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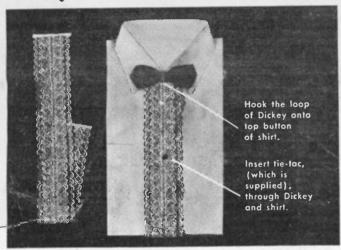
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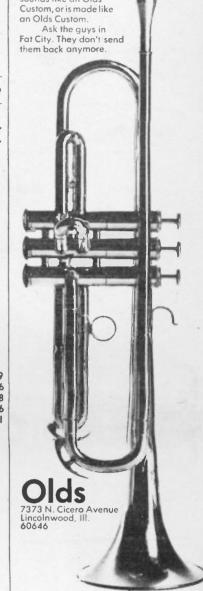
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To function only on a non-partisan basis, TEMPO Clubs will seek assistance from members of Congress, regardless of party affiliations. Favorable legislation in Washington will greatly enhance the economic status of the professional musician.

Federal law prohibits local unions from using funds for this type of activity. Only voluntary contributions can be spent to maintain strong communications with representatives in Washington. Send a dollar today to your local union secretary and receive your 1970 paid up TEMPO Club card. This will be your best 1970 investment.

1970 TEMPO Club Cards Are Now Available



Skipper Young and the Quintessence have been performing at the Club Caravan in the Villa Capri Hotel in Austin, Texas, for the past four years. One evening during intermission Charlotte McDaniels, Secretary of Local 433 and the local's TEMPO Club Chairman, solicited and received a TEMPO contribution from the group's leader, Skipper Young. Local President William T. Peck smiles his approval of an official TEMPO Club being established in Austin.



A TEMPO Club was recently established by Local 10-208, Chicago, Illinois, and a drive is underway to solicit contributions from all its members. Here Treasurer E. H. Trisko, TEMPO Club Chairman for Local 10-208, receives a contribution from President Dan Garamoni. Left to right: Nick Bliss, Business Representative; Mr. Trisko; Ted Dreher, Assistant to President Kenin; Mr. Garamoni; W. E. Everett, Administrative Vice President; and Leo Nye, Secretary.



Colony Hall, the Central Building at The MacDowell Colony

THE MacDOWELL COLONY

Professionals' Retreat—A Paradise for Composers

By George M. Kendall Director

Aaron Copland has called it a memorial that keeps on giving. Charles Wakefield Cadman left part of his ASCAP royalties to it in gratitude. Leonard Bernstein, hard pressed, sought it out when he was long overdue with a commission for a major orchestral work.

This is the MacDowell Colony at Peterborough, New Hampshire, a 500-acre working retreat for composers and other artists. The origins of this celebrated place go back to the Boston years of the first "serious" American composer to achieve a European reputation. Edward MacDowell had come to Boston after thirteen years in France and Germany "to teach for a living and to compose for pleasure." At twenty-seven he was famous, and Boston loved him too much. from mid-June to Sep-

tember could "the greatest ness to farmhouses long ago musical genius America has produced" find freedom from pupils and recitals for his creative work.

During these cherished weeks MacDowell and his wife were accustomed to travel seventyfive miles west and north to the lovely New Hampshire village of Peterborough, where after a few years they bought a farm. New Hampshire touched MacDowell deeply. Having spent all his maturing years abroad, he now for the first time experienced a keen sense of identification with America and her past. About him in Peterborough the past crowded in from all sides. Abandoned roads recalled a village transplanted to the river valley with the coming of water power; stone walls spoke of the once important business of sheep raising in fields now overgrown with pine and birch; and cellar holes in deep woods bore wit- his cabin MacDowell composed MacDowell, the dreamer, and

deserted as earlier generations moved out to fill up the more tertile West. It is no wonder that themes from the New Hampshire landscape saturated his music.

At first MacDowell chose for his composing the music room he had built in the new north wing of his house. It was a spacious and comfortable room, but it was too accessible to interruption, and it was soon succeeded by a cabin studio set in the seclusion of the woods half a mile away. The cabin, constructed Swiss style, of hemlock logs still stands. It has a floor area of 12'x15,' a cot with a Hudsons Bay blanket, a plain table, a couple of chairs and a fireplace. The upright piano on which MacDowell worked is now gone and the spring nearby is half filled; but otherwise the studio and its environs remain essentially as he knew them. In Murray

once esteemed Norse and Keltic | overbearing as much as in any other work-Dreams Untold."

climaxed a series of catastrophes. He had long since moved from Boston to New York where, as the first chairman of the Department of his great prestige. The year 1904, however, brought a dramatic reversal in his fortunes. His old friend, Seth Lowe, Butler followed.

almost all his later work: his Butler, the scholar-admin-Log Cabin Suite and most of his istrator of towering ability and self-confidence, Sonatas. The composer appears collided. A private difference to have found emotional release grew into a public quarrel in this workshop. In it, he said, which soon spilled over into the he could accomplish three times newspapers. In the end nothing was left for poor MacDowell but place he had known. He to resign; his health suffered. described it in the romantic Soon it became known that he idiom of his day as "A House of had sunk into a physical and mental decline from which The composer's death in 1908 there could be no turning back. The composer died in January of 1908 at the age of forty-seven.

Out of MacDowell's tragedy the genius of his widow created the MacDowell Colony. Within a Fine Arts at Columbia few weeks of his death a fund University, he added further to raised for her husband's care was offered her. She refused the money for herself, but wished to accept it on condition that it be used to transform the Peterresigned that year as president borough farm into a memorial of the University and the where other composers (and brilliant, aggressive Nicholas also writers, painters, and sculptors) might work in the

(Continued on page twenty-seven)



Leonard Bernstein



Gail Kubik



Barbara Kolb

American Federation of Musicians Sponsors Two-Day Symphony Orchestra Symposium

The plight of America's Arts, the Ford Foundation. symphony orchestras was the sponsored by the A. F. of M., October 24-25 at New York's Americana Hotel. President Herman Kenin presided.

Musicians from virtually all of America's major symphony symphony orchestra orchestras participated along with representatives of A. F. of M. locals in whose jurisdiction the thirty principal symphonies perform. In addition, all International officers and members of the Federation's International Executive Board attended the entire two-day conference.

The symposium unanimously adopted a resolution supporting the Buffalo Symphony, which has been threatened with merger. Noting that "such mergers would, contrary to their stated purpose, create even greater financial problems than now exist," the delegates offered "unanimous support to the Buffalo Symphony Orchestra in . . . its struggle to prevent merger or reduction in salary, personnel or weeks of employment."

"Compounding an illness does not cure it," President Kenin noted. Methods of assisting musicians of the Metropolitan Opera Orchestra and musicians of the symphony orchestras in Kansas City and Washington, where these ensembles are now on strike, also were discussed. A principal speaker at the symposium, which President Kenin termed "the most productive of its kind," was W. McNeil Lowry, Vice President, Division of Humanities and

IMPORTANT NOTICE TO ALL MEMBERS OF THE FEDERATION

At the 1965 Convention of the American Federation of Musicians, Article 2 of the By-laws dealing with "Local Work Dues Equivalents" was amended to the extent that a traveling member has the option of either paying his work dues equivalents by means of (1) a deduction authorization directly to his leader or (2) directly to the local union. It would also make clear that non-payment of such work dues equivalents by one or the other methods subjects a traveling member to a fine of not less than \$10.00 nor more than \$450.00 and/or expulsion.

> Stanley Ballard, Secretary-Treasurer

The symposium also adsubject of a symposium dressed itself to problems of fund raising, broader service to communities, collective bargaining, pension funds, government support, public relations, and administration of agreements and conditions.

Fight Muscular Dystrophy

The patient and community services program of Muscular Dystrophy Associations of America is designed to assist patients in meeting the many problems which chronic disease imposes upon them and their families. To aid labor groups and their community service committees in serving their members, MDAA has issued a pamphlet, PATIENT AND COMMUNITY SERVICES PROGRAM, which explains the authorized direct services available through some 325 MDAA chapters throughout the fifty states, the District of Columbia, Puerto Rico and Guam.

All services are free. No means test is required. Diagnostic workups-part of MDAA's community services program—are available to all those who may, in the opinion of their physicians, be suffering from muscular dystrophy or related neuromuscular disorders. In addition, the CPK serum enzyme test to detect unaffected female carriers of Duchenne dystrophy is available in most MDAA clinics.

Other authorized direct services—including the provision of wheelchairs, braces, and other orthopedic aids—are available upon medical prescription to patients diagnosed as having any of the diseases included in MDAA's service program.



