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

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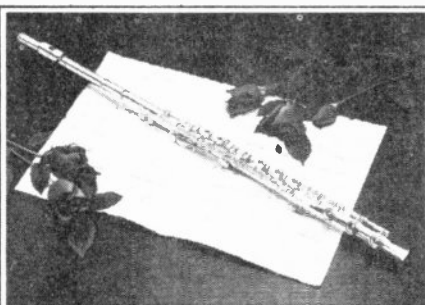
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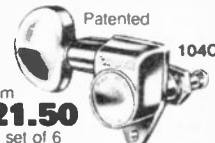
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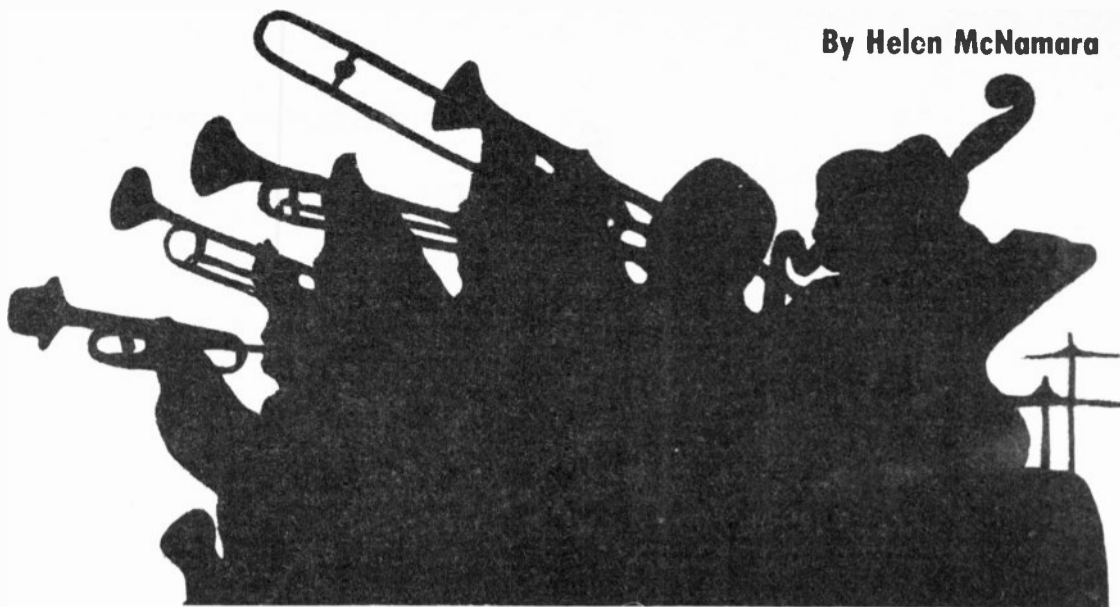
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Phil Nimmons 'n Nine Plus Six

By Helen McNamara



Big bands may come and go but there is one in Canada that has consistently enjoyed a coast-to-coast audience since the early '50s. That's Phil Nimmons' aggregation known as Nimmons 'n' Nine Plus Six.

It is unique in more ways than one. Most of the band's playing these days takes place in secondary schools, colleges and universities, where a new generation is learning to love the sounds of brass, reeds and rhythm.

It is a band that owes its national reputation almost entirely to radio.



Phil Nimmons

Nimmons, an accomplished clarinetist, arranger and composer, formed the band in 1953. Along with fellow musicians who wanted to indulge in jazz playing away from their studio jobs, Nimmons felt a need to write for and play in a jazz group. In those days, the band was known as Nimmons 'n' Nine which soon attracted so much attention that it became a regular feature on Canadian Broadcasting Corporation radio programs.

For years its public appearances were rare. Among the earliest and most important was an appearance at the Stratford Festival in 1956, followed a year later by a performance with the Toronto Symphony. After that Nimmons and his men began to appear more frequently in concert but on the whole it is a band whose reputation was established by radio. To a large extent its national following is still due to radio broadcasts. Its monthly high school concerts are taped by CBC Radio for broadcast on its Jazz Canadiana programs.

With the years, the band's

size has grown with its reputation. Now it's known as Nimmons 'n' Nine Plus Six, consisting of four trumpets, four trombones, three reeds and a four-man rhythm section. The rhythm section includes accordion, which from the beginning has given the band its distinctive sound.

The band has played at the National Arts Centre in Ottawa, at art galleries, festivals and universities. For several years it has played for Canadian forces stationed in Europe and the Middle East. Phil, as a soloist, has visited Alert in the Arctic and in 1967 went around the world on a CBC jaunt that celebrated the country's centennial year.

Yet Nimmons finds that some of his most rewarding moments come from the high school concerts in Toronto and suburbs. He is elated by the students' enthusiasm; dismayed by their lack of opportunity to hear jazz on commercial radio stations. "I have nothing against rock," he says, "but it shouldn't exclude all other forms of music. There's room for all types. We don't all have to go in the same bag."

The results have been gratifying. "Some of these student musicians actually follow us around to the various collegiates," he says. "It shows that there is an audience there and if only the kids are afforded the chance to hear this music they will continue to develop."

To reach his young audiences, Nimmons includes equal portions of contemporary music and standard ballads along with his own original works which number around 300. Now he notes that the kids are becoming aware of color in music, aware of horns. "They are getting away from the guitars and the high decibel count."

Nimmons is rightfully proud of his band. As he states: "It's a large, polished disciplined band which I have problems keeping together."

Among the musicians currently with the band are Erich Traugott, Herb Spanier, Arnie Chycoski, Rainer Schmidt, trumpets; Butch Watanabe, Teddy Roderman, Bob Livingstone, Ronnie Hughes, trombones; Jerry Toth, Rick Wilkins, Tony Toth, saxophones; Bobby Edwards, guitar; Dave

Young, bass; Stan Parry, drums; Gary Gross, accordion. Some of the members have been with the band since its beginning.

To the forty-seven-year-old leader, one of the most stimulating assignments was the band's 1970 appearance at the annual Festival of Chamber Music and Jazz at the University of New Brunswick in Fredericton, New Brunswick. The band had been especially requested to appear by Phil's sister, Arlene, a concert pianist, who with her husband, violinist Joseph Pach, are artists-in-residence.

The performance proved to be a very special occasion for it brought together Nimmons and his long-time friend, Oscar Peterson, who was guest soloist with the band. Highlight of the program was Peterson's *Canadiana Suite*, arranged for orchestra by Nimmons.

It was in 1959 that Phil had joined forces with Oscar Peterson, bassist Ray Brown and drummer Ed Thigpen in organizing the Advanced School of Contemporary Music. What they brought to Toronto was a new concept of teaching jazz. They believed that the most effective results could be attained by instructors, such as themselves, who were active musicians. The idea was immediately accepted. Students flocked from all over Canada and the United States but by late 1963 the faculty had to

admit it was impossible to continue. They found they could no longer keep up with recording and concert commitments along with teaching assignments.

Nimmons had long been one of Toronto's most prolific arranger-composers. When the school folded he once more concentrated on writing, a talent that had developed when he was a youngster in Vancouver. Born in Kamloops, British Columbia, Nimmons had moved with his family to Vancouver when he was a child.

The son of Dr. and Mrs. G. R. Nimmons, Phil intended to follow in his father's footsteps. He studied medicine at the University of British Columbia, but before he had graduated his interest had turned to music. He switched to an arts course, graduated with a B.A., and then departed for New York and study at the Juilliard School where in his first year he won a scholarship for clarinet. For three years he studied with Arthur Christmann. In 1948, he started studying composition at the Royal Conservatory of Music in Toronto.

When he left the Conservatory, Phil returned to Vancouver where he joined the Ray Norris Quintet, which eventually moved to Toronto. When the group broke up a year later Nimmons wed pianist Noreen Spencer and Toronto became their home. It was then

that he began writing for the CBC, contributing scores week after week for the highly regarded radio dramas of that period.

Nimmons' ever increasing audience now includes students in community colleges and universities. Besides his concerts he has taken on a weekly teaching assignment at the University of Toronto where he conducts and rehearses a student jazz orchestra.

Nimmons still writes for radio programs; still continues as a composer, adept in both classical and jazz realms. When he first began appearing down east at the summer festivals in New Brunswick in 1968, he wrote a work for jazz quartet and string quartet.

In 1971, Phil appeared as guest soloist with Teddy Komar's Winnipeg orchestra. And again Phil played for his favorite kind of audience. His listeners were music students at the International Music Camp at the International Peace Gardens on the U.S.-Canadian border that divides North Dakota and Manitoba.

Highlight of the summer of '72 was a two-week seminar on the performing arts at the Niagara College of Applied Arts and Technology. That's when Phil Nimmons and members of his band presided over daily sessions on big band arranging and instrumental workshops.

Social Security Claim Number Is Important

People collecting monthly social security checks should always keep a record of their claim number, according to social security officials.

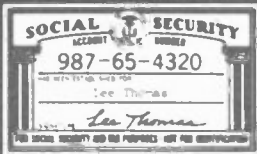
"With almost 27 million social security beneficiaries — some of them with the same names — the claim number is important because it immediately identifies an individual record," a spokesman said.

The claim number is not always the social security number of the person getting monthly payments

"It's actually the social security number of the worker on whose record the beneficiary is collecting checks," the spokesman said. "The claim number has nine digits followed by one or two letters, such as A, B, C, or HA."

