen in the world, and with a highly successful thirty-plus year career under his belt, King should hardly have to go through the rigors of long concert tours in order to live. But blues, for B.B. King, is more than a type of music, more than a way of making a living, more even than a way of life.

“The blues is life as people live it,” says King. “Life as we lived in the past . . . as we are living now.”

Born Riley B. King on a Mississippi cotton plantation in 1925, he began his career in music under that name as a gospel singer, but B.B. recalls, “I never did enjoy very much fame with that.” Then, in 1948, he took a job as a disk jockey at Memphis radio station WDIA, where he was billed as “The Blues Boy.” The tag clicked. “It's still ‘Blues Boy,’ but no one says that; people say ‘B.B.’ instead. And you know,” he adds, “I like the sound of it.”

Well he should like the sound of that name. Talk about the blues, mention the name “B.B.,” and you can only think of the King. But there's another name that has loomed large in this legend. As a female fan noted before the start of one of his concerts, “Lucille is here, B.B. can't be far behind.” Her eyes were fixed on the deep red guitar sitting in the spotlight on stage. This is B.B.'s Lucille, his constant companion.

When asked about his singular devotion to this instrument, B.B. has been known to joke that Lucille is the only lady he knows he can always count on, but the story really goes back to B.B.'s days on the “chitlin circuit.” He was playing a little dance hall in Twist, Arkansas, in 1949. The place was packed, and the only source of heat was a big garbage pail filled with burning coal and kerosene, which the crowd danced around “like in a skating rink.” B.B. remembers it all very well.

“On this particular night, two guys started fighting and they knocked over this container of kerosene. The building, being a board building, man, it really burned. Above the dance hall was rooms where cats lived. Well after the fuel spilled all over the floor, everybody made for the front door — including me. But when I got outside, I remembered my guitar

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# POP & JAZZ SCENE

## MANCINI

Henry Mancini, the three-time Oscar winner, will be music director for the Fifty-third Annual Awards Presentation of the Academy of Motion Picture Arts and Sciences. The show, slated for March 30 at the Dorothy Chandler Pavilion of the Los Angeles Music Center, is to be televised by ABC-TV. "Piece for Jazz Bassoon and Orchestra," a Mancini creation, was the highlight

## BY BURT KORALL

of the January concert by The Orchestra at Los Angeles' Chandler Pavilion. It featured Ray Pizzi, for whom it was written, and was well-received. Mancini conducted.

## JAZZ NOTES

I'd like to help make things right. Carol Sloane is singing so well, witness her LP, "Carol Sings," that it is injustice of major proportions that she's not being more widely heard in clubs and along the concert circuit. Unlike so many other so-called jazz singers, she has her own warm sound and a most distinctive way of doing things. Artistic growth and increased ability to communicate should be duly rewarded. Another album, like her recent effort, featuring Jimmie Rowles, George Mraz, Frank Wess, Norris Turney and Joe LaBarbera, would be a good start. . . . Recovered from a recent heart attack, trumpet ace Roy Eldridge will be saluted March 21, during the annual New York Brass Conference. The site of the tribute: New York's Hotel Roosevelt. . . . Through March 1, jazz cornetist and critic Richard M. Sudhalter headed a band, including pianist-singer Dave Frishberg, in a musical drama titled, "Hoagy, Bix and Wolfgang Beethoven Bunkhaus." Featuring music associated with Hoagy Carmichael and the legendary Bix Beiderbecke, it was presented at the Mark Taper Forum of the Los Angeles Music Center. At about midpoint in the run, Sudhalter told *The Los Angeles Times'* Leonard Feather: "I'm thankful for the opportunity the play is giving us to perform music in a setting that is free from hype and distortion. You don't often find a stage presentation that involves music purporting to be jazz and leaves you free to play everything the way it should sound." . . . Charlie Ventura, the former Gene Krupa saxophonist who has had several of his own bands, is about to field a new band. A ten-piecer, with arrangements by Shorty Rogers, Jerry Newsom, Tony Rizzi and others, it probably will make its debut in Southern California where Ventura resides. Musky Ruffo, also an ex-Krupa saxophonist, is helping Ventura put together the unit. . . . Ornette Coleman is scoring the motion picture, "Boxoffice." . . . Trumpeter Don Goldie fronts a fourteen-piecer, Tuesdays and Sundays, at the Sheraton River House at the Miami (Florida) Airport. On Wednesdays and Saturdays he and the band are at the Biltmore Hotel Restaurant in Coral Gables. . . . Lee Konitz, the highly individual alto saxophonist, brought a nonet into New York's Village Vanguard for a week in January. Among his associates in this venture were trombonist Jimmy Knepper and trumpeter Tom Harrell. . . . Drummer Eddie Phylfe writes that he and

Pepper Adams, Al Cohn, Scott Hamilton, Jimmy Knepper, Dave McKenna, Jimmie Rowles and Carol Sloane were featured in a concert he produced for the Washington Jazz Association, February 8, at the National Press Club in the nation's capital. . . . Every Wednesday the Chicago Swing Society plans to present big band dances at the Chevy Chase in the Windy City. The Eddie Barrett Big Band will alternate with the Joe McAnarney Big Band. . . . From Los Angeles and colleague Leonard Feather comes news of a new small group headed by guitarists John Pisano and Oscar Castro Neves, with Chuck Domanico (bass) and Ron Powell (percussion). Now heard on Wednesday evenings at L.A.'s Mulberry Street, the unit is notable for the work of the two guitarists. . . . the blend of the two guitars is enchanting and their interplay constantly fascinating," says Feather. . . . The Saturday night feature at The Inn at Jefferson Square in Oakridge, New Jersey, is Eddie Hazell's trio. The unit has been performing at The Inn for almost two years. . . . Eddie Condon's recently was the site of a party to honor its namesake on what would have been his seventy-fifth birthday. On hand at the New York jazz landmark were Buck Clayton, Johnny Blowers, Joe Bushkin, Marian and Jimmy McPartland, Brick Fleagle, Freddie Moore, Dill Jones, Al Hall, Johnny DeVries and Barbara Lea. The bash was hosted by Phyllis Condon, Eddie's widow, and his two daughters, Maggie and Liza. . . . Late in November, the Kim Richmond-Steve Kaplan Ensemble made its debut at Carmelo's Jazz Club in Sherman Oaks, California. The ensemble's members: Richmond (woodwinds), Kaplan (keyboards), Jimmy Johnson (bass) and Bob Leatherbarrow (drums). . . . Across the country, on December 4, saxophonist-flutist

Frank Perowsky and his small band, including John McNeil (trumpet and flugelhorn), Phil Markowitz (piano), Todd Coolman (bass) and Jeff Brillinger (drums), were heard at Eric's, on New York's upper East Side.

## ON CAMPUS

Woody Herman was honored by California State University, Los Angeles, during its annual scholarship benefit, February 11, at The Music Center in L.A. Selected by the Board of Directors of the Friends of Music of California State University, Los Angeles, as its fourth honoree, the affable band-leader was on hand for this salute, hosted by San Francisco jazz authority, Dr. Herb Wong. The benefit included a cocktail reception in The Music Center Grand Foyer, followed by a dinner in the Grand Hall, then dancing and entertainment by the CSULA Jazz Ensemble. Open to the public, the evening cost a tax-deductible \$40.00 per person. The proceeds went to establish a Woody Herman Scholarship at Cal State. . . . The Institute of Jazz Studies at Rutgers University-Newark, New Jersey, awarded certificates of achievement to musicians interviewed by the Jazz Oral History Project, January 26, at Manhattan's West End Cafe. Among the interview subjects on hand were Sonny Greer, Eddie Durham, Eddie Barefield, Jacques Butler, Snub Mosley, Doc Cheatham, Buck Clayton, Panama Francis, Al Hall, Big Chief Moore, Sammy Price, Buddy Tate and Maxine Sullivan. The project, first administered by the Smithsonian Institute, now is under the aegis of Rutgers. . . . The swinging Bob Florence Big Band will be heard in concert at Orange Coast College, Costa Mesa, California, April 4. . . . Slide Hampton, the trombonist-composer-arranger, is jazz artist-in-residence, at the William Paterson College of New Jersey. . . . The Ohio State University Jazz Ensemble competes at the Notre Dame Collegiate Jazz Festival in April and hosts its own Central Ohio Jazz Festival on May 9. At the latter event guest soloists will include Dave Samuels, Gerry Niewood and Keith O'Quinn. The ensemble, which is directed by Tom

(Continued on page twenty)

## WORTH REPEATING FROM AFM LOCAL JOURNALS

EDITOR'S NOTE: From time to time we come across items in the official publications of our various affiliated Locals across the country which we feel should be brought to the attention of all our members.

The following message from Herbert I. Osgood, President of Local 60-471, Pittsburgh, Pennsylvania, appeared in a recent issue of the "Pittsburgh Musician."

### FRATERNALISM—PROFESSIONALISM

FRATERNALISM. The spirit of fraternalism is what nurtured the early union movement. It is what made it grow and become successful. The caring for one another. The belief that what harms another fellow worker also harms me, is the

foundation on which unionism rests. Regardless of all laws, restrictions or whatever, the spirit of fraternalism must and shall prevail if the union movement is to continue being the success it has been, particularly in the field of music. We cannot exist unless we have this feeling for one another. We cannot exist unless we insist that all of us are treated fairly and respected for our abilities.

PROFESSIONALISM. As professional musicians we have an obligation to ourselves and to our fellow musicians to perform at the highest professional standards on all engagements. We have an obligation to ourselves and to our fellow musicians to present ourselves to the public in such a manner as to bring only credit and respect to ourselves and our fellow musicians. To be a union musician should mean that you do have this respect for yourself as well as your fellow musicians, and that you always strive to your utmost to see these objectives achieved. If you are to be a professional musician, play like one, and act like one. It can only result in betterment for all of us.

### HOLIDAY CLOSING

The offices of the American Federation of Musicians will be closed on April 17 in observance of Good Friday.

The Federation wishes its members and friends a Happy Easter.



JAZZ

Rob McConnell, energetic leader of the Boss Brass, the band that boasts some of Canada's finest studio-jazz-commercial musicians, had two Grammy nominations in the celebrated ceremony broadcast from New York February 25. One was in the best jazz performance by a big band category for the band's "Present Perfect" album; the other was in the best arrangement behind a vocal for "Tangerine with Singers

BY MURRAY GINSBERG

Unlimited." "I'm proud of those nominations," said McConnell when we contacted him. "That's where my albums are selling, in the United States, more than here in Canada." McConnell is proud about another album soon to be released. It's titled "Dedication." "This is an album I've wanted to do for quite some time," the Toronto trombonist said. "A number of musicians who have passed away over the last few years have had an enormous influence on me, and I've always wanted to pay homage to them. 'Dedication' is dedicated to Gary McFarland, Bill Evans, Cannonball Adderley, Blue Mitchell, Frank Rosolino and Paul Desmond." McConnell is totally prolific: during the band's annual ten-day stint at Toronto's El Mocambo last December, still another album was put in the can, all arrangements, naturally, written by the leader.

The El Mocambo is one of Toronto's many clubs that features an array of jazz groups. (The El also features a weekly array of rock groups.) Last January 30 the walls of the mid-Toronto entertainment spot shook to the blowout rhythms of the heavy Banda Brava, the Latin jazz orchestra headed by Memo Acevedo. With no less than six percussionists (led by Acevedo) fronting thirteen jazzmen (led by trumpeter Rick Tait), a nine-block area centering at the corner of College and Spadina Avenue sizzled in the mid-winter sub-zero temperature. Acevedo had it all there: bass trombonist Ernie Pattison, baritone saxophonist Keith Jollimore, pianist Francesco Falco, trumpeters Tait and Mike Malone, altoist Don Englert and tenor man Michael Stuart helped to keep the Latin rhythms wailing into the night. Not that the six percussionists needed any encouragement. The lineup outside in the January cold waiting

to get in was encouragement enough.