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Peter, Paul and Mary

By Edwin Black

The auditorium is capacity. stage. Every one of 3,500 seats holds a pair of waiting eyes, a pair of anxious ears, keeping watch on the front, carefully listening for some sound backstage, some indication of when "they" would appear.

It is quiet. The minds in the audience are at rest, receptive, ready. Church-like in atmosphere, the Civic Opera House waits for Peter Yarrow, Paul Stookey, and Mary Travers to come upon the stage with their instruments, with their voices singing songs.

Backstage there is no rush before curtain time. Always early for their concerts, they will be found in their dressing rooms talking, concentrating on their music, tuning, just thinking. Curtain time is no time. When Paul's fingers find union with the strings on his guitar, when the feeling inside is right, when Peter's desire is peaking, when Mary's explosive excitement just cannot wait, then they walk toward the

Peter, Paul and Mary, one of the most prominent of folk groups, enter the Civic Opera House stage. So simple a name - Peter, Paul and Mary delivering so kinetic a feeling. A simple bow from them acknowledges the enthusiastic applause from unseen sources hidden by the glare of spotlights.

They had met fifteen years before. Al Grossman, now their manager, brought the three lonely and pessimistic people together. Peter was doing nightspots in Greenwich Village. Paul met Mary at the Commons, where both of them performed occasionally. Grossman knew all three. He knew them well. He asked Peter to meet with Mary and Paul and try to begin a group. All of them were reluctant, but tried.

Something clicked. A smooth naturalness emerged between the three of them. The feelings began to define themselves, with each member catalyst toward the others in the group. The singing became alive, and the voices fastened together to make one sound — the Peter, Paul and Mary sound that started everybody listening, and everybody buying. And Peter, Paul and Mary kept feeling and here they were on a Chicago stage playing.

They sing to the Civic Opera House audience. The guitars wave through the vibrating air and exhale the group's soulful sentiments. Peter transfuses personal energies with every strum. Paul's ears are tuned in exactitude, careful that every note, every fret is the same one he feels in his mind. And Mary's blended voice occasionally rises splendidly, crying out thoughts from within.

Soon Peter calls for the audience to join the song, and someone in the balcony begins a rhythmic clap, and then the entire auditorium is singing and clapping the joys sung by Peter, Paul, and Mary, who perform almost unofficially on the stage.

The concert continues: The Times They Are A'Changin', 500

(Continued on page twenty-six)

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INTERNATIONAL MUSICIAN

GMDER, 1969

By Helen McNamara

The State State State State State State

Gordon Delamont

Teacher-Composer

"If you get one student of reason. "They feel that the Musicians are aware of consequence out of thirty, that's all you can hope for."

Gordon Delamont paused and smiled. "I think I have done a little better than that.'

His comment could be the understatement of the year. After twenty years of instruction in harmony, counterpoint, arranging and composition, the Toronto teacher can see the results of his efforts across Canada, in New York and Hollywood, England and Australia. His students are writers and arrangers of music in all fields of music: jazz, popular and classical.

His teaching techniques have aroused so much attention that it is not unusual to see visiting musicians drop in at his studio. One of them is Grover Mitchell.



Gordon Delamont

first trombonist with the Count Basie orchestra. Colleague Freddie Green also studies Delamont's music books.

For such roving pupils, Delamont's books, "Modern Harmonic Technique," Vols. I and II, "Modern Arranging Technique" (published in 1966) and "Modern Contrapuntal Technique," published in 1969, all by the Kendor Music Company in New York, are an aide to self-study. In the U.S.A. the books are in use in the universities of Wisconsin, Mississippi and Texas, and The Berklee School of Music in Boston.

Most of Delamont's students. however, study privately with him in his suburban Toronto studio.

Not all his students intend to be writers, he points out. Many Toronto musicians, such as Peter Appleyard, Moe Koffman, Rob McConnell, Trump Davidson, Bernie Piltch and Hagood Hardy, have studied his methods for one very good with more sensitivity."

musician who understands Delamont's reputation as a harmony and orchestration is sympathetic, understanding Centum, which was performed more aware of his role. He plays teacher. To the public he is in the Ten Centuries concert better known as a composer, series. Since 1960, he had been

whose latest works, Collage No. | 3 and Song and Dance can be heard on the Decca album, "Duke Ellington North of the Border."

In 1967, he wrote a 20-minute work that has undoubtedly received more exposure than any other in the country. Throughout Expo '67 the composition, commissioned by the Ontario Government, was played continuously at the Ontario Pavilion all day long daily for six months.

The same year Gordon Delamont was given a Centennial commission to write gaining attention for such varied works as Five Miniatures, Portrait of Charles Mingus, Allegro in Blues and a Saxophone Quartet called Three Entertainments.

Although he is noted as a composer, his first interest in life is teaching, which he feels can be as creative as composing. He has turned down offers to teach at Berklee School of Music and the Faculty of Music, University of Toronto. He prefers to work on his own. unfettered and free to go his own way.

Delamont also prefers to stay in Toronto, which has been his home since 1939.

(Continued on page twenty-five)



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DECEMBER, 1969

The above excerpt is from J.F. Gallay's 40 Proludes, Op 27

One of the most challenging assignments in the history of of musical supervisor for of Funny Girl, starring Barbra Streisand.

The man selected for this awesome task was the noted composer-conductor-arranger qualifications were reflected by the nine Oscar nominations he had received, by his ability to work with super-stars, and by the genius that has enabled him | SCHARF: I was with Rudy to take on such a far-ranging assortment of jobs as the scoring for Hans Christian Andersen; If It's Tuesday, This Must Be Belgium; a National Geographic special called America's Wonderland: devoted to the famous French offer and I stayed. skier Killy; and three specials

Oceanographic series.

Scharf's work on Funny Girl was stretched over a seventeenmonth period, during which he personally supervised every note of the two hours and 20 minutes of music, worked daily with Miss Streisand for some thirty-eight weeks and did the motion picture music was that majority of the arrangements.

Critics lauded the result as Columbia Pictures' adaptation perhaps the finest Broadwaymusical - to - motion - picture translation ever achieved.

Following is a conversation between the writer and Mr. Scharf, in which he reminisced Walter Scharf. His exceptional on his experiences as a screen writer.

> FEATHER: Let's first clarify what brought you to Hollywood in the first place.

Vallee's orchestra when he was at the height of his fame, in 1935, and I was in a film with him. Warner Bros. liked what I did. This was during the time when all those great big musicals were being made: I fitted into National Parks; a documentary that, they made me a wonderful

I have been involved in over n ABC-TV's Undersea World two hundred films. I was head

time, but decided I didn't want to be an executive. I have run the gamut, but out of this has come an understanding of how to approach the business of theatre, motion pictures and television in which music is so vitally alive.

FEATHER: Would you say that Funny Girl was the most of them all?

SCHARF: No. Hans Christian Andersen in 1953 was much more complex. We had well over two hours of music and four ballets, one of which was the most extensive ever seen in a motion picture, 17½ minutes long. At that time we didn't have the improvements that we can work with today. There have been so many advances during the last decade in putting sound on film that I wish we could do that film again now. Evidently we were rather become a standard.

I have done quite a few films that I like, but often the ones I prefer are those that never become hits — the sort of things that we enjoy privately by

instance, Pendulum. In that one, I found a way of underplaying the music rather than overplaying. I wanted the audience to feel an urgency, like butterflies in the stomach constantly, or being hit over the head. I thought I succeeded in this objective, but the film, or perhaps what I did with it, demanding all-around project didn't appeal to the public very much.

> The last film for Frank Capra, Pocketful of Miracles, was one that I particularly liked. We had a lot of big stars in it and had to recreate many types of music from Tchaikovsky to jazz. That was quite demanding.

Funny Girl, strangely enough, was not as difficult as I thought it would be. Of course, Barbra is a super-star, and we had our little moments of problems, but all in all it was a tremendous experience and it successful, because it has never became too trying. She only vaguely reads music, but she has an intuition that just knocks you out. The first time you play an orchestration through, she knows exactly where her voice has got to fit. I of Jacques Cousteau of the music department at one playing the tapes at home. For believe she is one of the great



Walter Scharf

talents of this century.

One of the most demanding aspects of Funny Girl was the necessity to capture every nuance of both dramatic and comedic value. I used to take home whole tapes of dialogue for the sound track, so that I could see exactly how the music would fit in. I took care not to use instruments whose ranges would get in the way of the register of the voices.

During the dressing room scene, I prepared the audience for the climax by reprising all the tunes that had been used earlier. In the finale, when she sang My Man, I used a seventyfive-piece orchestra.