The claim number appears on monthly checks, Medicare cards, and most correspondence from the Social Security Administration that involves the claim.

People should use the claim number whenever they write a letter about their claim and should have the number handy if they call or visit a social security office. "The claim number assures prompt and accurate action for the beneficiary," the social security spokesman said.



Questions and Answers

Q. I'm sixty-six and getting monthly social security retirement checks, and I'm also working part-time for a church nursery. Since the church has not decided to cover my part-time work by social security, can these earnings affect my monthly checks.

A. Yes, if your total earnings for the year go over \$1,680. Earnings from any work, whether or not covered by social security, have to be included in figuring the amount of your earnings that may affect benefits due you for a year. However, income from savings,

investments, pensions, and insurance does not count.

Q. My wife and I are both retired and get monthly social security payments. Since my wife is collecting on my work record, will her earnings at a part-time job affect my monthly payments?

A. No. Your wife's earnings affect only her payments.

Q. I'm retired and getting monthly payments from social security. I don't work, but I do receive dividends from some stock I own and a small pension from my former employer.

Must these be reported to social security as earnings?

A. No. Neither your dividends nor your pension have any effect on your social security payments. What the law considers is the extent of your retirement from work. Only earnings from employment or self-employment affect your payments and must be reported.

Q. My wife and I were retired and getting monthly social security payments. My wife, who never worked under social security, died last month. My neighbors told me that I should

apply for a lump-sum death payment to help with the funeral expenses. Is this correct?

A. No. The death payment is only made when a worker, insured under social security, dies.

Q. I'll be seventy-two next month, but I intend to go on working as long as I can. I know I can earn as much as I want after I'm seventy-two and still get all my social security checks. But will my earnings from the first part of this year, before I was seventy-two, still affect my social security payments?

A. Yes. You will get a social security check for every month beginning with the month of your seventy-second birthday — no matter how much you work or earn. However, your earnings for the entire year in which you become seventy-two are used in figuring what pay-

ments can be made to you for the months you were still seventy-one.

Q. When I'm sixty-five next month, I plan to retire and apply for monthly social security payments. However, next year I'm going to visit friends in Norway for a year. Can my checks be sent to me in Norway?

A. Yes. Social security checks can be sent to most foreign countries, including Norway. But be sure to notify the Social Security Administration of your address in Norway before leaving for your visit.

Q. My husband is sixty-seven and gets monthly social security retirement payments. I'm fifty-eight and totally disabled. Can I get disability benefits on my husband's work record?

A. No. You are not eligible to receive a wife's benefit until you're sixty-two unless you have a child in your care who is entitled to cash payments on your husband's work record. But, if you've worked long enough and recently enough, you may be eligible for disability benefits on your own work record if your disability will keep you from working for a year or more.

Q. I'll be sixty-five near the end of this year and I'm planning to retire then. Since my earnings up to the time I retire will be well over \$1,680, should I delay applying for retirement payments until early next year?

A. Definitely not. You should apply for payments about three months before your sixty-fifth birthday. Regardless of your earnings for the year, you can still get a social security payment for any month in which you neither earn \$140 in wages nor perform substantial services in self-employment. You can also apply for Medicare protection at that time.

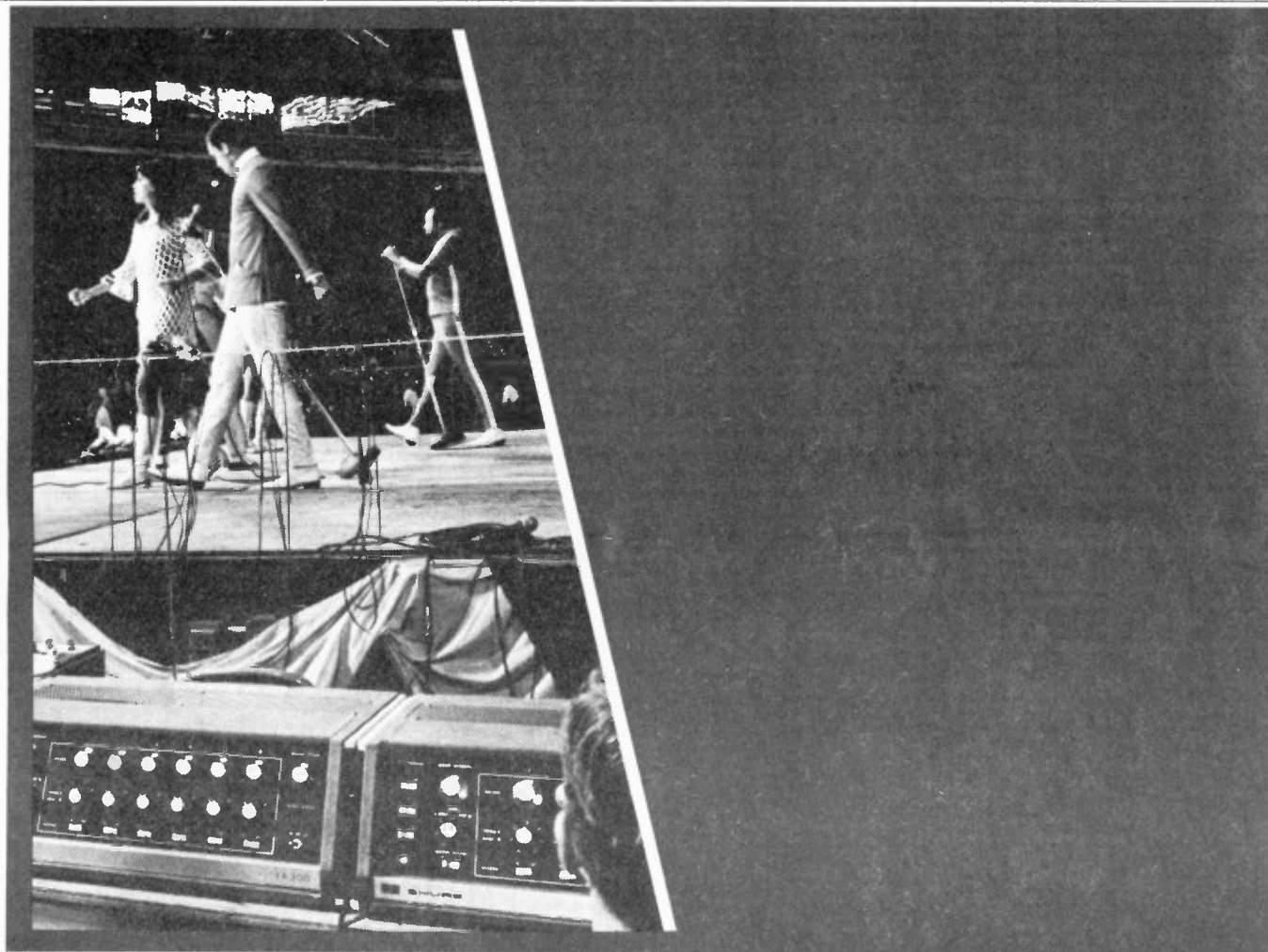
Q. My three children, all under eighteen, and I get monthly social security checks. If my oldest daughter works part time and earns nearly \$2,000 during the year, does she have to make an annual report of her earnings to social security?

A. Yes. An annual report of earnings is required from every social security beneficiary who is under seventy-two and has earnings of more than \$1,680 in 1972. The annual report is due by April 15 of the following year.

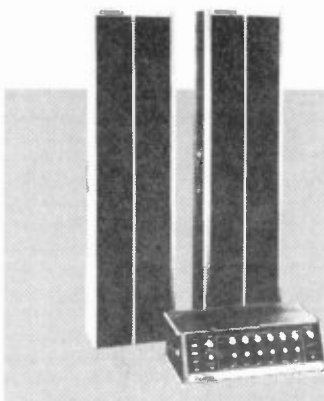
Q. I'm looking ahead and trying to figure my retirement income. Is it possible for me to find out how much my monthly social security payments will be?

A. Yes. Any social security office can give you an estimate of your social security payments. It's a good idea to talk to a representative when you're beginning to think about retirement. In addition to giving you an estimate of what your payments will be when you retire, he can also tell you what papers and other information you'll need when you apply.