Winnipeg pianist Bernie Senensky (he's been living and working in Toronto for twelve years) has to be one of the most versatile accompanists in the business. Within the space of a few weeks in January he backed jazz flutist Moe Koffman at George's Spaghetti House, Jack Sheldon at Bourbon Street, Art Pepper again at Bourbon Street and back to George's with his own group. Bop isn't necessarily Senensky's style. Together with bassist David Piltch and drummer Terry Clarke, the pianist ranges over a wide field of jazz, from the music of the 1940s to the ultra modern sound of the now what's-in-style of jazz. The trio plays Bernie's own tunes — "Another Gift," "Reunion," "Homeland" — to the classic, "You Stepped Out of a Dream," and "Rhythm-a-Ning," all of which add up to an evening of impressive jazz, no matter what corner of the room you favor. Senensky is an impressive jazzman who should be around for a long time (he's only thirty-six).

The University of Regina Jazz Band has been invited to perform at the fifteenth annual Montreux International Jazz Festival in Switzerland in July. The twenty-piece ensemble, directed by Ed Lewis, is one of four North American university bands invited to the festival. The other three are from the States.

While pleased to be the only Canadian university band to be invited, the band faces the problem of how to raise the estimated \$30,000 required to go to Switzerland.

"With an \$850,000 deficit, it's difficult for the university to do much more," says Lewis.

He said the university hasn't decided how to raise the money but hopes individual and corporate donations will help bring the band to Switzerland.

Lewis said his band has had a brief but successful history. It won the Canadian national stage band championship in 1977, "a big upset because it was the first time a Saskatchewan band had ever entered."

And speaking of stage band competitions, the winner of the competition this year will appear at the Harbour Castle Hilton Hotel's convention center in Toronto on March 5 as part of the March of Dimes dance, together with, but not necessarily alongside, the Woody Herman big band, which has been booked to headline the evening.

After 1,400 nights, which in the life of a musician computes to four and a half years, Dr. McJazz has taken his Dixieland sextet out of Albert's Hall in mid-Toronto's Brunswick Hotel "because a change was overdue." Dr. McJazz, alias Charlie Gall, the Scottish cornetist who has led the band all these years, said on January 31, "The reason the band members and I are leaving — and it took a lot of soul searching before we decided — is that we felt that not only would it be better for the band after such a long time, but we thought it would be better for the hotel, too."

The band, of course, didn't suffer any withdrawal pains. It was immediately booked into a series of matinee weekends at the Valhalla Inn, a week at the Chick 'n' Deli, Cooper's and Nag's Head. But Gall speaks reverently of the Brunswick Hotel. When he was first approached by the hotel people in 1976, he agreed with one qualification: "It has to be my kind of music." Although the Toronto-based musician is something of a purist, he has still been realistic about the entertainment value of the band. Along with the energetic style of the ensemble playing, Gall's punchy cornet has led the others with ever-renewed vigor, like the field officer leading his troops in a charge over

the hill. But there have also been songs and jokes. "We felt that just playing was not enough," explained Gall. "We have to entertain the people as well. But we're very serious about the brand of jazz we play. And that, I think, has contributed to the band's longevity."

Albert's Hall, the windowless room on the second floor of the Brunswick Hotel, lends itself well to the playing of the classics, such as "Struttin' with Some Barbeque," "Riverboat Shuffle," "Dixieland One-Step," etc. Large photographs of jazz musicians hang on the walls; tables and chairs are arranged closely together (some nights the room is filled to overflowing — it's impossible to move).

Gall points proudly to one photograph in which the great Louis Armstrong is talking to a younger musician. Gall, of course, is that younger musician, just twenty-three when the picture was taken in 1957 in Glasgow, where he was a member of the Clyde Valley Stompers who appeared on the same bill as Armstrong's All Stars. Even today, when Gall talks about Dr. McJazz, he speaks of that style as "1930s to mid-1940s" jazz, and specifically that his band is based on the Muggsy Spanier and Eddie Condon models "and to a certain degree — where

capabilities allow — the Armstrong All Stars."

Chief among the band's entertainers is Al Mayers, a good, swinging drummer whose entertainment value increases in proportion to the audience response it generates. He's the featured vocalist (although Gall, trombonist Kenny Rodmell and clarinetist Ian Arnot do at least one song a night). Pianist Ron Sorley plays a pleasant Jesse Stacy style; bassist Ron Johnson completes the band's lineup.

The musicians agree to play jazz largely for the fun of it, as do most of Toronto's Dixieland musicians. Such motivation is infectious, which accounts for the music's popularity in the city. (There are dozens of bars and clubs that present Dixieland groups every Saturday and Sunday afternoon, as well as nightly jazz spots.) In a farewell bid to Dr. McJazz on Wednesday, January 28, John Hunt, of the Ontario Jazz Society, presented a cake to Gall with the statement, "We love this guy, he's given us a lot of good times."

ROCK/NEW WAVE

The Downchild Band will tour Germany, Holland and Denmark (Continued on page nineteen)

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The Pacific Wind Quintet, ensemble in residence at the School of Music, University of Victoria, in British Columbia, Canada, recently returned from Europe after having won the Prix de la Ville de Martigny in the third International Competition for Woodwind Chamber Music held in Martigny, Switzerland. The quintet (comprised of Lanny Pollet, flute; William Benjamin, oboe; Thomas Dowling, clarinet; Jesse Read, bassoon; and Richard Ely, horn) is well known to Canadian audiences through concert tours and CBC Radio broadcasts.

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## NEWS NUGGETS

If you remember the radio shows from Chicago's Aragon Ballroom back in the heyday of swing, then here's a little update for you. Wayne King, the saxophonist-bandleader who catapulted his long and successful career on those broadcasts, turned eighty on February 18.

King, who was known as "The Waltz King," was one of many bandleaders who made a big name for himself via radio in the late 1920s, when the wireless was just becoming a household item. But he was also one of the few who managed to sustain his career well into the 1960s. He then moved to Scottsdale, Arizona, where he has since been in semi-retirement.

Although he does not subject himself for his family to the rigors of touring, as he did in the big band days, King can be lured back to the stage now and again. On those occasions, he can still recreate the romance of a bygone era when he plays his theme song, "The Waltz You Saved for Me."

The Julius Grossman Orchestra, with Julius Grossman conducting and Agustin Anievas as piano soloist, will perform at New York City's Alice Tully Hall in Lincoln Center on March 21. The concert is a benefit for Municipal Concerts, Inc., the organization that presented sixty-nine free orchestra concerts by the Julius Grossman Orchestra during 1980. Foundations, labor unions, banks, community councils, individuals and the Music Performance Trust Funds provided the funds for those performances.

The Tubists Universal Brotherhood Association (T.U.B.A.) will hold its biannual regional tuba-euphonium symposium on March 21 at the West Virginia University campus. Among the featured performers scheduled are euphonium players Brian Bowman of the U.S. Air Force Band and Carlyle Weber of the U.S. Army Field Band; tuba soloists Jeff Arwood of the U.S. Army Band and David Randolph, professor of tuba at the University of Georgia. The Army Brass Quintet, the Mountain State Brass

Quintet and the West Virginia University Wind Ensemble, under Don Wilcox, will also be participating.

For additional information, please contact Richard E. Powell, Associate Professor of Music, Creative Arts Center, Division of Music, West Virginia University, Morgantown, West Virginia 26506.

The Jean Casadesus Recital Hall, at the State University of New York in Binghamton, was filled with the sound of flute music last July when thirty-two professional and amateur musicians gathered for an intensive five-day flute pedagogy workshop. Organized and directed by flutist and SUNY faculty member Georgetta Gatto Maiolo, the workshop featured master classes and a concert by the Pittsburgh Symphony Orchestra's principal flutist, Bernard Goldberg.

The July workshop was the occasion of Mr. Goldberg's second visit to the Binghamton campus last year. In March he was the guest artist at a clinic which drew over 350 enthusiastic high school flutists. Also organized by Ms. Maiolo, a member of Binghamton Local 380, it was the largest music clinic ever held in the area.

On March 22 the Northeast Council of Interfaith Ministry will present the City Symphony Orchestra of Chicago, conducted since its inception by Leon Stein, in an admission-free concert at St. Demetrios Community Hall. Internationally acclaimed violinist Francois D'Albert will be the featured soloist. This program is made possible by funds supplied by the Recording Companies of America through the Music Performance Trust Funds, with the cooperation of Chicago Local 10-208.

The City Symphony of Chicago is composed of veteran members of the Chicago Symphony Orchestra, Lyric Opera, Grant Park Symphony and other leading ensembles. It was organized in 1963 and is maintained by Local 10-208 for the two-fold purpose of providing its members an outlet for their artistry and experience and bringing to outlying sections of the city the great works of the symphonic repertoire.

William McGlaughlin, associate conductor of the Saint Paul (Minnesota) Chamber Orchestra, is the host of the National Public Radio's new chamber music series, "Saint Paul Sunday Morning." The series, which highlights the talents of the Saint Paul Chamber Orchestra, will

make its debut on NPR's nationwide network on March 22 with a celebration of Johann Sebastian Bach's birthday.

Although most of the series' programs will feature the members of the Saint Paul Chamber Orchestra in large ensemble, some of the segments will be centered around smaller groups. Scheduled to perform in future broadcasts are the Saint Paul Chamber Wind Quintet, the New World String Quartet, the Deller Consort, the Dale Warland Singers and Calliope. Additionally, listeners will be able to enjoy performances by violinists Pinchas Zukerman, music director of the SPCO; pianist Lorin Hollander; and Dennis Russell Davies, former SPCO music director.

"We're not simply going out and hanging microphones in front of concert performances," comments the series' executive producer Tom Voegeli, pointing out that the performances are made just for these radio broadcasts. "In a way," he adds, "this goes back to something European broadcasters have always done — hire musicians to come and play specifically for radio."

The Glenn Miller Birthplace Society, located in Miller's hometown of Clarinda, Iowa, was established in 1975 and is dedicated to promoting a lasting appreciation of the renowned bandleader's music. Once a year the society holds its Glenn Miller Festival of Big Band Music, which will take place this year on May 30. The event features live music, an exhibition of momentos and screenings of the movies, "The Glenn Miller Story," "Orchestra Wives" and "Sun Valley Serenade." Those interested in participating in the festival, or who would like to receive more information about the society, should write to the Glenn Miller Birthplace Society, 200A South 15 Street, Clarinda, Iowa 51632.

The Annual In-Service Conference of the Association of Concert Bands is scheduled to take place at the Michigan Inn in Detroit from June 18 to 21. Willard I. Musser, a life member of Local 135, Reading, Pennsylvania, is the President of the organization and AFM President Victor W. Fuentealba serves as a member of its Advisory Council.

Andreas Makris' compositions, *Fanfare Alexander* and *Variations and Song*, were given their world premieres by the National Symphony Orchestra, under music director Mstislav Rostropovich, at the John F. Kennedy Center for the Performing Arts, in Washington, D.C., on January 6. Mr. Makris is the orchestra's composer-in-residence and a member of its first violin section.

(Continued on page twenty)

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Bandmaster Anthony Savelli (left) receives a plaque from members of his concert band upon his retirement this past summer. Savelli has been a member of Local 17, Erie, Pennsylvania, since 1923 and conductor of his twenty-eight-piece band for forty-five years. Making the presentation is Orlando (Doc) Franzaglia, a charter member of the professional band of Local 17 members. Looking on is Peter Petriani, announcer for the band.

# OVER FEDERATION FIELD



Edmond G. McGoldrick

Edmond G. McGoldrick, Secretary-Treasurer of Local 368, Reno, Nevada, for the past twenty-four years, has been appointed Labor Commissioner for the state of Nevada by Governor Robert List. McGoldrick has served as a

member of the Finance Committee at the AFM Convention for many years, as State Legislative Representative and as Secretary-Treasurer of the Western Conference of Musicians. He joined Local 55, in which he still holds membership, in 1926, and received a gold life membership card three years ago.

Active in Nevada labor, McGoldrick has been a member of the Appeals Board of Review for the Nevada Employment Service, acting as chairman of that three-member body for the past year. He also represented labor on a panel investigating the Nevada Industrial Commission.

A revised and updated edition of the sixty-four-page booklet, "How to Run a Union Meeting," is available from the AFL-CIO as a guide to help Local union leaders conduct orderly sessions and boost membership interest, participation and at-



Local 800, Cornwall, Ontario, Canada, recently held its Annual Ladies Night Banquet and Dance. Enjoying the festivities are, back row, left to right: Michael Heenan, Banquet Chairman; Stan Dionne, Local 800 President; and Brad Lewis, Local 800 Secretary-Treasurer. Front row: John Brunet, Banquet Committee; guest speaker Victor Bridgewater, Taranta Local 149 Secretary-Treasurer; and Gary Lawrence, Banquet Committee.

tendance.