FEATHER: It seems to me the sound quality was an unusually important factor in that film. SCHARF: I fought for that constantly. We recorded on 6track. Another unusual fact is that I personally went to all the major openings - London, New York, everywhere — to make sure the theatres we were playing had the right sound equipment.

Columbia was wonderful about cooperating in this effort. We composers have a more elevated rank now in the motion picture industry. At one time we were low men on the totem pole, but I feel we have climbed to the heights that I always hoped we would attain.

In television, too, more credit is given to us nowadays. For the Jacques Cousteau and National Geographic shows, they were contractually obligated to give me not just screen credit, but credit in the newspaper ads. We're also making albums of all these series as we go along. The Cousteau shows, in particular, have aroused a tremendous response from the public. This has enabled us to try and do something different, instead of

(Continued on page twenty-six) INTERNATIONAL MUSICIAN

experience it Ridiculous! Not really-they're already composing for the Condor Reed and Guitar Modulators at the

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The Baltimore Saxophone Quartet



By Michael Mark



Baltimore Saxophone Quartet are saxophone buffs as well as professional saxophonists. They feel that the instrument is sadly misunderstood in the United States, and it is their wish to make it as respected here as it is in France. Being a fundamentally necessary instrument in the fields of jazz, pop, and rock, it is seldom recognized as a serious and artistic medium of concert performance.

The Baltimore Saxophone Quartet is composed of Sidney Jensen, soprano saxophone. Michael Mark, alto, Raymond Hardy, tenor, and Robert Spangler, baritone. All are members of Local 40-543, Baltimore, and Messrs. Jensen and Mark also belong to Local 161-710, Washington, D.C. The ensemble is two years old; it started when the members decided that they wished to do more with the saxophone than play theater jobs and club dates. The four men had for years admired the playing of Marcel Mule, Sigurd Rascher, and James Abato, and were especially interested in the work of the Paris Saxophone Quartet.

The feasibility of maintaining a saxophone quartet in Baltimore was a matter for contemplation and discussion, but it was finally decided that this type of ensemble could survive once the public had accepted the fact of saxophones playing on the concert stage, and could listen objectively. The saxophone is usually considered a low-class instrument by the concert-going public, and the anticipation of this problem helped the quartet to meet it head on. Many people have expressed their surprise at the musicality of the quartet, and their desire to hear future concerts.

Another problem, which was of more immediate concern, was that of repertoire. Although publishers' catalogues list much music for saxophone quartet, most of it is "educational" music, written as training pieces for young musicians. Also, it is usually written for two altos, tenor, and baritone saxophones, rather than for the classical instrumentation of soprano, alto, tenor, and baritone. There is a small, but established body of high quality literature written in France, and the Baltimore Quartet acquired as much of this music as is still in print. This provided a good foundation for the quartet's repertoire, but all of the music was in the style of French Impressionism; the only variety offered was in mood and tempo, and there was not sufficient material for a balanced concert program.

The lack of non-French music DECEMBER, 1969

problem. The members decided to experiment with transcriptions, and turned first to string quartets. Only a few quartets from the huge body of string literature really transcribed well, but those that did work seemed to be enhanced by saxophone performance. Keyboard transcriptions were also undertaken, and the repertoire now includes several very effective piano, organ, and

The members of the appeared to be a formidable virginal pieces by such composers as Morley, Mendelssohn, and Brahms. The sonority of organ music is conveyed beautifully by saxophone performance, and the sparkle of piano literature can often be reproduced by saxophones. The music of the Renaissance period has proven to be a rich source of transcriptions. The characteristic polyphonic lines of this music seem almost to be (Continued on page twenty-four)



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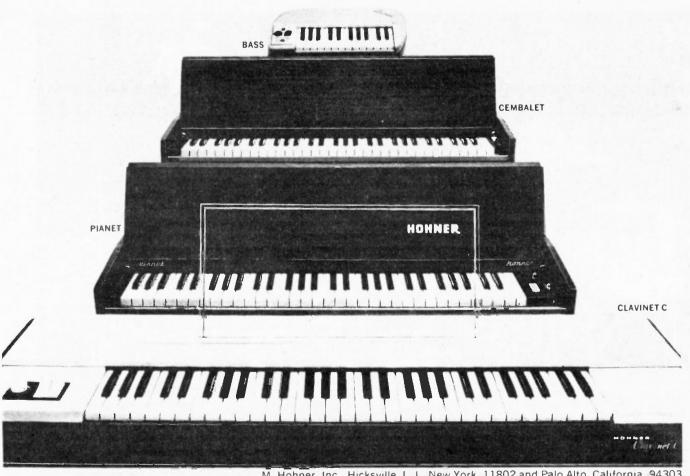
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# THE POP and JAZZ SCENE

### by BURT KORALL

### BG TO BRITAIN

A Benny Goodman spring tour of England has been confirmed. The clarinetist will perform with a big band, composed of a nucleus of six key American musicians, plus toplevel British instrumentalists. The King of Swing never before has worked in the island country with a large group.

"Benny and I have been discussing this project for two years," impresario Robert Paterson told the London Melody Maker. "Back trouble prevented Benny's coming before, but now he is definitely going to do it.'

What musicians will make the trip with BG is not clear. The British players also have not been set. As for the itinerary: Goodman will make one, possibly two concert appearances in London. Dates in the provinces also are being discussed. A TV show, featuring the Goodman band, is in the planning stage.

### OTHER HAPPENINGS ABROAD

The Actuel Festival — 60 hours of music - was held in Tornai, Belgium, near the French frontier, October 24-28. Both pop and avant-garde jazz artists were presented. Included in the talent line-up: Captain Beefheart, Soft Machine, Fat Mattress, Art Ensemble of Chicago, Sunny Murray, Burton Greene, 360 Degree Music Experience, Don Cherry, Steve Lacy, Robin Kenyatta, Archie Shepp, Pharoah Sanders, Sonny Sharrock, Grachan Moncur III, Colosseum and numerous others . . . Rhythm and blues' Wilson Pickett and Carla Thomas gave a series of concerts in West Germany in September . . . Jazz tenor saxophonist-composer Jimmy Heath returned from Europe at the end of October. During his six-week stay he performed in record labels, Straight and Paris at the Chat Qui Peche and in Stockholm with bassist Red Mitchell and local players. Among the highlights of his European swing: the shows he did with the Austrian Radio and Danish Radio orchestras. He also visited Norway to conduct and instruct the University of Norway Band in the performance of several of his original compositions . . . Chicago, the seven-piece unit, which combines jazz and pop elements in its work, embarked on a European tour

Belgium, and the Scandinavian countries, leaving for home on December 16... West Coast vibraphonist Emil Richards is in the midst of a four-month, self-financed trip through the Mid and Far East and the South Pacific area. He is taping authentic music in the countries he visits and intends to bring home as many rare instruments as possible . . . The Count Basie band and singer Tony Bennett return for a nationwide tour of Great Britain in May . . . Other spring visitors to Britain: Sergio Mendes and Brasil '66, Jose Feliciano and Glen Campbell.

### MOTHERS SPLIT

Frank Zappa's Mothers of Invention have disbanded. The primary reason for this move: Inaccurate press reviews and unpleasant audience response."

"I don't like to say that we're breaking up — we're just not performing anymore," Zappa told British music journalist Richard Williams. The unit did not seem to be getting its point across to those who came to listen. "We're heading towards concert music - electronic chamber music," he added. "The reviews we got were so simplistic . . . I don't want to go on having to put up with all that.

"I don't want to make it sound as if we quit just because we got a bad press . . . It looked as though we weren't going to be able to achieve the goals we'd set for the group. There was too much resistance from all quarters, so we decided to cool

"Maybe in two or three years people will be able to look back and assess what the Mothers have accomplished," Zappa continued. "Maybe they'll be able to catch up with the music."

Zappa plans to continue to produce other artists for his Charlie Rouse, and Frank

England, France, Germany, Bizarre, and to work on film and TV projects. He also intends to write arrangements for a forthcoming album by French jazz violinist Jean Luc Ponty.

Twelve unissued Mothers albums are being readied for release. Zappa is negotiating with Playboy Magazine to form a Mothers' Record Club, which will send to members an album a month or all of them in a package. An upcoming event of importance on the Zappa calendar is a concert in London, April 25. It will feature a large orchestra performing his compositions.

### POPS RETURNS TO ACTION

Louis Armstrong, who has not played in public for a year because of ill health, recently taped a guest shot for the Andy Williams TV show. "Pops" plans to take it slow. progressively working himself into a full-time schedule. His current plans call for a short stand in Las Vegas during the Christmas season.