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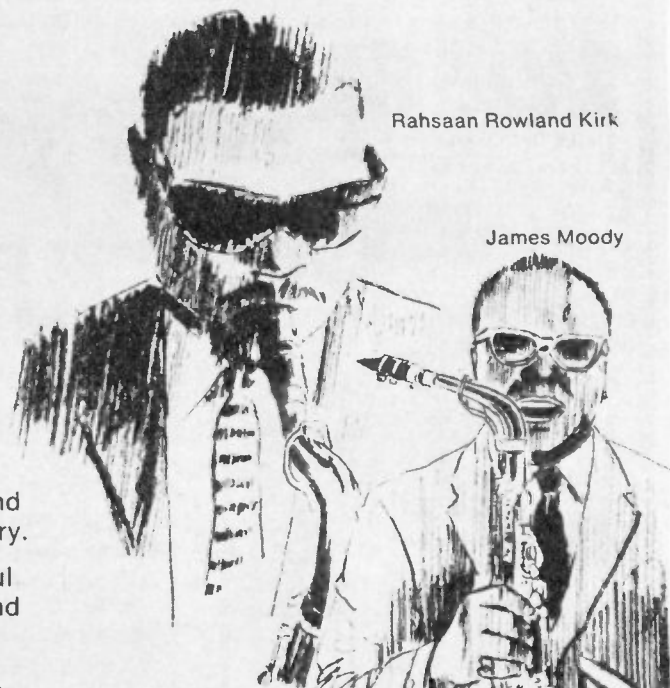
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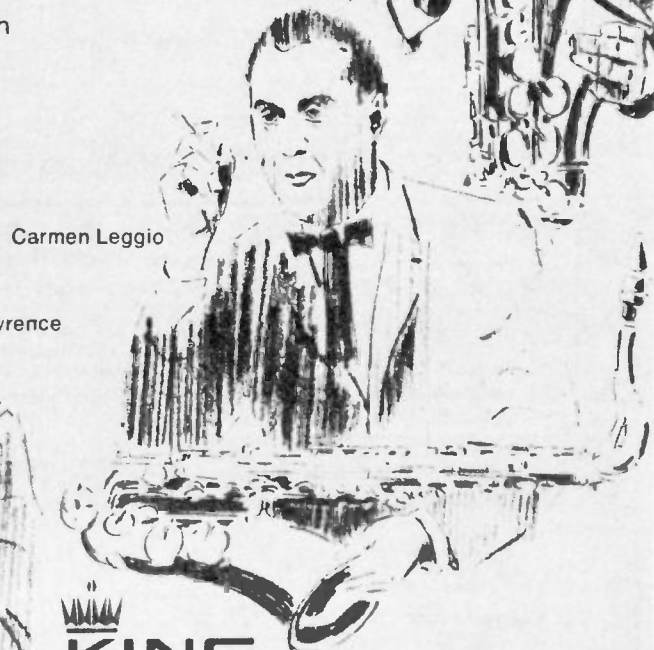
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AWARD Francis Madeira, music director and conductor of the Rhode Island Philharmonic Orchestra, has received the state's highest artistic accolade, the Governor's Award for the Arts. The award, which consists of a citation, a bronze medal and a check for \$500, was presented to Mr. Madeira by Governor Frank Licht at the orchestra's opening night concert on October 14. Mr. Madeira, who founded the orchestra twenty-eight years ago, was given the award as a tribute to his outstanding contribution to the arts in Rhode Island. It is the further intent of the award to honor not only the individual, but to honor the institution with which the individual is connected, and to bring as much



On October 14 Governor Frank Licht (right) presented Francis Madeira (left), music director and conductor of the Rhode Island Philharmonic Orchestra, with a citation, a bronze medal and a check for \$500 as a tribute to his outstanding contribution to the arts in Rhode Island.

public and official attention as possible to bear on the arts in Rhode Island. The citation reads: "Twenty-eight years ago you came to Rhode Island to work and live. Since that time, your efforts in establishing a symphony orchestra in our state have had a profound and far-reaching effect on music lovers of all ages and, indeed, on the entire community. The Rhode Island Philharmonic's growth in stature over the years and the recognition which the orchestra has achieved is due in large part to your devotion and ability. With foresight and dedication, you have expanded the goals of the orchestra to include educational programs throughout the state and tours to numerous charitable institutions, thus developing musical awareness among a broad cross-section of our citizens. You and the orchestra have been a major force in the enrichment of the cultural environment of Rhode Island." Following the concert, the Friends' Society sponsored a champagne reception at the State House. Some 250 people, including many members of the orchestra and the evening's guest soloist, Malcolm Frager, attended.

Composer Noah **PREMIERES** Klauss was honored when the Harrisburg (Pennsylvania) Symphony Orchestra presented an all-Klauss

program for young people entitled "Meet the Composer." Included on the October 22 program was the world premiere performance of Klauss' *Divertimento* for solo horn, strings and piano. Dr. Paul G. Fisher was on the podium and Suzanne Daubert was the soloist for this work. . . . On November 16 music director Sir Georg Solti conducted the Chicago Symphony Orchestra in the world premiere of *Heliogabalus Imperator* by Hans Werner Henze. . . . A full orchestration of Ferdinand Carulli's *Sonata No. 1 for Guitar and Orchestra* was introduced by guitarist Charlie Byrd and the Baltimore Symphony Orchestra at the November 18 Pops program at the Lyric Theatre. The orchestra, under the direction of associate conductor Rainer Miedel, presented an all-Spanish program, featuring Charlie Byrd and the Charlie Byrd Trio (Charlie Byrd, guitar; Gene Byrd, bass; and William Reichenbach, percussion). . . . Louis Gesensway was commissioned by the Reading (Pennsylvania) Symphony Orchestra to write an overture in celebration of its sixtieth anniversary year. A grant making this work possible was awarded to Mr. Gesensway by the American Society for the Advancement of Creative Music. The world premiere of the work, *A Pennsylvania Overture* is scheduled by the Reading Symphony Orchestra on December 10. It will also be performed by the Lancaster Symphony Orchestra on January 28. Both performances will be under the direction of Louis Vyrer.

INNOVATION Starting its 1972-73 season, the Buffalo Philharmonic Orchestra presented two free concerts in Kleinhans Music Hall which were sponsored by the Buffalo Parks Department. The concerts were conducted by associate conductor Melvin Strauss, associate concertmaster Harry Taub, and Frank Collura. The latter two shared the podium for the second concert which drew over 2,000 music lovers.

SUBSTITUTE Taking over for ailing music director Izler Solomon, newly appointed associate conductor Oleg Kovalenko opened the 1972-73 season of the Indianapolis Symphony Orchestra with the first two pairs of subscription concerts. His debut, described by critics as "a night to remember," drew an ovation from audience and orchestra alike.

APPOINTMENTS Robert H. Olson has been appointed assistant conductor of the Omaha Symphony Orchestra. Mr. Olson, an accomplished bassoonist, is also assistant professor of music at Nebraska Wesleyan University and conductor of the university symphony orchestra. . . . James Paul, music director of the Bach Society of St. Louis and the Civic Symphony of Webster Groves, has been named associate conductor of the Kansas

City Philharmonic. As associate to artistic advisor Jorge Mester and principal guest conductor Michael Charry, Mr. Paul will conduct the orchestra's youth concerts. He will also assist in preparing programs. . . . Marc Gottlieb, founder and, for nearly twenty years, first violinist of the Claremont Quartet, is the new concertmaster of the Kansas City Philharmonic. Mr. Gottlieb is also assigned to conduct and perform in the orchestra's 1972-73 chamber music series. In addition to his private teaching, he has held positions ranging from conductor to professor of violin and chamber music at several conservatories and universities.

HONOR Lewis Dalvit, conductor of the Jackson (Mississippi) Symphony Orchestra, was a recipient of the Phi Mu Alpha Sinfonia's first annual achievement award for excellence in music. He was nominated for this honor by the fraternity's Mu Upsilon Chapter at Belhaven College and presented the Orpheus Award during intermission at the October 30 concert in the Jackson Municipal Auditorium.

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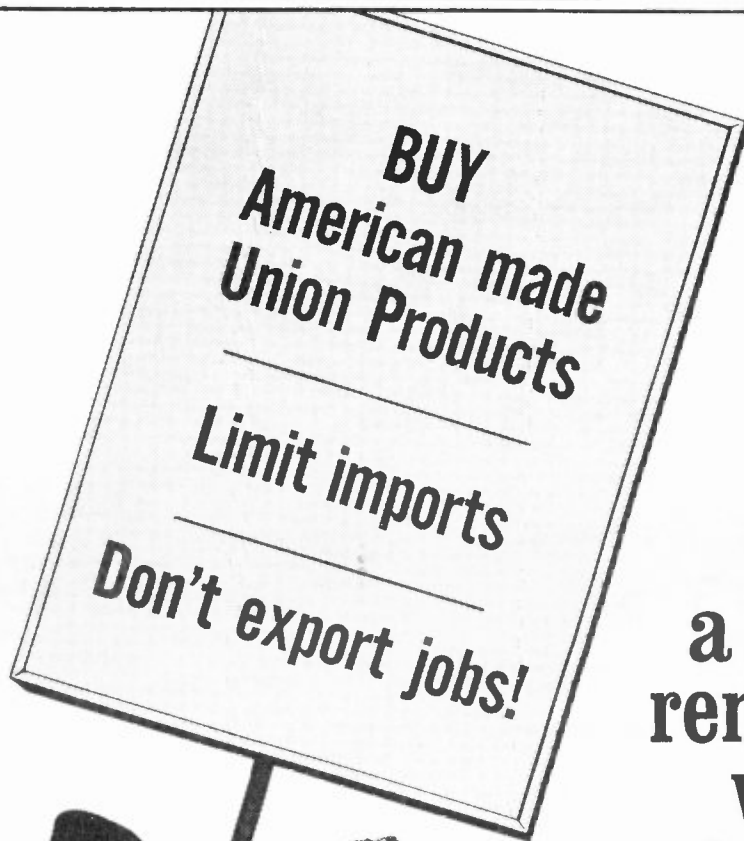
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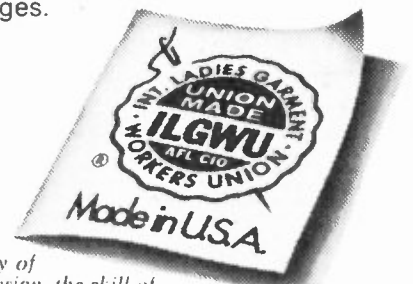
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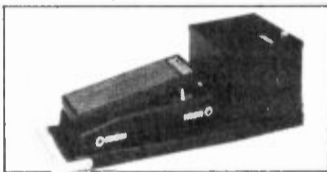
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In spite of the economic slump affecting most of the arts, Julius Rudel, director of the New York City Opera, disclosed that attendance at performances had risen by about 4 per cent over the spring season.