The handbook outlines meeting duties of officers and parliamentary rules. It also offers suggestions on the planning of meetings and improving agendas.

Copies of the pamphlet, Publication No. 81, are available at 20 cents each from the AFL-CIO Pamphlet Division, 815 16th Street, N.W., Washington, D.C. 20006. The charge for additional copies is \$15.00 per one hundred.

In accordance with Resolution 6, adopted at the 1980 AFM Convention, the American Federation of Musicians will award a Certificate of Recognition to those delegates who have attended twenty-five or more AFM Conventions when the delegates' Local requests such recognition to be given.

Locals should submit the names of eligible delegates to the International Secretary-Treasurer no later than April 1 of each year, stating the number of Conventions attended. Please advise if the recipient(s) is to be mailed the certificate or if it is to be presented at the Convention.

Names of all delegates to be so honored will be printed yearly in the May issue of the *International Musician*.



Local 418 in Stratford, Ontario, Canada, held its annual Combined General Meeting and Ladies' Night on November 2, at which time the Local celebrated its sixtieth anniversary. Taranta groups The Music Machine and The Thomas Quick Show Band entertained the more than 500 Local members and their guests in attendance. Among those enjoying the festivities were (left to right) AFM International Representative Stuart Salmond, Local 418 President Norm Carnegie and Stratford Mayor Ted Blawes.

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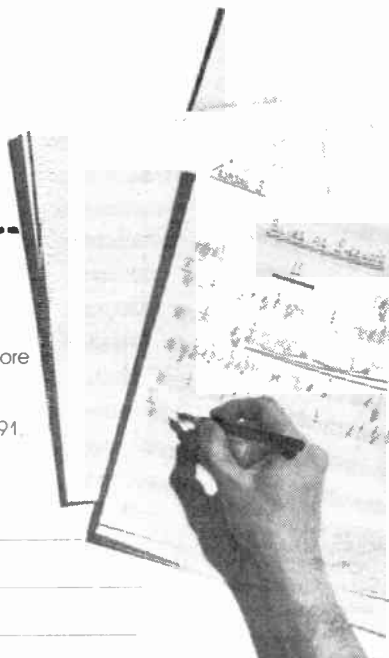
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# FEEDBACK

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

**On the Death of John Lennon**  
Since one person is shot to death every 30 minutes in the United States, it is not unreasonable to expect that at some point a figure of moral or artistic consequence, such as John Lennon, will get it too.

However, in the case of Lennon, the significance of his death goes beyond the violence that simmers beneath the psyche of America. John Lennon's status as a character in the "script" was emphasized as soon as John Chancellor of NBC turned from Lennon to politics. There we suddenly realized the spiritual resonance of American politics versus the intense resonance of this famous "Beatle." Lennon, in all his anti-establishment bias, carried a kind of integrity of opposition. His opposition was inspired by some artistic, philosophical sense of the failure of traditional sources of power and influence in the world. He carried some archetype within him which

held millions of young people in the 1960s: his music coincided with and inspired the ideas of inner transformation and the revolution of consciousness. This was then buried in the cynicism and opportunism of the 1970s.

In the shattering, dissonant moment of his death, we realized that Lennon had created a powerful image that had been partially effaced by the post mortems done on "the flower children" of the 1960s. Lennon's individuality offered no sense of something simply the result of adulation and tribal feeling. Lennon, as writer, as critic and as icon breaker, possessed something truly authentic in his protest, and in his death the dignity of his creative impulse is still evident. Still evident, too, is the magic of the Beatles' music. That music has an amazing joy and subtlety to it, a real celebration of some kind of freedom and divine frenzy that momentarily, at least,

rescues us from complacency and the banal rhythms of living.

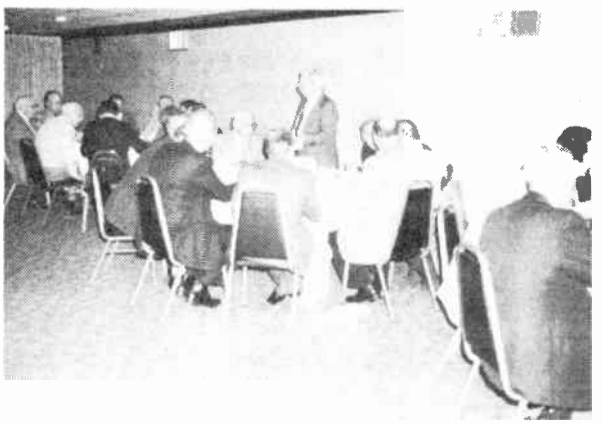
Lennon and his Beatle companions achieved an extraordinary fame. Yet in that fame they kept and cultivated a remarkable sense of play and detachment, a quality most effectively rendered into lyrics and personal style by John Lennon.

In a sense, it is fitting that we should be forced into a recognition of the strange and, perhaps until now, unacknowledged integrity of the phenomenon that took place in the 1960s, with John Lennon as one of its most remarkable "high priests." Lennon stood outside the mainstream of society, but his many disguises always found some point of reference to what he felt was not adequate or loving about our civilization.

If we are engaged in some momentous drama, it is John Lennon's death that brings us to a both humbling and exalting experience of the mysterious intricacy of one of its characters, who, like Thoreau, sought a different drum beat. Despite his self-indulgence and eccentricities, he struck at something powerful and deep within the collective soul of man. What incredible meaning can be gathered into this character! John Lennon's death poetically tells us the regions of feeling in our consciousness often untouched by the shallow way we live and define our lives.

Robin Woodsworth Carlsen,  
Victoria, British Columbia,  
Canada

## N. J. CONFERENCE HIGHLIGHTS



Three times a year, the New Jersey State Conference holds a one-day meeting to discuss policies and exchange ideas. At the February 8 session, AFM Secretary-Treasurer J. Martin Emerson sat in on the discussions and fielded questions about the new work dues. He also snapped a few photos, shown here. The approximately thirty-five delegates were also joined by New York Local 802 officers Lou Russ Russo, Secretary; Hy Jaffe, Treasurer; and Joe Arcara, Executive Board Member. International Executive Board Member Max Arons, who is President of Local 802, was the AFM's official representative to the Conference, and gave the keynote address. Hal Dessent, the newest IEB Member and Vice President of Chicago Local 10-208, was also present. Top photo: Conference officers and International officials pause for a pose. Standing from left are Hal Dessent, junior IEB Member; Andrew Mingione, President of Plainfield Local 746 and Conference Treasurer; Thomas R. Flanagan, President of Asbury Park Local 399 and Conference Sergeant at Arms; Louis Melia, President of New Brunswick Local 204 and Conference Vice President; Andy Kuchtyak, Secretary of Perth Amboy Local 373 and Conference Secretary; Thomas J. Casapulla, President of Dover Local 237 and AFL-CIO State labor representative. Seated from left are Robert Crothers, Executive Assistant to the AFM President; Max Arons, IEB Member; Wilson "Bucky" Bonito, President of Jersey City Local 526 and Conference President; and Emerson. Bottom photo: Conference delegate Thomas J. Casapulla gives a report.

Photo left: Engaging in a little last minute discussion are (from left) Robert J. Bell, President of Burlington Local 336; Steve Sprague, International Representative; Vic Marrandino, President of Atlantic City Local 661-708; and William Parker, Secretary of Local 336. Photo right: After all business was cleared, the group recessed to a buffet dinner, then headed home.



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

### Local 586 Reaches Out to Area Musicians

Young musicians in the Phoenix, Arizona, area are getting a helpful boost in their career efforts from Phoenix Local 586 through its sponsorship of a Young Sounds of the AFM program. Performance oriented, like the AFM's Congress of Strings, the Young Sounds is especially designed by the Federation to give young musicians the necessary knowledge to help bridge the gap between playing music as an avocation and making it a professional career.

Initiated ten years ago by Local 586 President Hal Sunday, the Arizona Young Sounds has developed a working relationship with the area's young people. Originally under the direction of Walter Barr and Walter Jeffries, the group has grown to be a thirty-nine-piece jazz band with a solid reputation for professional performance. Barry Black, program director for the past seven years, holds auditions for students representing all the Valley high schools and selects those whose playing will be most compatible with the group. The tryouts usually consist of playing scales and sight reading.

As with any popular local group, word-of-mouth is one of the best ways to increase interest — and the word about the Arizona Young Sounds is "They're hot." A recent article about the group in Arizona's *Tempe Daily News*, by writer Bruce Trethewy, referred to the band as "the best student music makers in the Valley." Many of today's Young Sound musicians heard about the group from their peers and were encouraged to join. Sixteen-year-old trombonist David Clary, whose older brother is a Young Sounds alumnus, was urged to audition by schoolmate Joey Sellers, who had participated in the previous year's program. David said he was enthusiastic about being accepted because "It's a chance to play with finer players than may be playing with you at high school."

The students' enthusiasm is shared by the Local, which is justifiably proud of the group's success. Bill Cyrils, the Local's Business Agent, is convinced that students who participate in the program are better prepared for a career and are, in fact, "ready to step into the professional world" upon completion. "These kids are five years ahead of their peers when they play with Young Sounds," Mr. Cyrils asserts. He often makes the analogy between the Local's training program and Arizona State University's football program under coach Frank Kush: "Kush trained them to be pros, and that's what Young Sounds does."

While the Arizona Young Sounds has made many friends for Local 586 among up-and-coming musicians, the union's officers are also involved in strengthening its relationship with the professional musicians in their jurisdiction through an ambitious public relations effort. Since Arizona is a right-to-work state, the Local has decided to bolster its image with a plan to attract new members and educate the general public to the AFM's goals.

Local 586, including job protection, scale wages, affiliation with the AFM, special payments for recording musicians, life, hospital and accident insurance as well as a special rate for instrument insurance, credit union affiliation, and discounts on car rentals. There is only one advantage listed for remaining non-union: not having to pay dues (and the pamphlet points out that union dues are tax deductible). Local 586 reports that its pamphlet has already proven quite effective after only a short time in circulation.

In addition, a series of career day lectures in the schools will soon be launched. The Local would like to see a nationally televised awards program for professional musicians materialize at some time in the future.

The idea, says Business Agent Cyrils regarding the Local's public relations efforts, "is to increase membership and maintain members' loyalty by offering so much in the way of benefits that the professional musician cannot afford to remain non-union."

Right on!



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Each program originates from Studio M at Minnesota Public Radio for National Public Radio. The series was made possible in part by grants from the Martha Baird Rockefeller Foundation, the Andrew W. Mellon Foundation, and the Corporation for Public Broadcasting.

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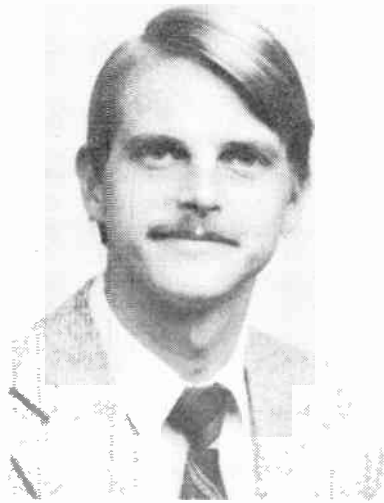
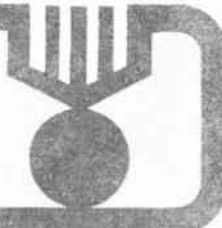
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## COMPETITIONS AND AWARDS



Roger W. Mastalir

Roger W. Mastalir, a member of Local 463, Lincoln, Nebraska, was one of the thirty-two Americans awarded the coveted Rhodes Scholarship. Roger, a clarinetist and a graduate of the University of Nebraska, has played professionally in Lincoln for several years. He will study musicology at Oxford University.

Stephen Funk Pearson, a member of Local 238 in Poughkeepsie, New York, won first prize in the 1980 Bunyan Webb Memorial Classical Guitar Competition.

Mr. Pearson, who received his master of music degree from Hunter College, presently teaches classical guitar at Bard College.

The winner of the Rena Aldredge Piano Scholarship will receive a cash prize of \$1,000 for living, travel and tuition expenses for seven weeks of study in the Piano Department at the Chautauqua Institution, including private lessons, interpretation and master classes with Ozan Marsh in addition to an opportunity for appearance with the Chautauqua Symphony Orchestra during the 1981 season. Auditions, before the April 1 deadline, may be

either in person or by tape. Applicants must range in age from seventeen to twenty-seven years.