### ITEMS

Jazz pianist Roger Kellaway, whose base of operations is Los Angeles, soon will introduce an improvisational quartet, featuring cello, bass and percussion . . . Country music's Marty Robbins returned to action in November at Las Vegas' Fremont Hotel. The twoweek engagement in the Nevada entertainment center marked his first professional activity since early August when he suffered a heart attack . . . The Club Afro-Disiac in Jamaica, New York, was the site, October 25, of a 12hour — 6 P. M. to 6 A. M. — "Saxophone Marathon." Twelve top jazz tenor saxophonists were featured: Tina Brooks, Junior Cook, Frank Foster, Jimmy Heath, Sam Rivers, Harold Vick, George Coleman, Booker Ervin, Billy Harper, Billy Mitchell,

(Continued on page twenty-five)

### NOTICE TO MEMBERS

The AFL-CIO Convention on October 6 unanimously pledged support to the Amalgamated Meat Cutters and Butcher Workmen, engaged in a strike against the Iowa Meat Packers, Inc. In addition, the Convention unanimously urged all members of AFL-CIO to refuse to purchase the company's products, and AFL-CIO President George Meany has written President Kenin asking support of all A. F. of M.

President Thomas E. Boyle of the International Chemical Workers Union also has asked the Federation to inform members of his union's strike against American Cyanamid. and he urges musicians to boycott all consumer products made by Cyanamid in the United States and Canada.

December 1. It will play dates in



# **News Nuggets**

A few years ago Mal Dunn, the Baltimore Symphony Orplaying a gig at the Nebraska chestra. Thomas Conlin is the arbanquet, discovered there was still strong sentiment for the big band sounds of the 1930s and 40s. Other performances composed of tunes of the Big Band Era followed and were all received by enthusiastic audiences.

The Omaha Symphony Board also approached Dunn and asked him to work up a show as part of the Starlight Pops Concert Series of the Omaha Symphony Orchestra. On July 30 of this past summer, the concert conceived and arranged by Dunn, offered members of the orchestra's string section along with the best local dance musicians to produce a fifty-piece extravaganza of selections made famous by the bands of Paul Whiteman, Wayne King, Glenn Miller, Les Brown, Tommy and Jimmy Dorsey, Harry James, Duke Ellington, Russ Morgan, Woody Herman, Glen Gray, among others. All the work Dunn put into the

evening's performance was well



Mal Dunn

worth the effort. The Symphony Association's presentation of "Hits of the Big Band Era," attended by the largest crowd ever to gather in the ballroom in Peony's history 3,525 persons with an estimated 300 to 400 turnaways at the door --- was so successful that the show was repeated by popular demand on August 20.

Will there be a resurgence of the Big Band Era? As far as Dunn is concerned, he's got quite an attachment for tunes of the 1930s and

The Atlanta Symphony Orchestra claims to have the youngest tuba player performing with a major orchestra. He is nineteen-year-old Michael D. Moore, who is in his second season with that organization.

Michael began playing the tuba at the age of ten, learning that instrument from his father, E. W. Moore, who was a member of the Atlanta Symphony Orchestra for six years. Michael is also proficient on piano, string bass, guitar and electric bass. A music major at Georgia State, he premiered at least twenty new works with the Georgia State Brass Ensemble and two major works with the Atlanta Symphony Orchestra.

The Chamber Opera Society of Baltimore, now in its fourth season, presented Benjamin Britten's The Rape of Lucretia on October 24 and 26. Mozart's Cosi Fan Tutte will be given on April 9 and 11. The orchestra is made up of members of

chestra. Thomas Conlin is the ar-

Don Avlon and his Delano School Band have won a number of awards for outstanding performances in the state of California. Since 1923, Mr. Avlon has performed and directed many famous orchestras, shows, dancing groups and radio programs, including NBC Hellenic Independance Celebrations.

Now that the New Jersey Symphony Orchestra has received recognition as an outstanding symphonic organization, Danny Hope, President of Local 16, Newark, New Jersey, is cooperating with Alfredo Silipigni, Artistic Director and Conductor of the Opera Theater of New Jersey, in an endeavor to also make this company a permanent institution, employing professional musicians.

The Opera Theater is presenting a

series of three operas at Newark's Symphony Hall this season. The Barber of Seville, featuring Linda Heimall, soprano, opened the series on November 3. Aida, featuring Eugenio Fernandi, tenor, will be given on January 25 and La Traviata, featuring Lucia Evangalista (Mrs. Jerome Hines in real life), soprano, and Mr. Fernandi, is scheduled for April 26.

(Continued on page twenty-four)



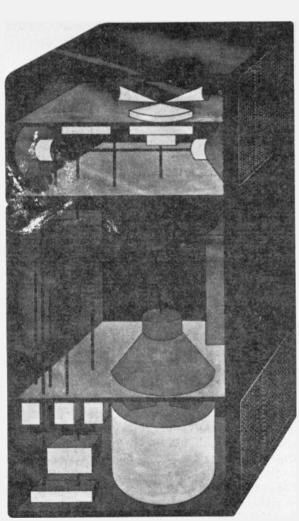
Looking over the season's program of the Opera Theatre of New Jersey are, laft to right: Alfredo Silipigni, Artistic Director and Conductor; Danny Hope, President of Local 16, Newark, New Jersey; Linda Heimall, soprano; and Eugenio Fernandi, tenor.

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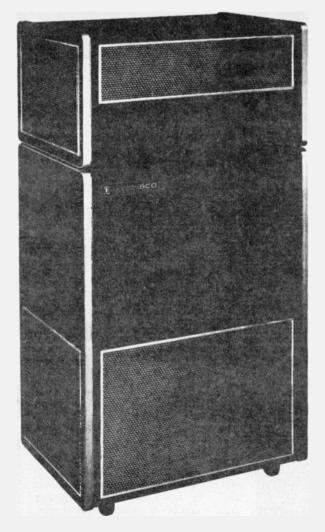
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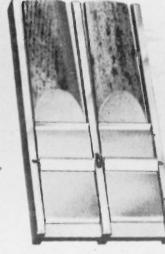
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Teddy Phillips-Colleen Lovett and their Mexicali Brass

# **Teddy Phillips Comments on** The Band Situation

### By Jack Gorny

Teddy Phillips, well known leader of the Mexicali Brass, thinks the big band sound is making a comeback.

Sitting backstage at the Steel Pier in Atlantic City recently, Phillips, a renowned trumpeter, stated:

"The bands died because the band leaders lost communication with their audience. They just didn't give the people what they wanted.

"Right after World War II and Korea people wanted a romantic sound. They'd had their fill of noise ringing in their ears," he said.

It was ironic that a band leader should talk of the demise of the big band sound at Steel Pier, which is one of the last bastions of the big sound. "Thank God for this place; there aren't too many left that still have a steady diet of good big bands," Phillips said.

The band leaders that responded to the will of the people prospered and are still around. Phillips pointed to Guy Lombardo as a prime example of one band leader who was willing to adapt his playing to meet the times.

The gray haired trumpeter also credited the birth of rock and roll to the stubborn attitude of the band leaders.

elsewhere for something to it was the same kind of music prophet as he is a horn player.

dance to, rock and roll they danced to fifteen or twenty developed," according to years ago." Phillips.

"When the public deserted the bands they had nothing to dance to. When their kids got a little older they wanted to dance, so when some kids started fooling around musically, they discovered rock. And kids discovered they could dance to it," Phillips said.

Phillips' staunch belief that the big bands are coming back is based on a number of factors.

"The jazz rock sound of Blood Sweat and Tears is an indication that people, the teens included, want better, bigger and fuller music. Even in recording sessions they're adding lots of strings and brass as backup," he says.

What specifically will it take for the revival to get into high gear? "Just the talent won't be enough; it's going to take some big recording company with money to spend on a big promotional effort to really bring it across to the public,' Phillips stated.

He pointed out too, that the public is very aware of music and that some of today's young musicians are exceptionally gifted. "Besides, the youth of today will identify with someone they consider their own."

He added, "When the kids "After the band leaders discover the new sound, their forced the people to look parents will laugh and tell them may be soon if he is as good a

Phillips has been in the business since the end of World War II and been successful in various areas of the music industry. In 1948 his band soared to national prominence with its smash recording of "Charlie My Boy." After nearly a decade, Phillips landed a national television show which followed the Lawrence Welk format. It appeared in many cities immediately after the Welk show.

He left the band scene for a while after the show ended and specialized in coordinating and writing musical backgrounds and scores for both movies and

television. But he couldn't keep away from his horn and the public. A few years ago he formed the Mexicali Brass with his lovely wife, Colleen Lovett. The group which capitalizes on the brass sound, obviously, has done a lot of recording of Herb Alpert

The group has a new single out penned by Phillips. One side entitled "Freakout" is an uptempo number aimed at the teen pop market. The flip side, "Wailing Wall," is a number with a Hebraic Hora like sound to it and features Miss Lovett singing just above the saxophone.