The Philharmonia Orchestra conducted by Ling Tung has become the resident ensemble of the Lyric Opera Company of Philadelphia. Another aspect of their collaboration will be a production of Mozart's *The Magic Flute* in concert form at Philadelphia's Academy of Music during the 1972-73 season.

Henry Lewis, musical director of the New Jersey Symphony Orchestra became the first black to conduct a Metropolitan Opera performance. He made his debut on October 16 with Puccini's *La Bohème* and scored a resounding success. Mr. Lewis has also been engaged to take over the podium when performances of Bizet's *Carmen* resume in March. Leonard Bernstein led the first six performances of the latter work this season, but prior commitments will prevent him from continuing with it.

The Seattle Opera's rise to prominence during the past eight years has attracted international recognition from the press and public alike. Operas on this season's schedule are *La Perichole*, *Faust*, *Manon Lescaut*, *Die Walküre* and *La Traviata*.

Glynn Ross is general director of the company.

Phoenix's first opera company was organized in 1948 by Lois Albright. But when she left Phoenix to continue her career in New York City, the company slowly expired.

Upon returning to Phoenix in 1965, Miss Albright was immediately asked to organize an oratorio group. Under her direction the Phoenix Oratorio Singers have given concerts throughout the state, receiving enthusiastic reviews. During the summer she produced and led a production of *Faust* at the Gammage Auditorium on the Arizona State University campus in Tempe, utilizing members of the Phoenix Symphony Orchestra.

Miss Albright, who produced this country's first opera on television in 1940, has several goals for the Phoenix Oratorio Singers: six to ten major oratorio/opera productions a year; company tours of the United States and Europe; and a school to train and give local talent the opportunity to appear in professional productions.

The Lyric Opera of Chicago launched its longest season in its history on September 22 in the Civic Opera House with the first performance in the windy city of Verdi's *I due Foscari*. The season will stretch through December 16 with a scheduled forty-eight public performances (as opposed to forty-four last year) and four matinees for students. The repertoire also includes Wagner's *Die Walküre*, Verdi's *La Traviata*, Puccini's *La Bohème*, Verdi's *Un Ballo in*

Maschera, Mozart's *Così Fan Tutte*, Debussy's *Pelleas et Melisande*, and Berg's *Wozzeck*.

The Hawaii Opera Theatre has expanded its 1972-73 Opera Festival season to include three productions. Puccini's *La Bohème* opened the season in the Honolulu Concert Hall September 29, October 1 and 3; Menotti's *The Last Savage* is scheduled for February 2, 4 and 6; and Gounod's *Faust* is set for February 23, 25 and 27.

Additional performances of *La Bohème* were also presented on neighboring islands. The opera was given in Hilo on October 9 in Hilo High School Auditorium under the auspices of the Hawaii Concert Society. The production was then flown to Maui for an October 10 performance in Wailuku's Baldwin High School Auditorium and presented by the Maui Philharmonic Society.

Robert LaMarchina is the artistic director of the Hawaii Opera Theatre.

The Pittsburgh Opera will present twelve performances of six operas at the Heinz Hall for the Performing Arts on Thursday and Saturday evenings through early March. The repertoire includes Bizet's *Carmen*, Verdi's *Rigoletto*, Wagner's *Flying Dutchman*, Puccini's *Tosca*, Verdi's *Nabucco* and Puccini's *Madama Butterfly*.

Artists from leading opera companies throughout the world have been engaged for these productions, accompanied by the Pittsburgh Symphony Orchestra. Dr. Richard Karp is general director of the Pittsburgh Opera.

David Gockley was named general director of the Houston Grand Opera, replacing Walter Herbert who will devote full time to his directorship of the San Diego Opera. During the 1972-73 season the Houston Grand Opera will increase the number of fully staged, fully produced performances from twenty-seven to forty-five. In addition one hundred performances of two chamber operas will be presented in area schools. The season will feature two new productions: *The Daughter of the Regiment* and *La Forza Del Destino*. Other operas to be given are *Madama Butterfly*, *Of Mice and Men*, *Romeo et Juliette* and *Postcard from Morocco*.

The Opera Orchestra of New York will present two works at Carnegie Hall: Verdi's *I Lombardi* on December 7 and Zandonai's *Francesca da Rimini* on March 22. Both operas will be conducted by Eve Queler, music director of the Opera Orchestra of New York.

Under the aegis of the Los Angeles Music Center Opera Association, the New York City Opera Company, Julius Rudel director, presented eleven operas in twenty-one performances at the Dorothy Chandler Pavilion from November 15 through December 3.

The repertoire included Mozart's *Don Giovanni*, Janacek's *The Makropoulos Affair*, Donizetti's *Lucia di Lammermoor*, Verdi's *La Traviata*, Puccini's *La Bohème*, Bizet's *Carmen*, Donizetti's *Maria Stuarda*, Strauss's *Der Rosenkavalier*, Flóyd's *Susannah*, Verdi's *Rigoletto* and Offenbach's *The Tales of Hoffmann*.

Thanks to a grant from the Music Performance Trust Funds of the Recording Industries, plus a grant from Local 444, Jacksonville, Florida, the Opera Repertory Group will present three free matinees to school children during the 1972-73 season in the Jacksonville Civic Auditorium Theatre with a small ensemble of twelve pieces. The children's matinees will have the same productions that are presented to the public in the company's regular series, with Florida and New York artists appearing in leading roles.

Amelia Smith, music director and general manager who founded the group in 1961, conducted the season's opener, Puccini's *Tosca*, on November 18, 19 and 20 and will direct Gounod's *Faust* on May 19, 20 and 21. Paul Csonka, artistic director and conductor of the Civic Opera of the Palm Beaches, will conduct Rossini's *Cinderella*, for which he and his wife, Ariane Theslof, have done the English translation, on February 24, 25 and 26.

The Opera Theatre of New Jersey, which is based in Newark, presents top quality productions in that city's Symphony Hall as well as in Trenton's War Memorial Auditorium and, this year, in the Performing Arts Center of Glassboro State College. During the 1972-73 season a roster of internationally celebrated artists will bring life to such outstanding operas as Verdi's *Attila*, Mascagni's *Cavalleria Rusticana* paired with Puccini's *Il Tabarro*, Puccini's *Madama Butterfly*, Verdi's *Otello*, Humperdinck's *Hansel and Gretel* and Verdi's *Requiem*.

Artistic director Alfredo Silipigni will conduct the sixty-member Opera Theatre Orchestra. Most of these instrumentalists are New Jersey residents, many of whom also play in other major ensembles such as the New York Philharmonic and the Metropolitan Opera Orchestra.

The San Francisco Opera, the second oldest major company in the United States, is marking its fiftieth season by presenting an exciting season of fine operas in the War Memorial Opera House.

With the help of grants from various foundations, the San Diego Opera presented the premiere performance of *Medea*, on November 29, December 1 and 3. The two-act opera, composed by Alva Henderson, is based on the famed Robinson Jeffers adaptation of Euripides tragedy which starred Judith Anderson on Broadway. One of the earliest operatic treatments of the story of the obsessed *Medea* who slew her own children to avenge her husband's desertion was Cherubini's, premiered in Paris in 1797.

Walter Herbert is musical director of the San Diego Opera.

The New York City Opera's fall season at the New York State Theatre in Lincoln Center opened with *Maria Stuarda* on August 30 and closed on November 12 after giving eighty-seven performances of seventeen operas. The repertoire

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By MERLE CORBETT
A Percussion Ensemble for Snare Bass, Tenor and Cymbal w/Conductor's Score (includes)
Tips for Playing and Marching in 7/8
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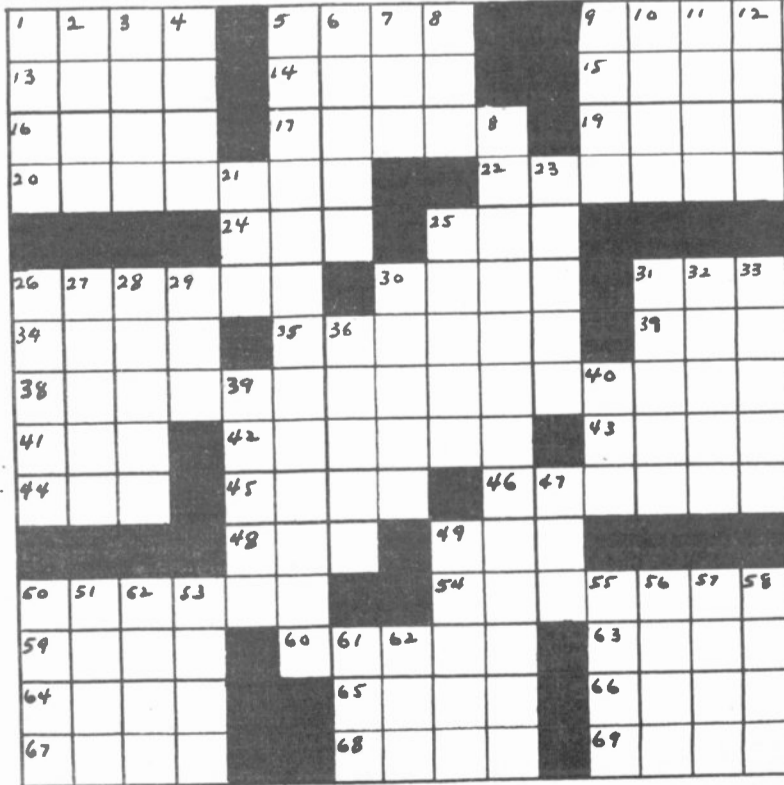
Dance Band Arrangements