For full information write Schools Office, Rena Aldredge Piano Scholarship, Box 1098, Chautauqua Institution, Chautauqua, New York 14722.

The National Flute Association, enlarging upon its Annual Newly-Published Music Competition, will now accept published or unpublished compositions written since 1960. Scores may be submitted utilizing solo flute, flute with one other instrument, or flute and electronic tape. From the scores received by the April 30 deadline, three to six works will be chosen for performance at the 1981 NFA National Convention in Detroit, August 20-23.

For details, write John Heiss, Chairman, NFA New Music Committee, 61 Hancock Street, Auburn-dale, Massachusetts 02166.

Prizes worth \$95,000 were awarded this past fall to winners and semi-finalists of the third annual Kennedy Center/Rockefeller Foundation International Competition for Excellence in the Performance of American Music. First prize of \$10,000 cash, a contract with New World Records worth \$25,000 and \$35,000 for career promotion went to thirty-year-old Gregory Fulkerson. Second prize of \$5,000 was awarded to Curtis Macomber, with the third prize of \$3,000 to Robert Davidovici. Nine semi-finalists received special awards of \$1,500 each.

Gregory Fulkerson, who stands to win an extra \$5,000 if he continues to perform predominately American music in his programs during the year, is currently concertmaster of the Honolulu Symphony Orchestra and also presents programs of American music at the University of Hawaii. He spends his summers at the Grand Teton Music Festival, where he is a regular performer in contemporary music concerts.

Twenty-seven-year-old Curtis Macomber made his Carnegie Recital Hall debut in 1979 and, in addition, has appeared with the Boston Youth Orchestra, the Westchester Philharmonic, the Vermont Symphony Orchestra and the Juilliard Orchestra. As a chamber player, he has performed with the String Arts Trio, the Light Fantastic Players, the New Music Guild Chamber Players and the Sea Cliff Chamber Players. Presently he is a faculty member of Montclair State College and the Third Street Settlement School.

Robert Davidovici, thirty-three-year-old artist in residence at North Texas State University, performed as soloist with the Juilliard Orchestra, the Israel Radio Orchestra and toured Australia as part of the ABC Celebrity Artists Series.

The 1981 William S. Boyd Piano Competition will be held June 5-6 at the Augusta (Georgia) College Performing Arts Theatre. The prize consists of a \$1,200 cash award and an opportunity to appear with the Augusta Symphony Orchestra during the 1981-82 season. An additional \$800 will be awarded to other contestants at the discretion of the judges. Anyone between the ages of sixteen to twenty-six, inclusive on April 13, 1981, may apply.

Application forms and additional information may be obtained by writing Mrs. Leland Stoddard, Executive Secretary, Augusta Symphony Orchestra, 619 Bourne Place, Augusta, Georgia 30904.

The quartet winning the 1981 Cleveland Quartet Competition at the Eastman School of Music will receive more than \$31,000 in tuition and stipends per year for intensive coaching with the Cleveland Quartet and for a full program of study at the Eastman School.

While preference in the 1981 competition will be given to existing string quartets, individuals who wish to compete for a place in a winning group that would be formed as a result of the competition are also urged to enter. All competitors must be heard by the Cleveland Quartet before April 1.

The date and place of the audition can be arranged by contacting Jon Engberg, Associate Director for Academic Affairs, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604.

worked under social security long and recently enough you can get disability payments. The amount of work credit you need and when you must have worked are based on your age when you became disabled.

**Q. I have been told that when my son reaches eighteen social security checks will be made out in his name. Since I need this money to pay his tuition is it possible for me to continue getting his checks?**

**A. As long as an adult age eighteen or over is mentally and physically able to handle his or her own finances, the Social Security Administration will pay the money directly to that person unless evidence shows it's in his or her interest not to.**

**Q. I am nineteen and would like to go to school full-time next year. Can I get student benefits on my stepfather's record? He died last year.**

**A. If your stepfather was insured under social security and if you meet all the requirements, you can receive student benefits. In order for you to qualify as a surviving stepchild, the marriage between your natural parent and your stepparent must usually have lasted nine months and you must have been dependent on your stepfather—either lived with him or received one half of your support from him. For more information, you should contact any social security office.**

**Q. I'm thinking about retiring soon, but I haven't decided on a definite date. Should I apply for social security benefits now or wait until I actually stop working?**

**A. You can apply for social security retirement payments up to three months before the month you want benefits to start. If you plan to retire before you reach sixty-five, you should apply no later than the last day of the month you want your benefits to begin. Generally, benefits payable before age sixty-five can start no earlier than the month you apply.**

**Q. After receiving disability benefits for several years, I returned to work in 1978 and the benefits stopped. Unfortunately, I have had to stop working because my condition has worsened. I know my disability payments will begin again without a waiting period, but what about Medicare?**

**A. There is no waiting period for reentitlement to Medicare if a worker's disability benefits begin within five years of the date they ended, seven years for a disabled**

widow, widower, or adult disabled before twenty-two. If, during the first period of disability, a person did not complete the twenty-four-month Medicare waiting period, any months for which he or she did receive disability benefits count toward meeting the twenty-four-month requirement in the second period of disability.

**Q. My disabled husband needs a new specially equipped wheelchair. Will Medicare help pay for it?**

**A. If your husband has Medicare, medical insurance will help pay for a wheelchair as long as your doctor prescribes it. You can rent or buy this equipment. Contact your social security office for more information on renting or buying the equipment.**

**Q. I worked at a job covered by social security until my marriage seven years ago. Because we are having such a difficult time making ends meet, I'd like to go back to work—but I can't because I'm disabled. Can I get disability benefits?**

**A. If you are disabled within the meaning of the law and if you**

# CLOSING CHORD

## COZY COLE

William R. "Cozy" Cole, the uniquely versatile jazz drummer who played with the bands of Cab Calloway, Louis Armstrong and Benny Goodman, died of cancer on January 29, 1981, at Ohio State University Hospital in Columbus. He was seventy-one years old.

Born in East Orange, New Jersey, Cole began playing professionally as a teenager, and joined New York Local 802. Throughout his life, while enjoying success and recognition as a performer, he never stopped studying music. When in his late thirties, he enrolled at Juilliard to study theory, harmony, piano, tympani and drums. He moved to Columbus, Ohio, in 1976 to become artist in residence and student lecturer at Capital University. Two years later, while still classified officially as a junior, that university



Cozy Cole

bestowed upon Cole an honorary degree of Doctor of Musical Arts.

"The more you study," he once observed, "the more you find out you don't know; but the more study, the closer you come."

In line with his belief in musical studies, Cole collaborated with another jazz drumming great, Gene Krupa, to establish the Krupa and Cole Drum School of New York in 1953. The school stayed in operation until Krupa's death in 1973.

Cole's many professional credits included stints with Jelly Roll Morton, Charlie Parker and Stuff Smith's comedy jazz group. He was also a member of the CBS radio staff for a time and was on Broadway in "Carmen Jones." One of Cole's longest associations was with trumpeter Jonah Jones, with whom he played from 1969 until his move to Columbus to study in retirement.

Cole made news in 1958 when his recording "Topsy" became the only drum solo ever to sell over a million copies. The success of that recording later prompted the State Department to send Cozy Cole's Jazz Revue on a special trip to Africa, where he and his group were to drum up "cultural diplomacy" for the United States. Audiences, reviewers and government officials all agreed that the four-and-a-half month tour was both musically and diplomatically another smash hit for Cole.

## ALEC WILDER

Composer Alec Wilder, whose work in classical and popular music had a uniqueness which set him apart from his contemporaries, succumbed to lung cancer on December 24 at the age of seventy-three. He was an honorary member

of New York City Local 802.

Born in Rochester, New York, on February 17, 1907, Mr. Wilder attended the Eastman School of Music and studied privately. During his long and fruitful career, he wrote a multitude of popular songs, including "I'll Be Around," "It's So Peaceful in the Country," "I'll Be There," "Soft as Spring" and "While We're Young." Special arrangements were written for such well-known singers as Mable Mercer, Tony Bennett, Mildred Bailey, Bing Crosby and Frank Sinatra. In fact, his last songs, "The Long Night" and "One More Road," were commissioned by Mr. Sinatra for a "saloon song" album not yet recorded. Of Wilder's songs critic Whitney Balliett once stated they have "an airy, elusive quality quite unlike that of any other American songwriter. The lines flicker and turn unexpectedly," Mr. Balliett observed, "moving through surprising intervals and using rhythm in a purposeful, agile, jazz-based manner."

In addition to his popular music, Wilder was noted for his classic compositions, many of which have been recorded. As an author he wrote, in collaboration with James T. Maher, "American Popular Song," a book which examined the musical content of popular songs from 1900 to 1950. Other books include "Lullabies and Night Songs," written with W. Engvick and Maurice Sendak, and "Letters I Never Mailed."

## EMMETT CARLS

Noted tenor sax and clarinet player Emmett Carls, sixty-three, succumbed to a cerebral hemorrhage on November 10, 1980.

Born in Chicago, Illinois, on April 1, 1917, Carls joined the musicians union there in 1935 as a member of the James Falcon Orchestra. He also was heard with local units led by Gray Gordon and Max Miller.

During his career Carls played with a number of name bands, including those of Sonny Dunham, Boyd Rayburn, Benny Goodman, Woody Herman, Stan Kenton and Charlie Barnett. It was while he was with the Dunham band that he met and married Dorothy Claire, who was the group's vocalist.

In 1944 when Rayburn was forming his new swing band, Carls left Dunham to join him, persuading Sonny Berman, Don Lamond, Earl Swope and arranger Johnny Mandel to do the same.

In later years, Carls acted as manager, conductor and arranger for his wife, performing single engagements throughout the United States and Canada.

## JOSEPH H. KITCHIN

Joseph H. Kitchin, who was active in union affairs for many years and a delegate to twenty AFM Conventions, passed away on November 17, 1980, at the age of eighty-eight.

Born in Chicago, Illinois, on August 7, 1892, he joined Local 10-208 as a young man and performed with the American Symphony.

Later Mr. Kitchin served as President of Local 137 in Cedar Rapids, Iowa, for twenty-four years. He was the founder of the Cedar Rapids Symphony Orchestra and professor of music at Coe College from 1916 to 1957, when he retired to Florida to perform with the Florida Symphony Orchestra. He then became active in Orlando Local 389,

serving as its Treasurer from 1964 to 1968 and as a member of its Executive Board for several terms.

Through the years Mr. Kitchin's interest in the progress of the Cedar Rapids Symphony was apparent. In 1971 he returned to conduct a portion of the concert celebrating the fiftieth anniversary of its founding. And in 1977 he endowed the Joseph H. Kitchin musical scholarship fund at Coe College with a gift of \$15,000 received from the sale of his Sanctus Seraphin violin, an instrument made in Venice in 1733.

## OLIVER J. SIROLA

Oliver J. Sirola, President of Local 657, Mentor, Ohio, from 1946 until his retirement in 1975, died on November 1 at the age of sixty-eight. During that period he served as a delegate to twenty-six AFM Conventions.

A native of New York City, Mr. Sirola moved to Fairport, Ohio, at the age of twelve. Four years later he formed his own combo, originally called "The Pep Boys." He also performed with Paul Cook's Musical Cookies for sixteen years.

A trumpeter, Mr. Sirola joined Local 657 in 1946 and became active in its affairs. He organized and conducted the American Federation of Musicians Concert Band which presented free concerts at Lake County Metropolitan Parks and played for various school functions.

## ARTHUR H. ARBAUGH

Arthur H. Arbaugh, past Secretary of Local 223 in Steubenville, Ohio, died on November 18, 1980. He had celebrated his eightieth birthday one month earlier.

Mr. Arbaugh joined Local 223 in 1924 and was its Secretary from 1936 until 1974. During those years he was a delegate to AFM Conventions, serving on numerous committees. He was also a member of the Board of Directors of the Tri-State Conference for many years. In 1974 Mr. Arbaugh was made an honorary member of Local 223. He continued serving that organization as a member of its Examining Committee until his death.

## LOIS I. HART

Lois I. Hart, Recording Secretary of Local 295, Pocatello, Idaho, passed away in Salem, Oregon, on November 28, 1980, at the age of sixty-seven. From 1950 to 1976 Mrs. Hart represented that Local at many AFM Conventions, sometimes as a guest, but more often as a delegate or co-delegate.