For Teddy Phillips the revival has begun. For other bands it

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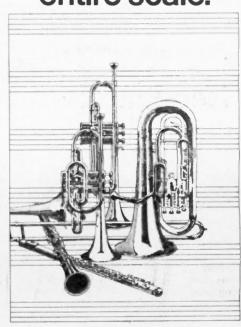
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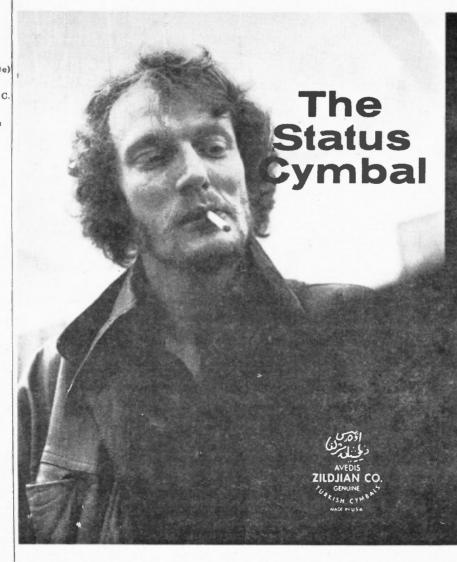
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### COVER

Teddy Wilson (Design by Vincent J. Pelosi/Advertising Design Studio)

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# Tenth Anniversary of the Golden Strings

What may be one of the long-| of show business, marked its | ple - a significant attendance est running and most success- tenth anniversary during Feb- record, considering it was set

Flame Room in downtown Min-1 the decline of the night club. neapolis.

musicians - eight strolling vioedos with white dinner jackets in summer, are nearing their 10,000th performance. This figure does not include listeners to their eleven albums which have been distributed worldwide by Decca, Re-car, and Sound-80 Records.

Since their inception on February 14, 1963, the Golden Strings have played to nearly three quarters of a million peoful violin shows in the history | ruary at the Radisson Hotel's | during a period which has seen

Minneapolis is one of the few The Golden Strings, eleven places in the world where a full violin show can be heard on a lins, two pianos and one bass regular nightly basis. Only viol-all garbed in tails or tux- such cities as Paris, Las Vegas, Chicago and Mexico City can claim anything similar to the nightly presentation by the Golden Strings in Minneapolis.

The Radisson Hotel's Flame Room, named for its magnificent, brilliant red decor and its flaming, multi-color gas jet flames, has been a nationallyknown and popular Minneapolis night club landmark for more than fifty years.

A Minneapolis coffee maker even named his coffee after it -McGarvey's "Flame Room" Coffee. Bob McGarvey, who still operates his coffee business here, made the sale to the Radisson chef back in 1923 when the Flame Room first opened.

During its span of fifty years, the nation's top night club performers, motion picture, recording and television stars, as well as the country's top name bands and orchestras, have appeared in the famous "flaming" red room.

Such names as Hildegarde, Rowan and Martin, Carl Brisson, Gary Moore, Phyllis Diller, George Gobel, Debbie Reynolds, Milton Berle, Tito Guizar, Nick Lucas, Mary Pickford, Dorothy Dandridge, Arthur Godfrey, Bob Hope, Helen Hayes, Will Rogers, Al Jolson, Eddie Cantor, Carmel Quinn, Gordon McCrea, all were regular performers at the Flame Room. Top bands, such as Cab Calloway, Fred Waring, Phil Spitalny and His All-Girl Orchestra and Guy Lombardo, made frequent appearances at the famous night spot.

Many U.S. Presidents have visited the Flame Room. They include Presidents Eisenhower, Taft and Wilson, as well as Nixon, who was Vice President during his visit. Democratic leader James Farley, as well as The Vanderbilts, were guests over the room's long and colorful history.

The Flame Room has had three lives and locations in the Radisson Hotel. It initially opened in 1923 on the hotel's mezzanine and then moved to the main floor in the late 1930s. It closed for remodeling and relocation in 1959 and opened at its present site in 1961.

But in 1962, with the growing popularity of television in the home, producing a steady decline in night club attendance, plus the ever-increasing cost of night club acts and show biz personalities, the Flame Room had to drastically change its entertainment format if it was to stay in existence and show any profit.

The Golden Strings concept grew out of an idea by Curt Carlson, prominent Minneapolis businessman, who had bought the Radisson Hotel in 1962 from the late Tom Moore.

Carlson and some friends had seen a violin show at the Villa Fontana Restaurant in Mexico

(Continued on page eighteen)





Teddy Wilson is a pianist who explained. "It's very helpful piano players." gets restless. Given the opportunity to settle down and stay in one place for a long period of time, something that does not often happen to a jazz musician, Teddy eventually starts looking longingly at the horizon.

For one remarkable six-year period from 1949 until 1955, he was on staff at radio station WNEW in New York and, later, with the Columbia Broadcasting System, teaching on the side and going out only for an occasional college weekend gig.

"But I felt a definite need to get out of the studio and back into the jazz environment," Teddy recalled recently during an engagement at the Cookery in New York.

So he went back on the road, traveling constantly until this year when what some traveling musicians might consider a dream situation arose. For eleven months out of the current year, he will be working at only two places, both within easy driving distance of his home in Hillsdale, New Jersey First he did a three-month stint at the Cookery from December, 1972, through February, 1973. Then, after one month of engagements here and in Europe, he settled into the Playboy Club in McAfee, New Jersey, for a run that extends from April to Labor Day when he returns to the Cookery until the beginning of December, 1973.

But, instead of relishing the opportunity to be close to the comforts of home now that he has turned sixty, the indefatigable Teddy can hardly wait for December to come when he will be free to take off again for Japan, England, Sweden, Denmark, Germany and other countries that have become almost as familiar to him as his homeland.

The Teddy Wilson style, which is now universally known and welcomed, began to form when he was going to Talledaga College in Alabama. He had started his musical grounding in high school in Tuskegee, playing piano in the dance band, violin in the chapel orchestra and oboe in the marching band, an instrument he took up primarily so he could take trips with the football team. When he moved on to college, he added viola to his list of instruments. But the most important thing that happened to him in college, he feels, is that he became a music theory major.

"Music theory is something that transfers into jazz," he

whether you go into classical music or jazz. I always recom-

After a year of college, he moved north to Detroit in 1929

ence as a jazz pianist.

"I left the other instruments

groundwork of practical experi- never got into improvisation on anything except piano. When I was in school, I was listening



Ray King, president and Michael Frazzell, repairman, of Bohart Music Company, Kansas City, Mo.

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year in Nashville, I heard | Even at that time there could | playing is very much a part of someone lament in a dressing have been a certain degree of the music today, both from the room at the Grand Ole Opry argument on that point, but I standpoint of helping establish

Back in 1966, my first full a 'lost art' in country music. such a complaint now. Fiddle

ing us stay in touch with the traditions out of which all of this evolved.

Radio personality Bill Bailey, of KIKK in Houston, recently added an extra feature to a package show spotlighting, among others, Bill Anderson, Dottie West, and Red Stegall. Billed as a "Tribute to Bob Wills," the special 30-minute segment of the concert was emceed by Biff Collie and the music was centered around singer Laura Lee McBride and five fiddles - Chubby Wise, Clyde Brewer, Bob White, Buddy Spicher, and Johnny Gimble. The first three of those gentlemen live in the Houston that fiddle playing had become don't think anyone could voice new directions (as we dis-larea, but Buddy and Johnny

cussed last month) and in help-1 went down for the event from Nashville. Response was overwhelming and I wouldn't be surprised to see more of that sort of thing done elsewhere.