FOR 4 TO 8 MEN
Trumpet, tenor(s), T-bone(s), rhythm. Full dance length — not just one-chorus skeletons. Send \$1.00 for sample arrangement and list.
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GIVE THE UNITED WAY

Crossword Puzzle . . . by Alfio Micci

- ACROSS**
1 Barrel
5 — Morgana
9 Words on a sale item
13 Commedia dell' —
14 Driver, for one
15 Need
16 Fasten
17 Souvenir
19 Three, in Munich
20 Orchestra member
22 Orchestra member
24 Follower: Suff.
25 Photographer's abbr.
26 Ocean
30 Peruvian
31 Coming-out girl, for short
34 Zoo sound
35 Money dispenser
37 Nigerian
38 Orchestra VIP
41 Mel
42 Silvery
43 Mythical British king
44 Tumeric
45 Spanish rivers
46 Kind of system
48 — Arbor
49 Make lace
50 Holdings
54 Rises
59 Collar fastener
60 Mar
63 Kind of sign
64 English river
65 Theater location
66 Nothing, in Spain
67 Beasts of burden
68 Unsatisfactory
69 At the peak
DOWN
1 Money
2 Region
3 Luminary
4 Seaweed
5 Woodwind part
6 Mountain ridge
7 Sanskrit school
8 Blackbird
9 Ceccato
10 Eastern garment
11 Desserts
12 Entertainment item
18 Orchestra VIP
21 Clock numeral
23 Trumpet sound
25 — a draw (finish inconclusively)
26 Knight's gear
27 Way
28 "— diva"
29 Numerical prefix
30 East —
31 Bar
32 Italian town
33 Kind of acid
36 African mountain
39 Weight unit
40 Furniture item: abbr.
47 Common Latin abbr.
49 Dance
50 This: Sp.
51 Charon's river
52 Adjust a pitch
53 Arabian gulf
55 Sicilian city
56 Tidy
57 Extinct bird
58 Easy task
61 Peak
62 C



Solutions to this crossword puzzle appear on page eighteen

Annual Report for the Fiscal Year Ended March 31, 1972

American Federation of Musicians' & Employers' Pension Welfare Fund (AFM & EPW Fund)
205 East 42nd Street, New York, N. Y. 10017

to the SUPERINTENDENT OF INSURANCE of the STATE OF NEW YORK

The data contained herein is for the purpose of providing general information as to the condition and affairs of the fund. The presentation is necessarily abbreviated. For more comprehensive treatment, refer to the Annual Statement, copies of which may be inspected at the office of the fund, or at the New York State Insurance Department, 55 John Street, New York, N. Y. 10038.

EXHIBIT B-1

SUMMARY STATEMENT OF ASSETS AND LIABILITIES'
AS OF MARCH 31, 1972
AMERICAN FEDERATION OF MUSICIANS' & EMPLOYERS'
PENSION WELFARE FUND
205 EAST 42nd STREET, NEW YORK, N.Y. 10017

Item	ASSETS'	End of Prior Year	End of Reporting Year
1. Cash		\$ 266,979	\$ 210,205
2. Receivables:			
(a) Contributions: (See Item 18)			
(1) Employer		819,286	756,928
(2) Other (Specify) Services Rendered to Others		107,329	102,372
(b) Dividends or experience rating refunds			
(c) Other (Specify) From Sale of Securities			342,530
3. Investments: (Other than real estate)			
(a) Bank deposits at interest and deposits or shares in savings and loan associations			
(b) Stocks:			
(1) Preferred		543,116	
(2) Common		18,962,814	20,376,088
(c) Bonds and debentures:			
(1) Government obligations:			
(a) Federal		2,350,456	4,714,116
(b) State and municipal			
(2) Foreign government obligations			
(3) Nongovernmental obligations		25,255,193	30,033,965
(d) Common Trusts:			
(1) (Identify)			
(2) (Identify)			
(e) Subsidiary organizations (See Instructions (Identify and indicate percentage of ownership by this Plan in the Subsidiary))			
(1) %			
(2) %			
4. Real estate loans and mortgages		668,911	661,428
5. Loans and Notes Receivable: (Other than real estate)			
(a) Secured—Commercial Paper		510,000	531,000
(b) Unsecured			
6. Real Estate:			
(a) Operated			
(b) Other real estate			
7. Other assets:			
(a) Accrued income		588,583	703,719
(b) Prepaid expenses		1,212	540
(c) Other (Specify) Net Fixed Assets		12,161	10,887
8. Total Assets		<u>\$50,086,040</u>	<u>\$58,443,778</u>

LIABILITIES

9. Insurance and annuity premiums payable			
10. Unpaid claims (Not covered by insurance)			
11. Accounts payable		104,747	88,902
12. Accrued expenses			
13. Other liabilities (Specify) For Securities Purchased			161,112
14. Reserve for future benefits		49,981,293	58,193,764
15. Total Liabilities and Reserves		<u>\$50,086,040</u>	<u>\$58,443,778</u>

The assets listed in this statement must be valued on the basis regularly used in valuing investments held in the fund and reported to the U. S. Treasury Department, or shall be valued at their aggregate cost or present value, whichever is lower, if such a statement is not required to be filed with the U. S. Treasury Department.

ANNUAL STATEMENT For the fiscal year ended March 31, 1972

American Federation of Musicians' & Employers' Pension Welfare Fund (AFM & EPW Fund),
205 East 42nd Street, New York, N. Y. 10017

SUPERINTENDENT OF INSURANCE of the STATE OF NEW YORK

State of New York |
County of New York |

Stanley Ballard and Irving W. Cheskin

Trustees of the Fund, and James P. Morrissey, Fund Manager, affirm under the penalties of perjury that the contents of the Annual Statement which follow, consisting of 14 pages, and of the Supplement to the Annual Statement consisting of 6 pages, are true and hereby subscribe thereto.

Employer trustee
Irving W. Cheskin

James P. Morrissey, Fund Manager

Employee trustee
Stanley Ballard

EXHIBIT B-2

SUMMARY STATEMENT OF RECEIPTS AND DISBURSEMENTS
FOR THE YEAR ENDING MARCH 31, 1972
AMERICAN FEDERATION OF MUSICIANS' & EMPLOYERS'
PENSION WELFARE FUND
205 EAST 42nd STREET, NEW YORK, N. Y. 10017

Item	CASH RECEIPTS
1. Contributions: (Exclude amounts entered in item 2):	
(a) Employer (Schedule 1)	\$6,980,662
(b) Employee	
(c) Other (Specify)	
(d) Total Contributions	\$6,980,662
2. Dividends and Experience Rating Refunds from Insurance Companies	
3. Receipts From Investments:	
(a) Interest	
(b) Dividends	\$2,572,397
(c) Rents	
(d) Other (Specify)	
(e) Total Receipts From Investments	2,572,397
4. Receipts From Sale of Assets:	
(a) Sales to parties-in-interest	\$32,014,367
(b) Sales to others	
(c) Total Receipts From Sale of Assets (Schedule 2)	32,014,367
5. Other Receipts:	
(a) Loans (Money borrowed)	
(b) Other (Specify)	
(c) Total Other Receipts	
6. Total Receipts	<u>\$41,567,426</u>

CASH DISBURSEMENTS

7. Insurance and Annuity Premiums Paid to Insurance Carriers and Payments to Service Organizations (Including Prepaid Medical Plans)	
8. Benefits Provided Directly by the Trust or Separately Maintained Fund	\$1,278,268
9. Payments to an Organization Maintained by the Plan for the Purpose of Providing Benefits to Participants (Attach latest operating statement of the Organization showing detail of administrative expenses, supplies, fees, etc.)	
10. Payments or Contract Fees Paid to Independent Organizations or Individuals Providing Plan Benefits (Clinics, hospitals, doctors, etc.)	
11. Administrative Expenses:	
(a) Salaries (Schedule 3)	\$160,177
(b) Allowances, expenses, etc. (Schedule 3)	1,272
(c) Taxes	11,353
(d) Fees and commissions (Schedule 4)	72,649
(e) Rent	18,546
(f) Insurance premiums	1,069
(g) Fidelity bond premiums	360
(h) Other administrative expenses (Specify) See Attached	181,857
(i) Total Administrative Expenses	447,283
12. Purchase of Assets:	
(a) Investments: (Other than real estate)	
(1) Purchased from parties-in-interest	
(2) Purchased from others	\$39,898,649
(b) Real Estate:	
(1) Purchased from parties-in-interest	
(2) Purchased from others	
(c) Total Purchase of Assets	39,898,649
13. Loans (Money loaned)	
14. Other Disbursements: (Specify)	
(a)	
(b)	
(c) Total Other Disbursements	
15. Total Disbursements	<u>\$41,624,200</u>

ITEM 11—OTHER ADMINISTRATIVE EXPENSES (H) For Fiscal Year Ended March 31, 1972

Data Processing Fees	\$ 115,366
Employee Benefits	11,169
Temporary Office Help	675
Travel	555
Telephone	2,856
Depreciation	2,537
Machine Rental	9,534
Office Supplies	6,230
Pension Plan Booklets	8,937
Postage	3,025
Uncollected Contributions written off	5,782
Electricity	1,394
Maintenance & Repairs	1,503
Dues & Subscriptions	422
Payroll Service	865
Pension Payment Expense	1,391
Misc. Administrative Expenses	1,331
Legitimate Theatre Tax Relief Fund	8,283
TOTAL	<u>\$181,857</u>

LETTERS TO THE EDITOR

To the Editor:

I think the *International Musician* is a great digest, brief and to the point, of the wide range of musical activities in the United States and Canada. Even the symphony ads clue in their orchestra's activities.