## LEONARD BOWEN

Leonard Bowen, a life member of Local 210, Fresno, California, having joined that organization fifty-five years ago, succumbed to a heart attack on December 7, 1980, at the age of eighty.

Mr. Bowen had served Local 210 as a member of its Board of Directors and as President of the Musicians Club of Fresno, Inc., a subsidiary group. He was a delegate to the Western Conference of Musicians and to AFM Conventions for almost thirty years.

Although Mr. Bowen was proficient on drums, he had not worked actively for some years.

## ROBERT E. SHOCK

Robert E. Shock, President of Local 223, Steubenville, Ohio, passed away on December 21, 1980, following a lengthy illness.

Born on November 1, 1912, Mr. Shock joined the Steubenville Musicians Association on April 4, 1929. He was elected to Local 223's Executive Board on October 2, 1938, and had served as an officer of that organization since that date, being elected Vice President in 1945 and President in 1960. He also attended a number of AFM Conventions as a delegate.

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# THE I.E.B. ACTS ON RECOMMENDATION AND RESOLUTIONS

The following recommendation and resolutions were referred to the Board by the 1980 Convention:

## RECOMMENDATION NO. 26 MEASURES AND BENEFITS

BE IT RESOLVED, That Article 17, Section 4, of the By-Laws be deleted and a new Article 17, Section 4, be substituted to read as follows:

**NEW SECTION.** A member will lose the protection of the Federation in establishing a claim unless (a) the unit goes on an engagement with a signed contract on a form issued or approved by the Federation, or (b) other document giving the Federation jurisdiction to process the claim

Submitted by the INTERNATIONAL EXECUTIVE BOARD

The report of the Committee is favorable with the following amendments: On the fifth line of the resolve eliminate "A" and change the word "member" as follows: "Member(s)". And in the eighth line; after "(a)" eliminate "the unit goes on" and add the following language in its place: "There is in existence for". On line 9 of the resolve, eliminate the word "with".

Discussed by Johnson, Local 20-623; Jaffe, Local 802; Osgood, Local 60-471; Nobile, Local 402; Kubicki, Local 8; Donovan, Local 102; Totusek, Local 105.

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

### I.E.B. ACTION

On motion made and passed, it is decided to delete Article 17, Section 3, of the By-Laws (Article 17, Section 4, in the 1979 By-Laws) and to adopt the following which will be added as a new Section 10 under Article 9 of the By-Laws.

"The Board shall not process a claim of any member(s) or any other person or entity unless such claim is based upon a written instrument which grants to the Board the jurisdiction to decide such claim or unless the claim is by a member(s) against another member(s) in which case the Board has jurisdiction to decide such claim under the provision of these By-Laws."

WHEREAS, modern life frequently render the traditional means for protecting the contractual rights of its members — the arbitration system — ineffective, and,

WHEREAS, The legal rights of Federation members in nationally negotiated agreements, particularly in the recording field and under the agreements governing Federation approved booking agents frequently suffer as a result of inadequate review and policing of the signatories, and,

WHEREAS, Many Locals need or desire legal advice pertaining to the operation of their Locals at an affordable cost, and,

WHEREAS, Federation members require basic education in the business and legal aspects of the music industry in order to conduct their affairs properly and the Federation has a duty to provide such information in a current and

accurate form, and,

WHEREAS, Many Locals, particularly smaller Locals, would benefit from legal assistance relating to situations calling for the negotiation of collective bargaining agreements, and,

WHEREAS, Matters involving the contractual and other legal rights of Federation members including those listed in the previous prefatory clauses of this resolution can be handled most expeditiously and economically be salaried staff counsel employed by the Federation and/or its affiliated Locals, and,

WHEREAS, Qualified staff attorneys are available at an affordable cost as a result of the favorable market conditions for the purchase of legal services in that substantially more attorneys are admitted to the bars of the several states each year than there are currently law-related positions available, and,

WHEREAS, The provision by the Federation in cooperation with its Locals of effective legal representation to Federation members with respect to matters related to their status as professional musicians would be a significant attraction to nonaffiliated professional musicians to seek Federation memberships and would serve to combat the serious membership loss experienced in recent years,

NOW, THEREFORE BE IT RESOLVED, That the International Executive Board is hereby authorized and instructed to establish a pilot program for the representation of Federation members within at least one state or other extensive and recognized geographical area in accordance with a plan which shall include the following characteristics:

1. The Federation shall engage at least one staff attorney to serve the Federation, its members — traveling and local — and interested Locals, in the area covered by the plan in as many areas involving the legal rights or interests of the Federation, its members and its Locals and including as many as possible of those areas of service as specified in the prefatory clauses of this resolution at a salary commensurate with that paid a Deputy District Attorney or Public Defender in the area covered by the plan;

2. In establishing the plan, the Federation wherever possible shall seek to enlist the financial cooperation of Locals eligible for assistance under the plan, but the financial cooperation of the Local shall not be a prerequisite to such assistance;

3. The staff attorney or attorneys selected shall be directed and supervised by either the general counsel of the Federation or an experienced attorney in the area covered by the plan who shall be selected in consultation with the Locals in the area covered by the plan;

4. The plan shall be implemented as soon as possible following the end of the 1980 Convention and in no case later than eight months thereafter and shall continue in operation until the 1983 biennial Convention of the Federation at which time a report of its operation shall be presented to the Convention and its continued operation and possible expansion reviewed.

Carl E. K. Johnson,  
Jim Griggsmiller,  
Jon J. Wiegardt,  
Willie L. Hill, Jr.,  
Local 20-623

The report of the Committee is that the resolution be referred to the International Executive Board. Discussed by Johnson, Local 20-623.

The Convention adopts the report of the Committee.

### I.E.B. ACTION

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

## RESOLUTION NO. 40 LAW

WHEREAS, The Music Performance Trust Funds (MPTF) is the largest single employer of musicians, and,

WHEREAS, The MPTF is the single most important institution for the perpetuation and advancement of live music in North America and the other geographic areas which it serves, and,

WHEREAS, Public service performances play a vital role in increasing understanding and respect for the role of the professional musician in North American society, and,

WHEREAS, The operation of the MPTF would be facilitated and the quality of services it provides to musicians and the North American public improved by the implementation of uniform scales for public service performances throughout the United States and Canada and other areas where it operates,

THEREFORE, BE IT RESOLVED, That the International Executive Board (IEB) or a subcommittee thereof be authorized and instructed to undertake negotiations with the Trustee of the Music Performance Trust Funds (MPTF) on behalf of all A. F. of M. Locals for the purpose of reaching agreement with the MPTF on uniform scales for public service performances throughout North America and all other geographical areas served by the MPTF. In negotiating these scales, the I.E.B. or the subcommittee shall give due consideration to all relevant factors differentiating various types of services to be covered by the agreement, including specifically differences in population between Local jurisdictions and local economic conditions which will be affected by the agreement.

Hal Bailey,  
Local 3  
Mike Scigliano,  
Local 4  
Merle M. Alvey,  
Local 5  
Herb Hale,  
Local 11-637  
Carl E. K. Johnson,  
Local 20-623  
Svata Ciza,  
Local 26  
Patrick J. Rian,  
Local 30  
A. Bix Santella,  
Local 52  
Shorty Vest,  
Local 70-558  
Robert Biglow,  
Local 73  
Herb MacPherson,  
Local 86-242  
James F. Seeley,  
Local 87  
Roy C. Billion,  
Local 118  
Robert A. Reid,  
Local 145  
Don Hoque,  
Local 153  
Paul E. Karlstrom,  
Local 196  
Louis Melia,  
Local 204  
Margaret Bettencourt,  
Local 210  
John G. Major,  
Local 218  
George D'Alessio,  
Local 234-486  
Johnny DeGeorge,  
Local 257

Don W. Smith,  
Local 268  
Ron Craig,  
Local 283  
Celuis R. Anderson,  
Local 301  
A. H. Kelly,  
Local 360  
Edmond McGoldrick,  
Local 368  
John R. Giattino,  
Local 389  
Carlos Santucci,  
Local 391  
Carm Adams,  
Local 566  
Frank C. Merwin,  
Local 784

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

Discussed by Nobile, Local 402; McCreight, Local 277.

A motion is made and seconded to amend the Committee report by adding the following language: "without the power to enter into a final agreement."

The amendment is put to a vote and defeated. The Convention reverts back to the report of the Committee.

Discussed by Craig, Local 283; Taylor, Local 293.

The report of the Committee is adopted.

### I.E.B. ACTION

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

## RESOLUTION NO. 55 MEASURES AND BENEFITS ARTICLE 3, SECTION 2A.

Repeal existing Section. Replace with the following:

Resignation from membership in a Local of the Federation shall be permitted where a member at the time of resignation has fulfilled all obligations to the Local and to the Federation and is not engaging in performing musical services in the jurisdiction of the Local. However, if a member who has resigned from a Local maintains or re-establishes residence and engages in performing musical services in the jurisdiction of the Local, such member shall immediately reinstate membership in that Local.

John W. McCreight,  
Local 277

The proponent of this resolution amended same to read as follows: "Resignation from membership in a Local of the Federation shall be permitted where a member at the time of resignation has fulfilled all obligations to the Local and to the Federation and is not engaging in performing musical services in the jurisdiction of the Local. An individual who has resigned from a Local and has not engaged in performing musical services since resignation may reinstate membership in the Local by applying to the Local for reinstatement and by paying to the Local any prescribed reinstatement fee and, if application for reinstatement is made within one year after resignation, an additional fee equivalent to the amount of dues, fees and assessments which would have been required for the individual to maintain membership in the Local were there no resignation. If a member who has resigned from a Local maintains or re-establishes residence and engages in performing musical services in the jurisdiction of the Local, such member shall immediately reinstate membership in that Local."

The report of the Committee is unfavorable on the amended resolution.

Discussed by McCreight, Local 277; Scott, Local 656; Bayens, Local 390.

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

### I.E.B. ACTION

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

## RESOLUTION NO. 62 GOOD AND WELFARE

WHEREAS, Article 13, Section 31, of the By-Laws allows interpretation which extends beyond any reasonable restriction, and,

WHEREAS, Some of the thrust of that Section has been supplanted by Article 12, Section 39.

BE IT RESOLVED, That Article 13, Section 31, be amended as follows: SECTION 31. No member of the Federation shall perform (~~in any establishment which uses, or permits the use of~~) together with music reproduced on records, transcriptions or tapes (~~—wires or any type of mechanical or electronic device as background for, accompaniment of, or in connection with any~~) which are used to accompany or furnish background for any live (~~performance (variety or musical))~~) variety or musical act, except with the explicit permission of, and on such conditions as may be imposed by, the Federation or the Local in whose jurisdiction the performance takes place.

Richard Q. Totusek,  
Local 105

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

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

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The report of the Committee is adopted.

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

## BETWEEN YOU AND MARTY EMERSON

(Continued from page five)

warded to my office and post-marked no later than April 1st (instead of what used to be May 1st of the Convention year).

These changes in Article 25, Section 4, and Article 26, Section 12, were passed at the last Convention and are now in effect.

One of the new year's happier items was the settlement of the strike against the Motion Picture and TV Film Producers which began August 1, 1980, and lasted until January 14, 1981, one of the longest strikes in Federation history.

While other Locals were affected in varying degrees, the brunt of the strike was borne by the members of Local 47 in Los Angeles, California. I was a part of the Subcommittee of the International Executive Board which strove to get reuse payments for master musicians who deserved them. But it was not to be.

As I write I am looking at a bright yellow-colored throwaway advertising "An Evening of Stars" for the benefit of the SAG Emergency Fund. It was jointly presented by the Screen Actors Guild and the American Federation of Musicians at the Hollywood Bowl the evening of September 16, 1980.

You see, we — and "we" is a strong word — were together then and things were looking up, at least we thought so. And then, it happened with a suddenness that caught us all by surprise. I don't remember the exact date, since it is relatively unimportant now. But I do indelibly recall the announcement that "the actors" had signed a new no-strike contract with the producers and were all set to go back to work.

Now, we all know union officials can't order members to work or not to work. But individual members cannot be made to work against their will. We realize actors have to eat like anyone else. I don't even find fault for what they did. Maybe

we would have done the same had the situation been reversed.