Just a few short weeks after that show, Gimble was back in Houston with the Merle Haggard entourage; after work was done at the auditorium quite a few of the performers went over to the Esquire Club where Clyde Brewer and Bob White are regulars. A lively session inevitably ensued, including fiddle players Gimble and Haggard in with Clyde and Bob. Later that same week, back in Nashville, T. Tommy Cutrer was subbing for Ralph Emery on WSM-TV's morning show and invited Laura Lee McBride as a guest. As soon as leader Jimmy "Spider" Wilson learned that Laura Lee was going to be on, he booked Gimble and Spicher for twin fiddles and the program immediately took on a heavy western swing flavor. Just adding the fiddles wasn't all that did it, though — the show's bassist, Billy Linneman, once told me in an interview that if he gets to go to Hillbilly Heaven when he dies, he plans to spend all his time off in a corner somewhere playing western swing. And Jerry Whitehurst (piano), Jerry Arnold (drums), Sonny Burnette (steel), and Norm Ray (sax) have all heard their share of "Aaaha's," not to mention Spider himself, who has gotten as deep into as many different things as anyone I know. Still in that same week, Local

257 President George Cooper told this writer that satisfactory agreements have been reached and ratified between the local and WSM, Inc., covering the aforementioned Morning Show, the staff orchestra, and Opryland, USA. Tenure of the Morning Show contract is one-year (in contrast to six months for the previous term, which indicates live TV has not succumbed completely) and benefits include two weeks vacation and fifteen days sick leave. The musicians on the Waking Crew show (radio - the only such organization left that anyone seems to know about) have substantial income increases along with the other benefits in a two-year agreement. The Opryland pact (covering more than seventy musicians) is also for two years and all three elements of the contract include cost of living clauses.

At this writing, negotiations were under way with the Nashville Symphony on contract renewal and President Cooper, Secretary Johnny DeGeorge, and Board Member Barry Mc-Donald were preparing to go to New York to participate in the national radio and television commercial agreement negotiations. Amidst all this activity, Local 257 Business Agent Dutch Gorten got his first taste of contract negotiations. Without even having to ask for a comment, he told me: "I have gotten a liberal education, my friend; a real educa-

(Continued on page seventeen)

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# **Over Federation Field**

Local 680, Elkhorn, Wisconsin, encourages purchasers of live music to post in a prominent place in their establishments a sign provided by the local which states, "We Employ Only A. F. of M. Musicians Courtesy Elkhorn Federation of Musicians." Both local and traveling musicians have commented favorably on this action.

At a dinner on February 25, the officers and executive board members of Local 148-462, Atlanta, Georgia, and their wives, paid tribute to P. S. Cooke for his many years of devoted service to Local 462 and Local 148-462.

J. Martin Emerson, International Executive Board Member and Secretary of Local 161-710, Washington, D.C., represented the A. F. of M. at this affair.

Brother Cooke, who has now retired, was Secretary of former Local 462 from 1937 to 1968 when it merged with Local 148. Since that time he served as Assistant Secretary-Treasurer and Business Representative of Local 148-462. In addition he was a delegate to numerous conventions of the Federation.

A one-year contract was signed on December 26 between Local 126 (Lynn, Massachusetts), Local 138 (Brockton, Massachusetts), and Local 393 (Framingham-Marlboro, Massachusetts) with Chateau de Ville Productions, Inc., a division of



A plaque was presented to P. S. Cooke, retired Assistant Secretary-Treasurer and Business Representative of Local 148-462, Atlanta, Georgia, for his many years of devoted service to Local 462 and Local 148-462. Left to right: C. L. Sneed, Secretary of Local 148-462; Mr. Cooke; J. Martin Emerson, International Executive Board Member and Secretary of Local 161-710, Washington, D. C.; and Karl A. Bevins, President of Local 148-462.

the largest employers of actors in has climbed from less than ten to the country for live musical productions in a dinner theater complex. In Massachusetts it has dinner theaters in Saugus, Fram-Warwick, Rhode Island. Chateau de of patrons in the various establish-Ville Productions, Inc. handles show business operations and assembles the Broadway casts. Such musicals as "My Fair Lady," "I Do, I Do," "Gypsy" and "Funny Girl" are presented.

The negotiations leading up to the signing of the contract were actively carried out by all three involved locals. Each local now has the same agreement but separate contracts, guaranteeing the use of union musicians for all functions and lounge employment connected with Chateau de Ville Productions,

Local 625, Ann Arbor, Michigan, held its tenth annual Jam-bo-ree on February 25 at a local motel with live music presented from 2:00 P.M. until midnight. Among the guests at this affair were the officers and wives of locals from Detroit, Pontiac, Flint, Bay City and Lansing.

The February 25 edition of the Ann Arbor News carried an interesting full page spread on what is happening musically in the area. In the past ten years Local 625's growth has nearly tripled. The number of establishments in the

Recreama, Inc. This firm is one of | area which offer live entertainment more than fifty. According to Reade S. Pierce, Secretary-Treasurer of Local 625, the boom in the music business developed with cityingham and Randolph, with two others planned — one in Hart-ordinances and age of majority ford, Connecticut, and one in legislation. With increased numbers ments came requests for listening and dancing to live music, He noted particularly the desire among the young for live entertainment. And it's good business and competition demands it, so say the managers of those spots which offer it from one to seven nights a week.

> On February 13 Local 4, Cleveland, Ohio, held a groundbreaking ceremony to dedicate the site on which it will build Musicians Towers, a housing complex for the elderly.

> It was a festive occasion, since Local 4 is the first musicians union in the country to sponsor this type of facility. Music filled the air while a crowd of prominent guests gathered at the vacant lot at 2706 Hampshire Road. "Providing housing for elderly members is one of the greatest benefits a union can offer," stated Local 4 President stated Local 4 President Anthony A. Granata, as he turned the earth with a golden shovel.

Noting one of the advantages Musicians Towers would bring to the city, Cleveland Heights Mayor Oliver C. Schroeder, Jr., said, "The

(Continued on page thirty-two)

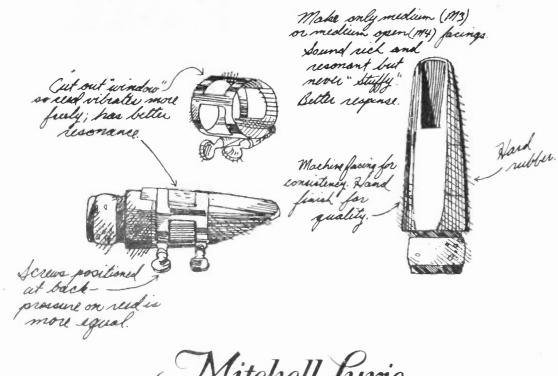
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# Closing Chord

### RUSS ROLAND WUSSOW

Russ Roland Wussow, President and Business Manager of Local 8, Milwaukee, Wisconsin, for the past eight years, died of a heart attack on March 6 at the age of sixty-three. He attended every convention of the Federation since 1965 as well as the one held in 1954 in Milwaukee.

One of Milwaukee's best known band leaders, Mr. Wussow began his musical career playing the trumpet, but in more recent years became a string bass player. Known professionally as Russ Roland, he led his own orchestra for twentyseven years before succeeding Volmar Dahlstrand as President and Business Manager of the local following Mr. Dahlstrand's death. For fourteen years he directed the house band at Devine's Million Dollar Ballroom; for twenty-six years he played at the Milwaukee Elks Club; and for eight years he worked at the Antlers Ballroom.

Mr. Wussow joined the Milwaukee

Russ Wussow

Musicians Association in 1935, becoming a member of the executive board in 1949. In 1958 he was chosen a Trustee and the following year became Vice President, serving in that capacity until becoming President in 1965. The Milwaukee Labor Council selected him as an AFL-CIO Business Representative Trustee in 1967. He also served a term as President of the Wisconsin State Conference.

### HAROLD "GUS" SHEARARD

Harold "Gus" Shearard, a member of Local 554-635, Lexington, Kentucky, for the past twenty-four years, succumbed to a heart attack on October 28 at the age of sixty.

Mr. Shearard began his musical career around 1925 playing for silent movies in Eastern Kentucky. He was a member of the Roy McDowell Orchestra from 1934 to 1940, performing mostly in the southeastern part of the United States, including a one-year engagement at Sea Island, Georgia. In 1941 he moved to the New York area, forming his own group, the Quin-Tones. While in New York he played a short engagement with the Fred Waring

He served with the Army Air Corps from 1943 until 1946, and again from 1950 until 1955, returning to Lexington after his discharge to lead his own orchestra until 1968. He then joined the Courtney Bonner Orchestra, remaining with that group until his death. In addition, he performed with the Oleika Temple Shrine Band and with the Oleika Eight-Balls, a Dixieland outfit well known throughout the country for appearances at Shriner functions.

### VICTOR BRINKMAN

Victor Brinkman, trumpet player, died suddenly on January 26 at the age of fifty-nine. He was a former

member of Local 149, Toronto, Local 180, Ottawa, and Local 406, Montreal.

Born in Smith's Falls, Ontario, in 1914, Mr. Brinkman was a featured performer with many of the great orchestras in Canada. During his career he also performed in London, England. A member of the Federation for more than thirty years, he was forced to retire some time ago because of failing health.