Harry Draper
Local 257,
Nashville, Tennessee
Local 427,
St. Petersburg, Florida

To the Editor:

I eagerly anticipate the arrival of each and every issue of the *International Musician*, as it helps me to keep up to date on what is happening all over in the world of music. Congratulations on the consistent high quality of the features. I have especially enjoyed Leonard Feather's excellent series, "From Pen to Screen."

John Antony Scot
Local 34-627,
Kansas City, Missouri

To the Editor:

I should like to express my appreciation of the wide and interesting coverage of musical news provided by the paper. It is impressive.

David Epstein
Local 802, New York City

To the Editor:

I am an honorary member of Local 195, Manitowoc, Wisconsin. I think the *International Musician* is tops.

Erwin Steiner
Cape Coral, Florida

To the Editor:

Would you please fill me in on your subscription rates for the *International Musician* magazine. I noticed the magazine for the first time at college today. . . . I would be very interested in this magazine; the information is invaluable.

Ed Hansen, Jr.
Akron, Ohio

To the Editor:

Enclosed please find \$5.00 check to renew our subscription to your paper. It is very informative and I would not be without it.

Jack Camp
After Beat Publications

To the Editor:

As a long-time member of the American Federation of Musicians, Local 54, one of my pleasures has been reading my copy of the *International Musician*.

Samuel L. Lind
Local 54, Zanesville, Ohio

To the Editor:

Thank you for keeping the paper interesting for musicians; it is now a meaningful publication, not only an "official organ."

Tommy Vig
Local 47, Los Angeles
Local 369, Las Vegas

INTERNATIONAL MUSICIAN

Defaulters List of the American Federation of Musicians

The International Defaulters List is run in the "International Musician" regularly. This portion is complete through November 20. Additions and deletions thereto received just before press time are contained in the Official Business section of this issue.

This list is arranged in alphabetical order with notations of the local numbers in which the defaults occurred.