I just know "our strike" was set back to square one at the time. And I wonder about "we" when all the time it was "us!"

There were those, however, who, during the strike, gave demonstrative evidence of their respect and regard for fellow musicians by either refusing outright to score for American films or making it difficult to do so through their respective unions. I refer to the thirty-two affiliates of the International Federation of Musicians (FIM) whose members were officially requested by FIM President John Morton of the British Musicians' Union to support the AFM strike against the Motion Picture and TV Film Producers.

The cooperation of this worldwide organization was both outstanding and extremely effective, especially those musical unions in England, the Netherlands and Australia.

It therefore was an extreme pleasure for me to be assigned by President Fuentealba to attend meetings of the FIM Executive Committee in Zurich, Switzerland, January 12-15, for the purpose of expressing appreciation and seeking information in connection with the AFM's possible affiliation — which has since been approved by the International Executive Board.

It seemed most appropriate to learn that the strike had been settled while I was attending those meetings — January 14, 1981.

I'm somewhat late with this item, but anytime a member is on a steady job for thirty-one years it deserves mentioning. Tubby Clark is the name and Tubby played piano at the Olympic Hotel in Seattle, Washington, all those years until last October when this famous old northwest landmark shut down for a two-year remodeling hiatus.

Brother Clark's piano stylings will continue to delight Seattleites on selective club dates during what he describes as semiretirement. Tubby is a Board Member of Local 76 and Chairman of that Local's MPTF Recommendation Committee.

IN CLOSING: Touring the mental institution, the visitor was amazed to note there were only three guards watching over a hundred dangerous inmates.

He asked, "Don't you feel these people might overpower the guards and escape?"

"No," was the reply. "Lunatics never unite!"

ADDENDUM: Convention notices have been sent to all delegates whose Locals have properly notified my office and for whom pink copies of the Credential have been submitted. (Take the blue copy of the Credential to the Convention.)

Delegates who will be attending the Eighty-fourth Annual Convention in Salt Lake City, Utah, starting June 22, 1981, should be sure to make their hotel reservations by May 15, 1981 — and only through the Housing Bureau of the Salt Lake Convention and Visitors Bureau.

There will be three hundred \$28.00 (minimum rate) rooms available, but not all at the headquarters hotel — Little America. Most are at the Temple Square Hotel, right across from The Salt Palace Convention Center and the Mormon Temple grounds. The other hotels have the remaining number of \$28.00 rooms under an allocated agreement.

Rooms will be reserved on a first-come basis and delegates are requested to give second choices, possibly stating a limit on the rate they wish to pay.

FINALE: The mother whale said to her offspring: "It is when you are spouting that you are most likely to be harpooned!"

LATER!

J.M.E.

## NEA'S IMPORTANT CONTRIBUTIONS

(Continued from page one)

that the Endowment shall not provide more than half of the cost of any project. Thus, other than fellowships to individual artists and a few special projects, each Endowment grant must be matched with one dollar or more from non-Federal sources. In this way, the Endowment grants serve as a catalyst. It is estimated that they generate \$3 to \$5 from outside sources for every Federal dollar spent in grants for dance, design, folk art, literature, the media arts of film, radio and television, theatre, the visual arts and crafts, and for museums, community arts, festival and State arts agencies.

Thus, the Endowment has worked effectively over the years to stretch dollars for the arts through a matching process that provides incentives for artistic excellence, leverage for increasing private support and encouragement for expanding arts audiences.

Its grants are awarded through a review system by panels consisting of artists and arts experts from throughout the country. The panel system of peer review is at the core of the Arts Endowment. Extending the concept are twenty-six private citizens nominated by the President and confirmed by the Senate, who serve as members of the National Council on the Arts — the prestigious advisory body which guides the agency's overall policies. Panel members rotate on an annual basis, and the Council members serve for six-year terms, thereby providing a policy and selection process aimed at being as equitable as possible.

Through this process, the grantees are truly representative of the best of American arts in all their diversity.

A sampling of what the Endowment funded in 1980 reflects the growth of the arts across the country.

— The Artists-in-Schools Program provided support for residencies of 3,300 artists in more than 7,000 schools in every State — from painters, to photographers, to actors, architects, dancers, musicians and craftsmen;

— The Dance Program assisted eighty dance companies for a total of nearly 350 weeks of touring throughout the nation in small towns as well as large cities;

— The Theatre Program provided support for nonprofit theatre companies large and small — ranging from a street theatre in New York City, to professional

touring in the hill country of Tennessee and Kentucky, to productions in the desert plains of the Southwest and performances in twenty small communities in remote regions of Alaska;

— The Music Program awarded grants to 148 orchestras of many sizes to support their 1980-81 season in addition to assisting choruses, chamber orchestras, jazz ensembles and numerous other music programs and projects;

— The Media Arts Program which funds a broad spectrum of cultural programming through film, radio and television, reaching audiences in the millions, has just announced support for a major new "Jazz-America" pilot series for radio and television; and

— The Visual Arts Program, in addition to grants for works of art in public places and fellowships to painters, photographers, sculptors, printmakers and video artists, has launched a cross-country survey this year to determine the needs of the nation's growing population of expert crafts artists.

Having personally seen a dream slowly emerge into a reality, Biddle is nonetheless cautious about the future. "What has been disquieting is the apparent fragmentation of the arts and the steady drift toward factionalism," he said. "It is only too evident in the spurious distinction between support for individual artists and arts institutions, between one art form and another, between single discipline programs and multidiscipline programs, between State arts agencies and community arts agencies, and between one region of the country and another.

"What can improve the environment for the arts is unity of purpose by artists, their unions, their institutions and administrators, and their public and private patrons. Such a unifying element will help the arts cope with problems of inflation and energy, address the need to provide adequate education and training in the arts, develop new strategies for leveraging private funds, make the most efficient use of existing and developing public and private resources, stimulate a healthy diversity without divisiveness, maintain and strengthen quality and anticipate what is needed to broaden access to the arts for a changing population.

"As the Endowment moves ahead, it is committed to helping provide a new and unifying vision for support of the arts."

## B. B. KING

(Continued from page seven)

the melodic, spirited intonations of preacher on the pulpit for his singing style.

"My ambition has always been to be one of the greatest blues singers there has ever been. I've had a lot of things in my favor. I'm trying my best to get people who don't like the blues not to hate them. You may not like something, but when I stand on the stage and sing and sing, and people don't understand what I'm doing, I almost cry. The blues are most sacred to some people, but others don't understand," says B.B.

It's easy to see that making people understand what his music really means to him is important to B.B. "If something is bothering you and you got a friend, it helps if you can talk about it. It may not solve it, but it helps. You can talk about your problems in the blues and you find people have the same problems, and then you can do something. Blues' words are usually about men and women, because that's where it all starts — men do most things for

women — but if you hear the blues, you know it's about a lot more."

At a concert in Harlem recently, B.B. asked the kids in the audience, "How many of you have ever been hungry?" Many hands were raised. "That's the blues. How many of you have walked down the street, saw something in the window you really wanted, but didn't have enough money to buy it?" More hands went up. "That's the blues. How many of you have felt times in the family when somebody favored somebody else over you?" B.B. saw a sea of hands.

"That's the blues."  
That's B.B. King.

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## CANADIAN SCENE

(Continued from page nine)

through April and May, according to leader-guitarist Don Walsh. "Our 'We Deliver' album has done so well over there, we're thinking of playing other areas, possibly Sweden and Switzerland as well," he said recently.

April Wine, meanwhile, has just completed a month-long European tour with five key dates in England. As one record industry official pointed out, "Rush was the band that made the breakthrough for most Canadian bands." But there's an economic factor at work here. Canadian records are cheaper in Europe than are many European pressings. We're getting hits by default. But not when it comes to April Wine. Twelve years since its founding in Halifax, the Montreal-based band has carefully geared its past two albums to suit the growing taste for heavy metal in North America, but, most particularly, in England. "When April Wine members were last over there," laughed the band's founder, Myles Goodwyn, "some articles referred to us as monsters of heavy metal. We've never thought of ourselves that way, but we're certainly not going to reject it now that heavy metal is so popular over there. In the case of our new, harder sound on the 'Nature of the Beast' album, the sound came about naturally. Why ignore something you like doing, especially if it is popular?"

## HERE, THERE AND EVERYWHERE

What will the oil sheiks make of The Canadian Brass? The famous ensemble will make a five-city tour

of Saudi Arabia in early March, all expenses and fees paid for by Aramco Oil. The unusual deal was struck by the group's New York agent. The trip will be the first to Saudi Arabia for a Canadian troupe.

Le Quatuor de Saxophones de l'Infonie, sax quartet from Montreal, will be touring British Columbia throughout March. Concerts will be given in the Vancouver area, on Vancouver Island, and throughout the interior of the province this month. The group's repertoire contains not only the traditional saxophone library, but also transcriptions of works by Bach, Beethoven, Mozart and Scott Joplin. Members of the quartet are responsible for the arrangements. Le Quatuor de Saxophones de l'Infonie consists of Walter Boudreau, baritone; Dave Clark, tenor; Simon Stone, soprano; and Patrick Vetter, alto.

Canadian pianist Andre Laplante has been hailed for "an impressive showing" in a recital at Chicago's Orchestra Hall, which *Chicago Tribune* critic John Van Rhein says confirmed his high rating as silver medalist at the 1978 Tchaikovsky competition in Moscow.

Laplante displayed "a vigorously romantic intensity tempered by an uncommon sensitivity of touch and tonal color," Von Rhein said of a concert recital given in January. The music critic also remarked in a lengthy review that Laplante, thirty, of Rimouski, Quebec, looks like the composer, Franz Liszt.

"With his backswept hair and ascetic features, he bears a resemblance to the young Franz

Liszt that is positively spooky," said Von Rhein, who added that the pianist seemed to get carried away by humming along with the music.

The Montreal Trombone and Tuba Workshop, 1981, will take place at McGill University, Montreal, Quebec, March 27, 28 and 29. Activities will include clinics, master classes, participation in ensembles, music/instrument displays, concerts featuring guest artists. Scheduled to appear as guest performers and clinicians are: Bill Watrous, renowned jazz artist; Roger Bobo, principal tuba of the Los Angeles Philharmonic; Ronald Barron, solo trombone with the Boston Symphony; Alan Raph, New York studio and recording artist; Damien Boivin, solo trombone of L'Orchestre Symphonique de Quebec; Rich Matteson, professor of jazz studies at North Texas State University; Ian McDougall, Toronto jazz and studio musician and member of "The Boss Brass"; Donald Miller, bass trombone with the Buffalo Philharmonic and publisher of *Ensemble Publications*; Gordon Sweeney, solo trombone with the Toronto Symphony; Dennis Wick, solo trombone with the London Symphony Orchestra (England).

Groups performing will include the McGill Trombone and Tuba Studio, the Boston University Trombone Ensemble, the McGill Wind Ensemble and Jazz Workshop Bands 1 and 2.

For further information contact: Ted Griffith (Director), McGill University Faculty of Music, 555 Sherbrooke Street, West, Montreal, Quebec, Canada H3A 1E3. Or phone: Rita Beausejour-Griffith (Coordinator), (514) 482-8363.

## NEWS NUGGETS

(Continued from page ten)

On March 1, for the first time since their days as Juilliard students, violinist David Montagu and pianist Alice Shapiro collaborated in recital. The occasion was a benefit for Local 47's Musicians Emergency Relief Fund. Their performance, which featured the works



David Montagu

of Bonpart, Beethoven, Brahms and Franck, was held at the Wilshire Ebell Theatre in Los Angeles. All proceeds for the evening went to the relief fund.

The American String Quartet (violinists Martin Foster and Laurie Carney, violist Daniel Avshalomov and cellist David Geber) has been appointed as quartet in residence at Baltimore's Peabody Conservatory. In addition to academic activities, the quartet offers an annual series of four concerts in the conservatory's concert hall.

Violinist Henry Siegl, concertmaster of the Seattle Symphony and Seattle Opera, appeared in recital with pianist Joan Brown at the Peninsula College Little Theatre in Port Angeles, Washington, in October. The well-received performance was the first in a series of guest appearances by these two artists.

Mr. Siegl, who has also performed as soloist with the Port Angeles Symphony, has served on the AFM's Congress of Strings faculty on several occasions, most recently for the 1977 program.