### **GORDON "SPEED" ROBERTS**

Gordon "Speed" Roberts, President of Local 330, Macomb, Illinois, for the last thirteen years, passed away on October 8 at the age of sixty-two. During his years in office, Mr. Roberts attended many of the Federation's conventions.

Born in Bushnell, Illinois, Mr. Roberts began his professional throughout Europe. Moving to

western Illinois. During the 1930s and 1940s he worked with several popular bands in that area and in 1950 formed his own group, The Esquires. The band performed throughout Illinois for twelve years, with Mr. Roberts serving as its leader, pianist and arranger. For the past ten years he was pianist with the Bob Boyd band.

### JOSEPH SZIGETI

Internationally known violin virtuoso, Joseph Szigeti, died on February 19 in Switzerland where he resided since his retirement in 1960. He was eighty years of age. Born in Budapest, Hungary, he

began playing the violin at the age of six. His paternal grandfather and an uncle were his first teachers; his father was also a violinist. By the time he was eleven he was recognized as a prodigy and shortly afterwards was admitted to the Budapest Academy where he was tutored by the noted Hungarian violinist, Jeno Hubay. Mr. Szigeti made his debut at the age of thirteen and his first recording a year later. His talent reaped him huge success career in 1928 playing drums in | London he performed at concerts of | his final appearances was in 1957 at

the National Sunday League and for private musicals. He then began concertizing extensively, touring with Nellie Melba, Ferruccio Busoni, Blanche Marchesi and in a joint recital with Myra Hess.

Mr. Szigeti was stricken with tuberculosis at the age of twenty and spent several years recu-perating in Switzerland. During that period he came to know Bela Bartok and later the two gave concerts together. Meanwhile Mr. Szigeti had been appointed to the faculty of the Geneva Conservatory, a professorship he held until 1924. At the same time, he appeared as soloist in all the capitals of Europe, playing under the great conductors of the day

In 1925 at the invitation of Leopold Stokowski, then conductor of the Philadelphia Orchestra, Mr. Szigeti made his American solo debut. Following that appearance he performed with every major or-chestra in this country and gave solo appearances in every major city. He toured and performed constantly after that, both here and abroad, until his retirement. One of



Joseph Szigeti

the Casals Festival in Puerto Rico. His artistry was widely recognized. During his career he received the French Legion of Merit, the Hungarian Order of Merit and the Belgian Order of Leopold, among others. He was the author of 'With Strings Attached,'' and several thoughtful books and articles on violin playing and music.

(Continued on page thirty)



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Dear Sir and Brother:

This is to advise that the National Labor Relations Board in a rule making proceeding, abandoned a precedent of many years standing (The Philadelphia Orchestra case) and announced that it will now assert jurisdiction over any symphony orchestra which has a gross annual revenue from all sources of not less than \$1,000,000.

The major impact of this change in the law will fall in the area of union security. Those local unions who have agreements with symphony orchestras with revenues of greater than \$1,000,000 will be required to abandon close shop provisions which require that only musicians in good standing of the union be employed. You will be permitted to adopt so-called "union shop" provisions which require employees in the bargaining unit to join the union after 30 days but prevent the dismissal of any employee who loses his good standing in the union for any reason other than his failure to offer the payment of his dues. Suggested clauses will be available from the Federation.

More generally, employers, and local unions and players will be permitted to file unfair labor practice charges. The decision as to whether or not to file an unfair labor practice charge must of course be made on the facts in each individual case. We would suggest careful consultation with legal counsel or the Federation should questions arise in these areas.

Fraternally yours, Hal C. Davis President

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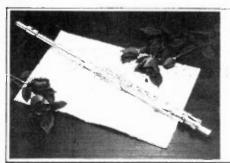
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### **ACTION ON RESOLUTION**

Following Resolution No. 29 which had been referred to the Secretary-Treasurer by the 1972 Convention was disposed of:

WHEREAS, Article 12, Section 44 requires a local to expel any member delinquent in his dues for a period of six months, and

WHEREAS, Article 13, Section 23 prohibits a local from requiring the payment of more than the amount of his backstanding dues, fines thereon and assessments at the time of his suspension or expulsion,

WHEREAS, The last paragraph of Article 13, Section 23 is not in agreement with Article 12, Section 44. therefore.

BE IT RESOLVED, That the first sentence of Article 13, Section 23 shall be amended to read, " provided, however, that the amount exacted shall not cover a period longer than six months.

The report of the Law Committee was unfavorable and Secretary-Treasurer Ballard concurs in that report.

The International Executive Board concurs in the recommendation of the Secretary-Treasurer.

### WANTED TO LOCATE

Beck, Don, member, Local 325, San Diego, California.

Besner, Mark, former member,

Local 406, Montreal, P. Q., Canada. Bomberger, Marty, former member, Local 48, Elgin, Illinois. Bradstreet, David, member, Local 149, Toronto, Ont., Canada. Brewer, William "Bud," former member, Local 257, Nashville, Tennessee.

Cubero, Juan (John Juan), member, Local 554-635, Lexington, Kentucky.

Dobko, Dave, former member, Local 149, Toronto, Ont., Canada. Henderson, Miles (Charles Cameron), member, Local 293, Hamilton, Ont., Canada. Kusmierski, Joseph Walter (Ski),

member, Local 368, Reno, Nevada. McKain, Ted, member, Local 365,

Great Falls, Montana. Romano, Tony, member, Local 132, Ithaca, New York.

Wimberly, Ralph, member, Local 552, Kalispell, Montana.

Anyone knowing the whereabouts of the above please get in touch with Mr. Stanley Ballard, Secretary-Treasurer, A. F. of M., 220 Mt. Pleasant Avenue, Newark, New Jersey 07104.

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personalities and for many visitors from throughout the world," he said.

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Brunzell estimates the Strings play about five anniversaries and five birthdays per night. That is about 3.100 per year or over 31,000 since

Brunzell credits the initial support and financial backing to Radisson Hotel owner Curt Carlson which lead to the phenomenal success of the Strings during their first year. "The group would not have succeeded then or been able to build its audience and reputation without Carlson's continued support," he said.

Brunzell feels the Strings have helped identify Minneapolis because "we are one of the few spots in the world where such a show is presented. People make it a point to see us if they are in town," he said.

Prices in the Flame Room are lower than any comparable spot in the world which offers such a violin show, Brunzell points out.

The Flame Room seats approximately 175 people for a dinner show and offers a full menu and beverage service.

Brunzell estimates the eight violins in use during a show are valued close to \$50,000, although the instruments are considered "priceless."

His own personal instrument is a Cappa violin made by an Italian bearing the same name. It was made in Saluzzio, Italy, in 1642. Its worth today, according to Brunzell, is \$8,300.

Curt Carlson, President and Chairman of the Board, Carlson Companies, said, "Our attendance and income figures at the Flame Room are holding up and we don't, for the moment, plan any significant changes in the Golden Strings format.

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"I hope the Strings will play another ten years and break their current, unprecedented first, ten-year attendance record," he said.

who are still playing with the group are Cliff Brunzell, Allen La Voz Corporation, 8484 San Fernando Road, Pravitz, Raymond Sorensen, Ishaq Arazi, Edward Horak, Walter Targ, and James "Red" McLeod.

Other violinists in the group include Michael Antonello, Paul Askegaard, Douglas Overland, and David Preves.

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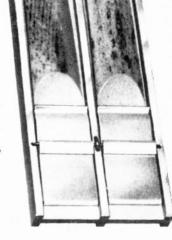
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McFalls, Leon W. (L. 30)
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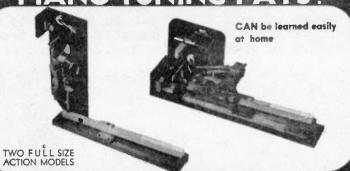
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# international musician



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

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Frankie Carle (Design by Vincent J. Pelosi/Advertising Design Studio)

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INTERNATIONAL MUSICIAN

# Musicians Approve New Contract for Commercials

cians have approved the agreereached in March between union negotiators and the Joint Policy Committee of the Association of National Advertisers/American Association of Advertising Agencies.

Announcement of the musicians' approval was made by A.F. of M. President Hal C. Davis. The agreement is for two years and will govern production of television and

American Federation of Musi- May 1, 1973, through April 30, 1975. It features scale increases ment covering their services of from 9.1 per cent to 10 for commercial announcements | per cent for instrumentalists, music preparation and sideline musicians. New scales range from \$96.00 for a session employing a single musician to \$48.00 for five or more players. Employer pension contributions of 7¾ per cent will be continued, Mr. Davis said.

Increases of 10 per cent were achieved for local announcelocal jurisdiction for use only increased by 10 per cent, as aid our local unions in policing

Affected members of the | radio jingles and spots from | within the same area); these rates went from \$20.00 to \$22.00.