A

- ABC Restaurant, d-b-a Frisco East (L. 9-535)
John Girolimetti and Thomas F. Gormley
AC & EG Productions (L. 151)
Alfonse Crincoli
AMH Productions, Inc. (L. 500)
Charles Magowan, James Harper and Angelo Caparella
A & N Club (L. 502)
Connie Holmes
APO Shows, Inc. (L. 802)
Paula Featherman
ARJO Corp. (L. 56)
Joseph Reguky and Arthur Syrek
A & R Talent Agency (L. 342)
Pecan Grove, n.k.a. Golden Nugget, Dave Rabie
A. S. Enterprises (L. 30)
Arnie Sagarsky
A.W.O.L. Club (L. 10-208)
Geno Adams
Aamontage Productions (L. 159)
Abart's Jazz Mecca (Abart's International Lounge) (L. 161-710)
Abram Spencer, Jr., and Art Spencer
Abart's International Lounge (L. 161-710)
Abart's Jazz Mecca, Abram Spencer, Jr., and Art Spencer
Abbajay, Duane (L. 15-286)
Abbe, Virgil (L. 334)
Abbott, Carl (L. 368)
Tahoe Marina and Globins Pier
Abdo, Nazim (L. 144)
Riviera Lounge
Abernathy, George (L. 101-473)
Abion, Zimmer
Aceto, Peter and Ralph (L. 149)
Indigo Hotels, Ltd.
Acevord, Ralph (L. 802)
Acord, Mel (L. 10-208)
Acorn Bowl (L. 581)
Al Worth
Acousta (Audiot Sounds, Inc. (L. 76)
J. Kurns
Acquarius Productions of Arizona (L. 586)
Acquarius Theatre, Robert Gately and Richard Mehagian
Acquarius Theatre (L. 586)
Acquarius Productions of Arizona, Robert Gately and Richard Mehagian
Across the Street (L. 203)
John Zopko and Tino Flynn
Action A Go Go (L. 10-208)
Leo Casale and Sid Clark
Action, Inc. (L. 407-613)
Action Talent Agency (L. 802)
Adamany, Ken, Music Enterprises (L. 166)
David Haasi and Bob Smith
Adamo, Connie (L. 248)
Pete Adamo, Joyce Cannizzo and Jean Olivieri
Adamo, Pete (L. 248)
Connie Adamo, Joyce Cannizzo and Jean Olivieri
Adams, Bernie (L. 601)
The 19th Hole
Adams, Don (L. 7)
Adams, Gary (L. 26)
The Tail Spin Club
Adams, Geno (L. 10-208)
A.W.O.L. Club
Adams Hotel (L. 94)
Cork Club and Marjorie Larentz (Marjorie Larentz)
Adams, Jack, and Company (L. 802)
Adams, Jewell (L. 546)
Scottish Inn
Adams, Joel (L. 6)
The Plaid Piper Corp
Adams, W. L. (L. 332)
Adamson (Adams), Brian (L. 293)
Ken Rogers
Adco Image Corp. (L. 802)
S. J. Roberts
Adelman, Ben (L. 161-710)
Adelman, Lenny (L. 4)
Dixie Grill
Adler, Percy (L. 47)
Fire & Flame Club
Adler, Samuel (L. 802)
Straight Wire Productions & Marshall Swerman
Admiral's Dinghy (L. 491)
K-n-a El Casino and Caribbean Ski Lift, Inc., and Dan Davis
Admonds, Inc., d-b-a Don Barbro (L. 269)
and The Frigate Club
Adonetta, Joseph (L. 10-208)
Cork and Cleaver, a.k.a. Golden Cleaver or Cleaver, Ltd.
Adriatic Sea (L. 153)
Nick Bebek
Advanced Equipment Corp. (L. 7)
Lauro Downey
African Hut, The (L. 76)
Charles Burdette
After Five, Inc. (L. 76)
Dickinson's Table and Jim Dickinson
Aftermath & Pure Cane Productions, Inc. (L. 802)
Les Lesavoy
Aggie, George (L. 104)
Club 39
Agora Club (L. 4)
Henry J. LoConti
Agresti, David P. (L. 9-535)
A Group Entertainment, Inc. (L. 6)
Arthur's, Leslie (Lester) Levi and Ron Randall
Ahrens, Al (L. 336)
Mt. Holly Concord Motel, Inc.
Aiebon Inn (L. 336)
Augustus Bonatz
Akamine, Angelina (L. 677)
Bal Tabarin, Tommy Cosse and Wm Spallias
Akers, Ronald, d-b-a WRA Enterprises (L. 3)
Bill Ratekin
Al's Country Lodge (L. 579)
Al Robinson
Al's Old Town West (L. 10-208)
Alvin J. Sandmark
Alamo, The (L. 7)
Elaine C. Smith
Alanis, Emilio (L. 10-208)
Emma Perrasquia and Comite
Patriotico Mexicano
Alaska Allied Artists (L. 650)
Albanese, Tony (L. 47)
Lil Abner's No. 6
Albert, Theodore J. (L. 523)
Club Chicagoan
Alberta Festival Productions (L. 390)
George Woodall
Alberts, Joe
Albert's Villa (L. 9-535)
Albert Melchione
Albin, Don and Mildred (L. 202)
Key Wester Carousal Lounge
Albion Lounge, The (L. 655)
Antoinette and Ralph Sorrentino
Albright, Eric (L. 145)
Vancouver Recording Studio, Ltd.
Al Dean Circus (L. 47)
F. D. Freeland
Aldec International Club (L. 149)
Fred Brown
Aldio, Joe (L. 148-462)
and Summit Prod., Du-All Equipment Co., B.P. Caldwell, Edward J. Dubois, Robert G. Hannam, Chris Christy
Aleuthians Ballroom (L. 802)
Harry Pappalardo
Alexander Attractions (L. 283)
American Booking Company and National Orchestra Syndicate
Alexander, Charles (L. 47)
Dodger's Inn and Mary Alexander
Alexander, Irv (L. 806)
The Estate of Allen Gnat
Alexander, Kent (L. 147)
Ever Present Music, Inc., Management Consultants of America, Inc. and National Artists, Inc.
Alexander, Laura P. (L. 389)
Gold House, Inc.
Alexander, Mary (L. 47)
Dodger's Inn and Charles Alexander
Alexander, William D. (L. 802)
Associated Producers of Negro Music
Alexandria Volunteer Fire Department (L. 777)
Charles D. Davis
Alfano, Vincent (L. 65)
Showtime Concerts
Allie's Coffee Garden (L. 153)
Edward Bannon and Alf J. Zehner
Alfieri, Albert (L. 77)
Somerdale Inn and Albert Perla
Alfione, Al (L. 16)
Alford, George C. (L. 47)
Algeretti, Lee, Dr. (Alegretti) (L. 10-208)
The Quid Supper Club
Brandy Lounge
Algon Records (L. 802)
Michael Golan
Alice's Restaurant (L. 4)
Mike Manoccio
Alik, John Jay (L. 279)
Alison, David (L. 47)
Alivariato, Joe (L. 2-197)
Pepe's A Go Go
Alk, Howard (L. 10-208)
The Bear, Inc.
All American Speed Derby (L. 2-197)
King Brady
All Chicago Committee to Elect John L. Warner (L. 10-208)
Phillip Krone
All Pro Agency (L. 148-462)
Helen Humphreys, Curtis Harris, Jr., and L. T. Dana & Co.
All Star Enterprises (L. 406)
Vickey Wiseman
Allegro Records (L. 802)
Paul Piner
Allemenas, Gus G. (L. 15-286)
Allen, Charles (L. 171)
Allen, Doug (L. 85)
Allen, Everett
Allen, Jack (L. 248)
Two Bridges Inn and Charles Kimmel
Allen, James (L. 389)
Allen, Jr., James (L. 60-471)
Mutts Hut
Allen, Jimmy (L. 802)
Allen, Joe (L. 444)
Florida Amusement, Inc., Spector, Ren J., Mary and Joel
Allen's, Johnny (L. 198)
Gay Nimely's Enterprises, Inc. and John A. Plant
Allen, Leroy (L. 444)
Allen, Michael (L. 5)
Alley Cat, The (L. 734-486)
Brad Harris and Gary Lunney
Alley Enterprises (L. 325)
In The Alley Club, Rick Copeland, The Heritage
Alley, Gene (L. 20-243)
El Rio Grande Lounge
Alligator Productions (L. 149)
Jim Brownrigg and Peggy's Pavilion
Allison, Al and Mike (L. 148-462)
Allross Productions, Inc. (L. 248)
Albert Iannaci
Almenas, Vincente (L. 491)
Sun Glow, The
The Almond Tree, The (L. 491)
Austin St. Louis
Almy, James (L. 127)
Purity Productions
Aloia, Adolph
Miscellaneous
Alosi, Anthony (L. 155)
Louis Ferratti
Alpha Epsilon Phi Fraternity (L. 403)
Mike Stewart
Alpha Omega Choral Club (L. 660)
David J. Prole
Alpine Inn (L. 784)
Frank D. Stella
Alpine Steak House (L. 269)
Dale Fetrow
Alpine Village, The (L. 4)
Herman Pirschner
Alport, Lou (L. 10-208)
Alston, Benjamin W. (L. 47)
Beta Sigma Tau Fraternity, Inc.
Altavilla, Nicholas (L. 10-208)
Junior Football Clubs of America, Ray Anderson, President, Carl H. Brandt, F. Ray Hinkle, Bert Huff and Carl Slager
Altmore, Dick (L. 68)
Lampliter Lounge, The
Alvarez, Baltasar, Sao Paulo, Brazil, So America
A. M. S. Productions (L. 10-208)
Ken Brown
Amali, Vivian (L. 389)
Amato, Angelo (L. 4)
La Scala Restaurant and Lounge and Mrs. Lillian Amato
Amato, Mrs. Lillian (L. 4)
La Scala Restaurant and Lounge and Angelo Amato
Amato, Sam (L. 677)
Black Magic and Robert Whiffled
Ambassador and Monogram Records (L. 149)
Messrs. Darwyn and Sokoloff
Ambrose, Jim (L. 149)
American Booking Company (L. 283)
Alexander Attractions and National Orchestra Syndicate
American International Attractions, Inc. (L. 169)
Perry Farley
American Legion Club (L. 80)
Earl Norwood
American Legion Home (L. 436)
George DeMartz
American Legion Post 39 (L. 599)
Roy Trasper
American Legion Post No. 169 (L. 388)
Ralph McCullum, Commander
American Legion Post No. 818 (L. 561)
Robert C. Beiler
American Legion Post No. 1056 (L. 10-208)
John E. Rica and Joseph Lucania, Jr.
American National Opera Company (L. 9-535, 802)
Henry Guettel
American Negro Emancipation Centennial Authority (L. 10-208)
Alton A. Davis
American Talent and Development Co. (L. 159)
American Tribal Productions, Inc. (L. 10-208)
Scott Doneen
Americana Country Club (L. 802)
Ted Polley
Americana Super Club (L. 332)
Williams, W. R.
Amicia della Musica Orchestra Assn., Inc. (L. 153)
Francis Small
Amigo Prod., Ltd. (L. 149)
Douglas Fraser, Canadian Concert Prod.
Amron, Jack (L. 655)
AmVets Club, Inc. (L. 407-613)
Garrett Van Antwerp and George Faulk
AmVets Post No. 178 (L. 77)
Norman G. Andrews
Anastasi, Tom (L. 111)
Anchorage Motor Hotel and Club (L. 74)
Gus Loomis, Tony Fox
Ande, C. R. (L. 806)
Anderson, Chas. (L. 77)
Anderson, Essie (Mrs.) (L. 5)
6 of Diamonds Club
Anderson, F. D. (L. 29)
Anderson, George R., Post No. 65, American Legion (L. 688)
Floyd Loughridge
Anderson, Gerald (Jerry) (L. 270)
The Casbah Supper Club
Anderson, John Murray (L. 47)
Silver Screen, Inc.
Anderson, Mel (L. 76)
Anderson, Phil (L. 481)
Phil's Steak House
Anderson, Ray (L. 10-208)
Junior Football Clubs of America, Carl H. Brandt, F. Ray Hinkle, Bert Huff, Nicholas Altavilla and Carl Slager
Anderson, Rev. J. L. (L. 10-208)
Redeeming Church of Christ
Anderson, Robert (L. 10-208)
Spillite 66 Roller Rink, James A. Grey and Ray Quilfer
Ander-ton, Elvis W. (L. 71)
Index Tapes (L. 47)
Rex Productions, Inc., Keen Recording Co., Rex Recordings
and John Siamas
Andrade, William (L. 216)
Andretion, Tom (L. 165)
Tac Productions
Andrews Forman New York, Inc. (L. 802)
Mrs. Glenn Andrews
Andrews, Lee K. (Bucky) (L. 229)
Andrews, Mrs. Glenn (L. 802)
Andrews Forman New York, Inc.
Andrews, Norman G. (L. 77)
AmVets Post No. 178
Andrews, Stewart (L. 278)
Andrieu, Pierre
Jacques Benoit Leny
Paris, France
Andros, George (L. 6)
New Facks
Andros, George D.
R. J. Taylor
Andrus, Rose Marie (Mary Toby) (L. 161-710)
Angel, John (L. 285)
The Barn
Angie's Club (L. 575)
Dick Prospero
Angus Restaurant (L. 256-733)
C. E. Huey
Ankers, C. S. (L. 433)
The Flame Club
Anselmo, Sam (L. 174-496)
Anson Hotel, The (L. 817)
Camille de la Plante
Anthe, John (L. 210)
Anthony, Albert (L. 4)
Welcome Inn and James Hunter
Anthony, Tom (L. 125)
Antonelli, Donald (L. 802)
Porgy and Bess Show et al
Antonio's Restaurant and Lounge (L. 479-718)
Tony Laurentzana
Antwerp, Garrett Van (L. 407-613)
AmVets Club and George Faulk
Apache Inn (L. 101-473)
Jessie and John Lowe
Apartment Lounge (L. 10-208)
Bernard Jackson
Apex Record Corp. (L. 47)
Louis Drozen
A Place in the Sun (L. 595)
Gary Volpe
Apollo Club (L. 311-641)
Bernard Paskins
Apollo South (L. 444)
Eric Hall
Aponick, Albert (L. 440)
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A. Posniak, Target Prod., Inc. (Recording Division)
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Clarence Rapelyea
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Buster (Clarence L.) Crabbe
Aqua Productions (L. 518)
F. J. Telgmann, Pansy Forbes and Ken Robinson
Aquarian Screen Gems Productions (L. 47)
Charles (Chuck) Ashman
Aquarius, The (L. 136)
William T. Ellis
Arabian Nights Pageant Committee (L. 655)
Archambault, Donald E. (L. 349)
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Archer, Pat (L. 161-710)
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Jimmy Whitaker
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Pe Perry
Arden, Charles (L. 802)
Chandelle Productions, Inc.
Arna, James (L. 6)
Oakland Airport Inn
Arena, Salvatore (L. 129)
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Cloud Nine Ballroom (Millford Ballroom)
Aries Record Company, Inc. (L. 802)
Betty Hill
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Howard D. White, Jr., Pres.
Arizona-New Mexico Club (L. 47)
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Grover Butfler and Edward Stanton
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Arno, Russ (L. 2-197)
Arnold's (L. 802)
Arnold Weiss
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Arnold, George (L. 369)
Arnold, Jr., John R. (L. 71)
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Peter Arnold
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Arrow, Eddie (L. 655)
San Francisco Opera House, Inc., The
Steve Mirmelli
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Craig Smith, Pres. (San Francisco, Calif.)
Wilford Hobbs, Vice Pres., Claude V. Smith, Sec. Treas. (Phoenix, Ariz.)
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Arwood, Ross (L. 586)
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John O. Salvases (Las Vegas & Tokyo) McMackin & Associates, Robert McMackin
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William D. Alexander
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Jerry Armstrong
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B.R.S. Fine Foods Inc. (Ls. 58, 60-471)
James Brunetti, Tony Schiavone also B.R.S. Restaurants, d-b-a Brunetti's Supper Club and Harmon House
B.R.S. Restaurants Inc (Ls. 58, 60-471)
d-b-a Brunetti's Supper Club, Harmon House, also B.R.S. Fine Foods, Inc., James Brunetti, Tony Schiavone
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Bach, Paul (L. 594)
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Barker (Parker) Joy Brulee (Ls. 677, 47, 158)
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Barnes, Larry (L. 325)
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Sids Kids Music Corp., Dot Lang
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Partylvine Club, N. J. "Mike" Kowalski, and Buck Fowler
Bates, E. P. (L. 99)
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Bay State Amusement Co., Bay State Distributors, Bay State News Service (L. 9-535)
James H. McIlvaine, President
Bayless, H. W. (L. 1)
Bayview Supper Club (L. 283)
Charles Clary
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Beaudel, George (Ls. 8, 193)
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John Thomas
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Mr. Wilson
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Carol Bar and Grill, Inc. (L. 802)