Joel Rosenberg has been appointed associate professor of music and conductor of the symphony orchestra, chamber orchestra and opera at the University of Massachusetts in Amherst.

Rosenberg, a violist, also joins the string trio at the university, with violinist Julian Olevsky and cellist Leopold Teraspolsky.

The Wuerl Band of Sheboygan, Wisconsin, concluded the celebration of its fiftieth anniversary year with a concert and party on November 30, 1980. The program, performed for an

audience of over 500 people, was co-sponsored by the Department of Recreation and the Recording Companies of America through the Music Performance Trust Funds.

The Wuerl Band, organized in 1930 by the late Adolph Wuerl, has been directed since 1953 by Rodney Gibson. The group presents several MPTF concerts each year and participates in the city-sponsored summer concert program in downtown Sheboygan's Fountain Park Band Shell.

Three trustees of Local 95 (Fred Boedeker, trumpet; R. John Braun, tenor sax; and Robert Heling, trombone) are among the forty-five members of the band, all of whom belong to the Sheboygan Local.

Saxophonists John S. Perdison and George J. DiFulvio marked a noteworthy anniversary recently — thirty years of playing together at the Pine Inn in Endicott, New York. Their four-piece group, which also includes drummer Eugene Laskowski and organist James Schwatal, is called the Royal Harmoniers and works out of Binghamton Local 380. Although the group specializes in music that recalls the Glenn Miller and Billy Vaughan style of the 1940s and '50s, it will also please its audience with rock 'n roll tunes. While Mr. DiFulvio admits that the group's distinctive sound mostly appeals to "the over thirty-five crowd," Mr. Perdison, the band's leader doubling on banjo and horn, asserts, "We play for the people."

Dr. Donald Chittum, coordinator of theory/composition at the Philadelphia College of the Performing Arts, was recently chosen by the Pennsylvania Music Teachers Association as the 1980 recipient of the award for the most outstanding music teacher in Pennsylvania.

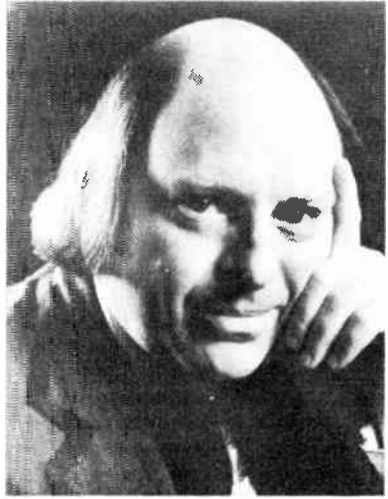
Author of numerous articles on analytical theory, contemporary music and pedagogy, Dr. Chittum has served as chairman of the Pennsylvania Fine Arts Project, president of the Pennsylvania Music Teachers Association and the Pennsylvania Council on Music and Education. Currently Dr. Chittum is chairman of the music department of the Pennsylvania Governor's School of the Arts and theory/composition chairman of the Music Teachers National Association.

For the third consecutive year, Igor Kipnis has been voted "Best Harpsichordist" by the readers of *Contemporary Keyboard*.

Mr. Kipnis has thirty-eight solo LPs to his credit and has won many awards, including six Grammy nominations, the 1969 Deutsche Schallplatten-prize and three *Stereo Review* awards for "Best Record of the Year."

Mr. Kipnis' engagements this season include recitals and orchestral appearances in Arizona,

California, Connecticut, Florida, Kentucky, New Jersey, New Mexico, New York, Texas, Virginia, Wisconsin, Wyoming and England. In June he will be featured with the Bach Festival in Funchal, Madeira, and in recital in England. The following month he will be in residence for his eighth year at the Early Music Festival in Indianapolis, Indiana, where he will be perform-



Igor Kipnis

ing and conducting a two-week harpsichord workshop. Currently Mr. Kipnis is engaged in writing a tutor, "Harpsichord and Clavichord," for the Yehudi Menuhin Music Guide Series.

When renowned maestro Maurice Abravanel stepped down as conductor of the Utah Symphony in 1979 after thirty-two years, the question on everyone's mind was who could replace him. After an extensive search of 120 candidates, the orchestra's search committee chose Varujan Kojian, who debuted as the orchestra's new music director at the season's opening concert on September 12. Mr. Abravanel, appointed music director laureate, welcomed his successor with the words, "Please take care of my daughter."

Mr. Kojian comes to the Utah Symphony well prepared to assume his new post. A gifted violinist, he has studied with Ivan Galamian at the Curtis Institute of Music and with Jascha Heifetz. At nineteen he became assistant concertmaster of the Los Angeles Philharmonic at the invitation of Zubin Mehta, then music director. Mr. Kojian soon developed an interest in conducting, formed an orchestra of his own and later became music director of the Beverly Hills Orchestra. In 1970, Mr. Mehta chose him as his assistant conductor in Los Angeles.

Mr. Kojian pursued his conducting studies in Vienna with Hans Swarowsky, won first prize at the 1972 International Competition for Conductors in Sorrento, Italy, and appeared as guest conductor on a tour of European orchestras. He spent four years as assistant, then associate conductor of the Seattle Symphony, alternating duties as conductor of the Stockholm (Sweden) Radio Orchestra.

## FROM THE PRESIDENT'S DIARY

(Continued from page three)

claim of any member(s) or any other person or entity unless such claim is based upon a written instrument which grants to the Board the jurisdiction to decide such claim or unless the claim is by a member(s) against another member(s) in which case the Board has jurisdiction to decide such claim under the provisions of these By-Laws."

Emergency Resolution 65 was also considered and the Board decided to add the following language to the present Article 12, Section 1, of the By-Laws:

"A two-thirds majority vote of the members attending a duly constituted meeting of a Local shall be the maximum vote which can be required to amend a Local's By-Laws."

The status of the Music Central referral program in the Northwest area of the United States was one of the key topics discussed and the Board authorized increased funding of this most important program. At the same time, at the request of the Locals involved in that program, the Board approved uniform wage scales for steady employment in lounges in that area.

The International Representatives were present for several meetings of the Board and participated in the discussions concerning implementation of the new work dues and collection procedures to be followed by the Locals.

By this time you may have heard of the adverse decision which was rendered on February 5th by the Supreme Court of California in the *Graham vs. Scissor-Tail, Inc.*, case. The court ruled that the union serving as the arbitrator did not satisfy the requirements of the California law governing impartial arbitration. The impact of the decision will be felt immediately by Local 47 in Los Angeles, which has a policy of enforcing its awards in the civil courts. The impact on other Locals in California will vary according to their practices and I have requested our General Counsel to attend the Western Conference to explain the decision and to answer any questions that arise. While I am certain that our enemies will make

every attempt to publicize this decision with the hope of confusing and demoralizing our members, I must tell you as an attorney that its effect upon our procedures may not be as disastrous as they may claim. The International Executive Board will be meeting in New York during the second week of April to consider Convention recommendations. At that time, our General Counsel will give his report and recommendations to the Board as to what actions, if any, should be taken by the Federation and its Locals in the arbitration of future disputes.

For the present, the decision applies only in the State of California and affects only Locals in that state. There is no doubt in my mind that the "victims" of this adverse decision will be traveling members working in that state. As I told you in last month's column, the arbitration procedures used by the International Executive Board were designed to furnish the greatest service to the traveling musician with the least amount of inconvenience and at no cost to those members. You will be kept advised of any future developments in this regard.

The announcement by President Ronald Reagan of a proposed reduction of approximately 50 percent of the budget of the National Endowment for the Arts and Humanities will seriously affect the budgets of many symphony orchestras in the United States and will have a disastrous impact on thousands of our members. I have been in contact with the American Symphony Orchestra League, the National Music Council and other similar organizations recommending a vigorous, coordinated campaign to urge the Congress to continue its support of the Endowment and to oppose the proposed reduction. This will be a difficult struggle, but I want to assure each and every one of you that we will not sit back and accept such a reduction in funding without a fight and that every effort will be made to maintain the budget of the Endowment at its present level.

— Victor W. Fuentealba

## POP AND JAZZ SCENE

(Continued from page eight)

Battenberg, recently returned from England, where it played schools and concerts in various cities, gave a joint concert with the National Youth Jazz Orchestra in Oxford and offered special performances at Ronnie Scott's Club in London.

Bobby and the Midnights, featuring Bob Weir (rhythm guitar, of the Grateful Dead), Billy Cobham (drums), Brent Mydland (keyboard), Tim Bogert (bass, formerly associated with Vanilla Fudge), Jeff Beck and Cactus, Bobby Cochran (guitar), and Matthew Kelly (a horn player), concertized at UCLA on January 29. . . . Leading jazz alto saxophonist Art Pepper was the attraction at the University of California at Berkeley on January 24. . . . The music of Duke Ellington is slated to be performed, April 7, at Lucy Stone Hall, Rutgers University/Livingston College, New Brunswick, New Jersey. Paul Jeffrey will direct the Rutgers/Livingston Jazz Ensemble. Tenor saxophonist Harold Ashby and trombonist Britt Woodman, both formerly of the Ellington ensemble, will be special guest artists. . . . The Berklee International Dues Band, headed by noted trombonist and Berklee College of Music faculty member Phil Wilson, gives Youth Concerts at Boston's Symphony Hall, March 28, April 6, 7, 10 and 11. . . . The Tony Monte Jazz

Quartet appears at Pace Pub Pleasantville, on the Pace University campus in Pleasantville, New York, March 4, 11, 18 and 25. The unit will provide the musical foundation for "Jazz at Noon" sessions. According to Pace, the jazz series has become increasingly popular. . . . Trumpeter-flugelhorn player Jimmy Owens, with Eric Johnson (guitar), Jerry Jermott (bass) and Daryl Washington (drums), gave a benefit for the Hunter College Elementary School late in January. The site: the school's auditorium. The proceeds went to buy library books and "to beef up" the school's science program.

### MORE ABOUT JAZZ

George Wein and Carnegie Hall will present three Kool Supernights, March 6, 13 and 20. The series kicks off with a re-creation of a 1928 concert organized by composer W. C. Handy. It will feature singers Bobby Short and Carrie Smith, pianist Don Shirley, the Jubilee Handy Orchestra led by Dick Hyman, and special guest Katharine Handy Lewis, Handy's daughter who sang at the 1928 concert. The second program will be headlined by the Chick Corea Quartet; Dizzy Gillespie will be Chick's guest. The finale in the series: A gala salute to Count Basie and his orchestra and special guests Joe Williams and Sarah Vaughan.



The Wuerl Band of Sheboygan, Wisconsin, organized in 1930 by the late Adolph Wuerl, has been directed since 1953 by Rodney Gibson.





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**Jack Cavari, guitarist.** Jack is one of the leading studio players here in the East. He has recorded jingles for hundreds of products and has toured with Liza Minelli and Harry Belafonte. He was the guitarist for *The Tonight Show* and has accompanied major artists such as Frank Sinatra on record dates.

**Gary Chester, drummer.** Gary's recording credits are simply astounding. Here are a few of the artists he has performed with: Dionne Warwick, Aretha Franklin, Lena Horne, Paul Anka, Sammy Davis, Jr., Frank Sinatra, Jim Croce, John Denver, Robert Goulet, The Four Seasons, Burt Bacharach, Herbie Mann, and on and on.

**Suzanne Ciani, synthesist.** Suzanne has composed and performed music for Coca-Cola, General Motors, Mobil, and Columbia Pictures. One of her latest accomplishments is a performance on the record *Fume*.

**Carlos Franzetti, arranger.** Carlos has arranged music for numerous spots including Bell Telephone's *Reach Out and Touch Someone*, and Coca-Cola.

**Lou Hemsey, arranger/guitarist.** Lou is an accomplished popular and classic guitarist who is now making his mark in the jingle and recording world. His spots have varied from marketing the Bahamas to fast food chains.

**Kinny Landrum, keyboards/synthesist.** Kinny's recent accomplishments include a performance on the song, *Into the Night*, and Carly Simon's hit album, *Come Upstairs*.

**Jay Leonhart, bassist.** Jay is involved with music on many levels. In addition to actively recording in New York, his song writing abilities are exercised when he performs, to great critical acclaim, with his group, *Jay Leonhart and Friends*. He has toured with James Brown and Liza Minelli and his original music written for a French film about flowers is now being shown all over France.

**George Marge, woodwinds.** George plays a multitude of double and single reed instruments as well as any specialist. He is known to play as many as five sessions a day without giving in on quality. He has received several *Player of the Year* awards from The National Academy of Recording Arts and Sciences.