> Rates for foreign use have been increased by 10 per cent, going from \$25.00 to \$27.50 for use in either English-speaking or non-English-speaking countries, and from \$40.00 to \$44.00 for world-wide use.

Health and welfare contributions have been increased from \$1.00 to \$2.00.

Fees for use in cities of under ments (spots produced within a 1 million population have been

### Replacements for AFM Orientation Program Kits

When the A. F. of M. Orientation Program was introduced, every local of the Federation received a complete Orientation Kit at no cost. Since that time many local unions have requested replacement of cassettes, slides or entire kits. Whenever possible, these replacements have in the past been furnished at no charge. In the future it will be necessary for locals to assume the cost of replacement units. The price of a complete Orientation Kit (including booklet, slides and cassette tape) is \$60.00. Portions of kits will also be billed at

have overtime payments.

President Davis said that in addition to increased scales, the union had "successfully negotiated language changes in the new agreement which will

this industry with respect to reuse, dubbing and use of tracks in a new medium. These include timely reports on all dubbing sessions, reports at the time payroll companies are

(Continued on page thirty-two)

## **AFM Announces Symphony Audition Guidelines**

The American Federation of Musicians has established suggested guidelines for symphony orchestra auditions. President Hal Davis emphasized that while the suggestions are "discretionary" for the Federation's locals and societies negotiating contracts, they are intended to establish uniform and equitable audition procedures affording job-seekers ample opportunity to be heard when applying for positions with an orchestra. The plan was adopted at a recent meeting in New York with Federation officials, symphony players and orchestra personnel managers.

The following considerations were agreed upon:

1. There must be a bona fide opening. Applications should be accepted only if a job is still open; the job must be kept open if people are being considered.

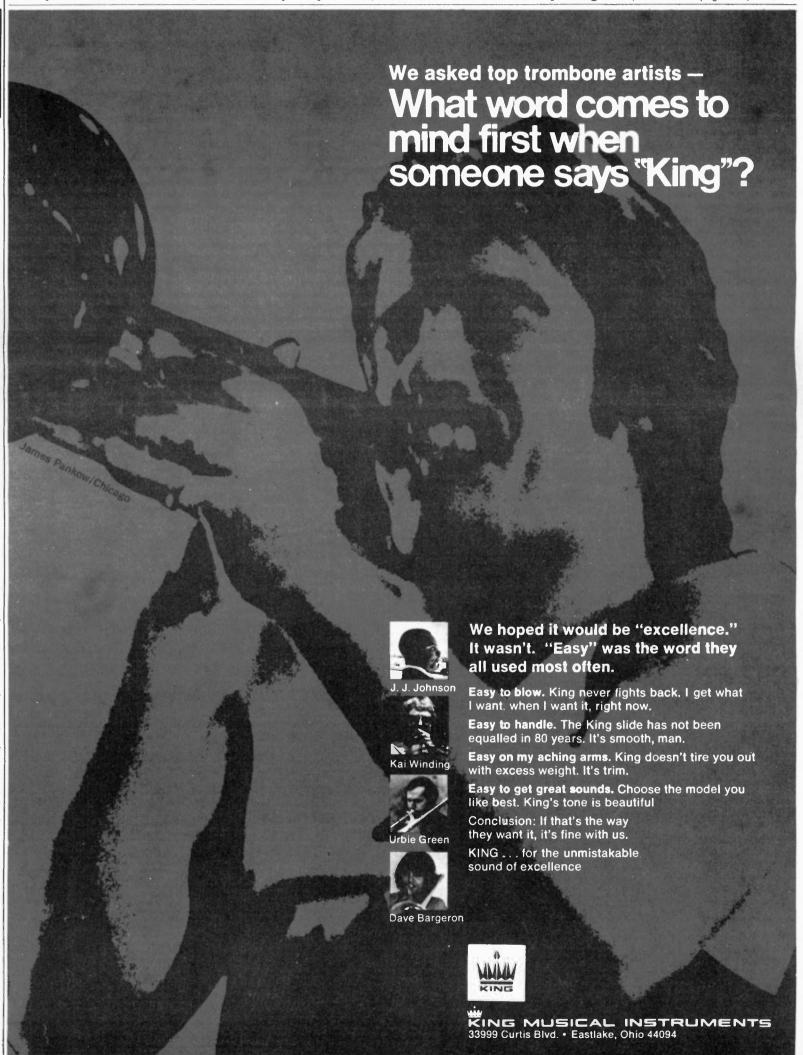
2. Applicants must be advised of a hiring decision as quickly as possible; the local union should insure this.

3. A time interval of not less than sixty days will be observed between the time that a player reads the ad in the International Musician and the announced dates of audition.

(Copy for an ad must be received not later than the 20th of the month. The issue including the ad will be mailed the first week of the next month.)

4. The players will be advised of the repertoire expected of them; an environment will be provided for relaxation, warmup; the player will be accorded courtesy, quiet and a minimum of 10 to 12 minutes playing time for both solo and repertoire. A local union representative will be present at all auditions.

5. If a musician is held over for finals on a second day, the costs of hotel and meals should be shared; if the musician must remain over for a third or subsequent days, the orchestra society will pay for all meals and lodging. If a player is asked to return for a second trip, the society will pay all costs including round trip transportation. Otherwise, it is expected that the player seeking the audition will pay his own transportation costs.



# Know Your ---BUSINESS

articles about things all musicians should know.)

### HOW TO BE A WINNER, INSTEAD OF A LOSER

The importance of performing musical services in the electronic field only under na-

(Number five in a series of | best illustrated by noting the economic gains experienced by musicians who enjoy the benefits that Federation contracts offer, and the tremendous loss suffered by those who don't.

Aside from avoiding the disciplinary action that can result from working without A. F. of

that you get from the agree- | last year it exceeded \$7 million. | with the second showing in a ments your union has negotiated in the electronic field include:

1. Work in phonograph recording automatically insures a contribution in your behalf to the pension fund by the employer. This money is in addition to your session fee.

2. You participate in payments to the Special Payments Fund for five years after you cut a record. This Fund is supported by contributions made by phonograph recording companies who have signed agreements with the Federation. The amount of the total contribution to the Fund is

Members who have done recordings under Federation auspice share in this money whether you play for one or 100 recording sessions. Naturally, the more you play, the greater your share.

3. Members performing for commercial announcements (jingles and spots) also participate in the pension fund. In addition they receive re-use payments each time their comin thirteen-week cycles, after the initial cycle.

4. If you participate in a TV videotape session, there are retionally negotiated contracts is M. contracts, the advantages based on all record sales, and a program is played, beginning

given market area. Foreign use payments are also due you, plus pension and welfare, of course.

5. Special payments are made to members for TV films and motion pictures produced after May, 1972, whenever the film is used in any medium other than that for which it was originally intended.

So remember: If you don't record for a company that has signed agreements with the A. mercial announcement is aired | F. of M., you stand to lose all of these benefits which have been negotiated for you by the union, and very often these fringe benefits amount to conrun payments made each time siderably more money than your initial session fee.

# Some Candidates **Seeking Election** to the I.E.B.

The following candidates seeking election to the I.E.B. have submitted brief resumes of themselves according to Article 29, Section 1-A, of the Federation's By-Laws.

### ANTHONY A. GRANATA

I have served thirty-two wonderful years as Executive Board Member, Business Agent, Assistant Secretary and now as President of Local 4, Cleveland, Ohio.

My latest achievement is a Senior Citizens Home to house 240 musicians. I believe that today an officer of any union must be community minded to get ahead; so with this in mind, the Mayor of Cleveland appointed me Director of Music. I am connected with the Convention Bureau, PAL, Lions, Greater Cleveland Safety Council, and Health League and am Tri-State Board Member, Ohio Legislative Director and Executive Member of World Trade. Music is my full-time business.

### BERT R. (DICK) RYAN

Bert R. (Dick) Ryan is President of Local 325, San Diego, California, and Chairman of the Good and Welfare Committee of the A. F. of M.

### ISETU MEETING

A. F. of M. President Hal Davis and Secretary-Treasurer Stanley Ballard were in Brussels for the eleventh meeting of the Executive Board of the International Secretariat of Entertainment Trade Unions on April 2 and 3. Representatives of entertainment unions from the free countries of the world gathered for the two-day confab. The agenda included discussion on copyright and performers' rights, restrictions on the free movement of performers, inter-union agreements on mutual assistance and preparations for a second conference on technical advance to be held at a later date.

Both Mr. Davis and Mr. Ballard serve on the Executive Board of the ISETU.