**Tony Monte, pianist/arranger.** Tony has received several Emmy's for his music. *Ten jeans* is one of his recent projects. He regularly performs with Bucky Pizarrelli in a marvelous trio.

**Peter Phillips, trombonist/arranger.** Peter is currently the assistant conductor in the hit show *Barnum*. His virtuoso performances on the trombone can regularly be heard in the show.

**Bucky Pizarrelli, guitarist.** Bucky is simply one of the most exciting jazz guitarists of the century. He pioneered studio playing in New York City in the 50's and is still an integral part of the music industry.

**Lou Schere, producer/arranger.** Lou produces many Miller Beer commercials and has worked with us on several projects.

**Scott Schreer, drummer.** Scott directs his own jingle house called *Not Just Jingles*. He has handled projects for Tropicana and Coca-Cola and he regularly records as a free-lance player.

**Garry Sherman, arranger.** Garry has written for the films *Midnight Cowboy*, *The Heartbreak Kid*, *Alice's Restaurant*. He has been the chief orchestrator for Coca-Cola for fifteen years.

**Eddie Smith, engineer.** Eddie is the chief engineer at Mayfair Recording, where we schedule some of our sessions. His expertise and comments are considered invaluable to any recording session he is associated with.

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**ENGLISH HORN/OBOE (one year)**

AUDITIONS WILL BE HELD IN NEW ORLEANS, LA.

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

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**CONCERTMASTER**

Position Will Be Open as of 1981-82 Season

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Please send resume to Marsha Schweitzer, Acting Personnel Manager, Honolulu Symphony, 1000 Bishop St., Suite 901, Honolulu, HI 96813. For further information, phone (808) 537-6171.

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Announces Auditions:

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Please send resumes to: Mathew Kręjci, Personnel Manager, Sacramento Symphony Association, 451 Parkfair Dr., Suite 11, Sacramento, CA 95826.

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JAMES CALLAHAN, PERSONNEL MANAGER, SAN FRANCISCO SYMPHONY, DAVIES SYMPHONY HALL, SAN FRANCISCO, CA. 94102.

**RESUME DEADLINE: MARCH 24, 1981**

#### SPECIAL NOTICE

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For information regarding bass trombone auditions **CALL** James Callahan or Yael Gani at 415/552-8000, and send a resume to the above address. All inquiries must be received by April 3, 1981.

## HELP WANTED

### Oregon Symphony Orchestra

James DePreist — Music Director

**ANNOUNCES VACANCIES FOR 1981-1982 SEASON**

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Auditions will be held in Portland, May 19th, 1981 with Finals, if necessary, on May 20th.

*HIGHLY QUALIFIED* players should **WRITE** for complete information and **APPLICATION FORM** to:

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### CALGARY PHILHARMONIC ORCHESTRA

ARPAD JOO — Music Director

#### REQUIRES

#### SECTION FIRST and SECOND VIOLINS

(Salary: \$390.00 per week)

36 WEEKS (SEPT.-MAY) PLUS A POSSIBLE FOUR WEEKS IN AUGUST

**Two Weeks Paid Vacation. 5% AFM/EPW Pension. Excellent Working Conditions.**

**AUDITIONS IN CALGARY MAY 7, 1981**

Send resume to: Tim Rawlings, No. 200-505-5th St. S.W., Calgary, Alberta, T2P 3J2 CANADA. Tel.: (403)269-8201.

### GRAND RAPIDS SYMPHONY ORCHESTRA

Semyon Bychkov, Music Director/Conductor

**Anticipates the following full-time positions for the 1981-82 season:**

#### SECTION VIOLIN - SECTION VIOLA - SECTION CELLO

Orchestra, ensemble and educational services, 35-week season, \$250/week minimum salary (1981-82), two weeks paid vacation, health, insurance and unemployment benefits.

For information concerning these positions, send one-page typed professional resume to:

**Margaret Gage, Personnel Manager, Grand Rapids Symphony Orchestra, Exhibitors Building, Grand Rapids, Michigan 49503.**

**AUDITIONS TO BE HELD SPRING 1981**

Equal Opportunity Employer

### ROCHESTER PHILHARMONIC ORCHESTRA

DAVID ZINMAN, Music Director

#### ASSISTANT PRINCIPAL BASS FOR 1981-82 SEASON

#### VIOLIN (Part Time)

Salary approximately \$4,500.00 per season

**AUDITION IN ROCHESTER IN APRIL, 1981**

For application contact: James Dumm, Personnel Manager, 20 Grove Place, Rochester, New York 14605. Telephone: (716) 454-2620.

### Dallas Symphony Orchestra

Eduardo Mata, Music Director

#### Announces the Following Vacancy FIRST VIOLIN

**Auditions in Dallas in April, 1981**

1980-81 Season — 52 Weeks; \$450.00 Minimum; 7 Weeks Vacation; Pension; Hospitalization; other fringes

Qualified Applicants Apply to: Wilfred A. Roberts, Personnel Mgr., Dallas Symphony Orchestra, P.O. Box 26207, Dallas, TX 75226

### Phoenix Symphony Orchestra

THEO ALCANTARA, Music Director

Announces the Following Vacancies

**ASSOCIATE PRINCIPAL CELLO, ASSOCIATE PRINCIPAL BASS, SECTION FIRST VIOLINS, SECTION SECOND VIOLINS, SECTION VIOLA, LOW HORN and BASS TROMBONE.**

1981-82 season - 36 weeks (one week paid vacation). Partially paid medical insurance

Auditions to be held in Phoenix during May, 1981. Qualified applicants please send a complete resume to: Jack L. Ratterree, Personnel Manager, P. O. Box 26021, Tempe, AZ 85282.

### FORT WORTH SYMPHONY and TEXAS LITTLE SYMPHONY ORCHESTRAS

JOHN GIORDANO, Music Director

#### Announce Opening for CONCERTMASTER

Salary open and negotiable based on qualifications and experience

**AUDITIONS BY INVITATION ONLY TO BE HELD 81-82 SEASON**

Only qualified applicants send resume to: Don Thomas, Personnel Manager, Fort Worth Symphony Orchestra, 4401 Trail Lake Drive, Fort Worth, Texas 76109.

### Syracuse Symphony Orchestra

CHRISTOPHER KEENE, Music Director

Announces openings for the following:

#### CONCERTMASTER (one year vacancy) SECTION VIOLIN (one year vacancy) SECTION VIOLA (one year vacancy) SECTION BASS

Qualified candidates will be invited to audition in Syracuse

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

### KNOXVILLE SYMPHONY ORCHESTRA

Zoltan Rozsnyai, Music Director

Immediate Vacancy

#### 2 SECTION VIOLIN POSITIONS

30 weeks at \$200 per week. Services include subscription concerts, chamber orchestra, opera orchestra, pops and young people's concerts.

Contact: **Norris Dryer, Personnel Manager, Knoxville Symphony Orchestra, 618 South Gay Street, Arcade Bldg., Knoxville, Tennessee 37902. Phone: 615-974-5375.**

## HELP WANTED

### Saskatoon Symphony Society

Announces vacancy 1981-82 season

#### MUSIC DIRECTOR

Season September to May with auditions held in Saskatoon during 1981-82 season.

Resumes accepted until April 15

**M. Miller-Tait  
General Manager  
P.O. Box 1361  
Saskatoon, Sask. S7K 3N9**

**MUSIC** — Teacher of applied string bass and jazz performance effective August, 1981. Master's degree required; doctorate desirable, but not essential. Evidence of artistry and significant professional and jazz experience is important; qualifications should include performance on string bass in all musical styles, the ability to train jazz ensembles for a high level of performance, and effectiveness as a teacher. The position is tenure-leading. Rank and salary are dependent on qualifications. Apply by April 10 to: Raymond Meggh: Director, School of Music, The University of Nebraska-Lincoln, Lincoln, NE 68588. Affirmative Action/Equal Opportunity Employer.

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To exhibit your fullest potential, coach with a prominent string specialist of the New York Philharmonic, whose services have achieved dramatic results.

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"Instruments that speak for themselves"

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Old Time Country Fiddling for the Classical Violinist tells all the secrets you need to know to play fiddle tunes from any written sources & make them sound right. Includes the first complete explanation of necessary bowing techniques. 50 pp. book & 1 hr. cassette tape \$15. LARRY OLSON, Rt. 1, Hudson Rd., Dept. IM, Maecot, TN 37806.

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Early Music Stands makes the finest 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 (refunded on first order)

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for acoustic and electric guitar, mandolin, banjo, electric bass & violin. Complete selection from Martin, Gibson, Super Sensitive violin, D'Addario, GBIS and many other brand names. Guaranteed fresh stock with same day service. Please specify instrument. Send 25¢ for catalog to Mogish String Co., Dept. A, P.O. Box 493, Chesterland, Ohio 44026.

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P.O. Box 68, Brewster, N.Y. 10509  
Phone: (914) 225-6636

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## Roy Seaman

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Miles Zentner

5453 Saloma Avenue

Van Nuys, California 91411

(213) 780-7791 (Call Collect)

## HELP WANTED

## SAINT LOUIS SYMPHONY ORCHESTRA

Leonard Slatkin, Music Director and Conductor

**ANNOUNCES VACANCY**  
For 1981-1982 Season

## PRINCIPAL SECOND VIOLIN

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

**ONLY HIGHLY QUALIFIED APPLICANTS PLEASE CONTACT:**

Carl R. Schiebler, Personnel Manager, Saint Louis Symphony Orchestra, Powell Symphony Hall, 718 North Grand Boulevard, St. Louis, Missouri 63103. Phone: (314) 533-2500.

Applications being accepted between January 1, 1981 and May 10, 1981 for mid May 1981 Preliminary auditions and early June 1981 Final auditions.

If you already have auditioned for Saint Louis Symphony Orchestra Principal Second Violin during calendar year 1980 and you would like to audition again, please write me to this effect (no phone calls please). Our audition committee then will review your resume for possible reinvitation.

## The Cleveland Orchestra

LORIN MAAZEL, Music Director

**Announces vacancies for**  
1981/82

## SECOND FLUTE SECOND BASSOON SECTION VIOLA SECTION CELLO

Audition will be held in April,  
1981 by invitation only

Only highly qualified applicants need send resume for consideration to:

**David Zauder, Severance Hall, 11001 Euclid Ave., Cleveland, Ohio 44106.**

## Cincinnati Symphony Orchestra

MICHAEL GIELEN, Music Director

**Announces an Opening for**  
SECOND VIOLIN, SECOND STAND, OUTSIDE  
POSSIBLY SECTION SECOND VIOLIN

Position open immediately or at the earliest availability of the winning candidate.

**AUDITION APRIL 6, 1981**

For further information contact: Jack Wellbaum, Personnel Manager, 1241 Elm Street, Cincinnati, Ohio 45210; Telephone (513) 621-1919.

AN EQUAL OPPORTUNITY EMPLOYER

HELP WANTED advertisements can be found on pages 25, 26 and 28 of this issue

## HELP WANTED

## THE MONTREAL SYMPHONY ORCHESTRA

(Music Director: Charles Dutoit)

*is looking for*  
a

## CONCERTMASTER

The Montreal Symphony Orchestra's season includes participation in radio and television broadcasts, opera performances and commercial recordings.

Only first-rate candidates will be invited to lead the orchestra for a week or more.

*If you are interested, please send a resume including training, experience, reviews and recommendations to:*

**Madeleine Panaccio**  
Assistant General Manager  
Orchestre symphonique de Montreal  
200 de Maisonneuve Blvd. West  
Montreal, Quebec  
Canada  
H2X 1Y9

## BOSTON SYMPHONY/BOSTON POPS ORCHESTRA

SEIJI OZAWA, Music Director

**UTILITY FRENCH HORN**  
(which includes assisting first horn)  
**THIRD FRENCH HORN**

Auditions for the above two positions will be held in April 1981 for employment beginning September 1, 1981, or as soon thereafter as the winners' availabilities and the BSO's convenience allow but no later than September 1, 1982.

Qualified applicants interested to take part in this one series of auditions from which we hope to select two players please send a one page typed or hand printed personal/professional resume (as complete and comprehensive as possible — please include telephone number) to:

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

If you are interested in only one of these two positions, it would be helpful to us if you would so specify on your resume.

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