Nathan Berkman

Carol Enterprises (L. 257)

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Daytona Club

Carr's Beach (L. 161 710)

J. B. Taylor

Carr, Tom (L. 34 627)

F. Smith Brandom, Russell D'Anna, Tom Cardwell and Charles Shafer

Carr, Tommy (L. 149)

Carr, William R. (Bill) (L. 9 535)

New England Exposition Management, Inc. and Donald M. Sticking

Carrasco, J. E., Enterprises (L. 47)

Jose Sabre Marroquin, Mario Moreno (Cantinflas), Anthony M. Newman and J. E. Carrasco

Carrasco, J. E. (L. 47)

J. E. Carrasco Enterprises, Jose Sabre Marroquin, Mario Moreno (Cantinflas), Anthony M. Newman

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C. B. Southworth

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Harvey Schaffer

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Carson, Albert (L. 770)

Del Monico Club

Carson, Don (L. 70 558)

Incline Lounge

Carson, M. (L. 149)

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Carter, Phillis (L. 4)

Pitt Musical Bar, Inc. and Mrs. Thelma Redman

Carter's Restaurant, Art (L. 10 208)

Art Carter and Penelope's Premises, Inc.

Cartier Hotel (L. 816)

J. A. Bauergs

Cartwright, Walter (L. 10 208)

Caruso, Antonio M. (L. 153)

Caruso, Mrs. (L. 802)

Caruth, James (L. 2 197)

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Robert Clarke and Jimmy Wigfall

Casa Borinquen (L. 802)

Mike Rodriguez

Casa Madrid (L. 10 208)

Mike Gilardi

Casa Maria (L. 86 242)

Frank Guerrieri

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J. W. Johnson

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Butler Adams

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Dave Simon and Bachers Center St. (25)

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Castellano, Rocky (L. 661 708)

Rocky Castellano's

Castellano's, Rocky (L. 661 708)

Rocky Castellano

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Milt Magel

Castle Night Club (L. 802)

Philip Piscitello

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Catacombs, The (L. 9 535)

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Cedar Lane Club (L. 538)

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Van Barker

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John Williams

Celebrity Series of Central Florida, Inc. (L. 389)

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Cellar, The (L. 6)

Chris Borella

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Paul Sampson and Paul Sampson Enterprises

Cellar Club (L. 65)

Joe Campise

Cellar Jazz Club Restaurant, The (L. 149)

Steve Ciotlos

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Michael K. Petrie

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August Cervenka

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Chainoff, Harry (L. 40 543)

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Chamberlin, Mrs. Robert, a k a Chantal Noel (L. 677)

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Chandelle Productions, Inc. (L. 802)

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Fred Melle and Robin's Roof

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Bernard (L. 201)
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Gosselin (L. 119)
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Carl H. Brandt, F. Ray
Hinkle, Nicholas Altavilla
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T. J. Foley
Imperial Food Service Manage
ment, Inc. (L. 10 208)
Imperial Lounge and Mr. and
Mrs. H. D. Witt
Imperial Lounge (L. 10 208)
Imperial Food Service
Management, Inc. and Mr.
and Mrs. H. D. Witt
Imperial West (L. 325)
The Funky Factory, Jeff
Gonzales
Improper Bostonian, The
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Indigo Hotels, Ltd. (L. 149)
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Aztec Bowl and Jack Martin
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Nuts (L. 7)
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Nuts
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Sacred Cow and Terrence
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W. H. Bud Emerson and
Shelly Davis
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James David Nichols, Jr.,
and Dan W. Thompson
International Cafe (L. 10 208)
John Russo
International Food Show
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Gordon Saville
International Foods, Inc.
(Ls. 217, 437)
Ron Nielsen also Jack's
Coronado, Ralph Pfremmer
and William Bratrud
International Ice Revue
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Robert White, Jerry Rayfield
and J. J. Walsh
International Music Fair, Inc.,
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Irving Stolar
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Mike Rawley
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L. Porter Jung
Inn Timate Lounge, The
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RWM Enterprises Inc.,
Bill Purnell
Intrigue Lounge (L. 10 208)
Don Santora
Ireland's International, Inc.
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Irishman's Shanty (L. 485)
Gladys O'Boyle
Irons, John (L. 542)
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Hansen, That's Life
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Lounge, Guy E. McGaughy,
Jr., also Gene Snyder, d.b.a
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Israeli (Israel) Celebrations,
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Gideon Belami (Bel Ami)
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Restaurant
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J.E. Ranch Rodeo (L. 688)
Jim Eskew, Baird
J.J.'s A Go Go (L. 143)
James Dulmaine
J.J.W. Productions, Inc.
(L. 802)
Jerry Weiner
J.P.'s Club (L. 771)
Bill Goodwin
J. and T. Productions
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Hal Meyers, Thomas E.
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Jackson, Hal (L. 802)
Jackson, James (L. 10 208)
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Jackson, Jessie (L. 9 535)
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Jackson, Johnny (L. 802)
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Jacobs, Ruth (L. 578)
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Georgia Boys Rest, and
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Gary Gardner
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J. Muto
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Mr. and Mrs. Charles Hopkins
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Artmo Restaurant Corp.,
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Jillie's Supper Club (L. 10 208)
Charlotte Burwell
Jim's Candlelight Lounge
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James Kuhn
Jim's Tavern (L. 313)
James Uvanni
John John's Restaurant (L. 76)
C. Wayne Daniels
Johnny's Hideaway Club
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James J. Drotos
Johnny's Organ Bar (L. 278)
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L. Lang
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McGaughy, Jr., Sam Isgrigg
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Judges Chambers Bam Bow
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Judge Howard Langford
Julian Productions (L. 308)
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Richard Gruver
Junior Chamber of Commerce
(L. 80)
Dave Hoover and James A.
Dillon
Junior Football Clubs of
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Ray Anderson, Carl H.
Brandt, F. Ray Hinkle, Ber
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Carl Slager
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Sheldon Kaster and Stewart
(Skip) Krask
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Hawley and William
Kamekona
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K.T.I.X. Radio Station (L. 569)
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Kaczmarek, Stanley (L. 542)
The Moon
Kahill, Mrs. Joy (L. 802)
(nee) Joy Faith Vrieson
Kajarin, Sam (L. 325)
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Kalb, Sam (L. 802)
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Club and Edward A.
Horowitz
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Mrs. Thelma Gross
Kalel, Lillian, Miss (L. 802)
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Club
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A. Krueger
Kansas City Steers (L. 2 197)
Kansas City Pro Basketball,
Inc. and Ken A. Krueger
Kapelki, Pat (Mr. and Mrs.)
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Coney and Joan Strickland
Kappa Records, Inc. (L. 47)
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Ollie McLaughlin
Karmuth, Robert (L. 10 208)
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Karn, Norman (L. 721)
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Karp, Irving (L. 291)
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Webberman
Karris, Jim (L. 10 208)
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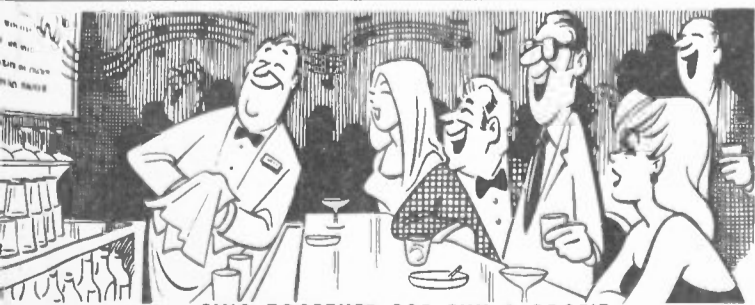
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Falcon St., Anaheim, Calif. 92804. Phone: 714-
772-0227.

LICENSED RECORDING COMPANY, or pro-
ducer interested in recording and promoting a
solid six piece group of musicians with
"original" rock, folk, blues and soul songs. The
band includes five vocalists (one female),
electric violin, organ, saxophone, piano, guitars,
and percussion. Moebius Band, 1031 E. Gorham
St., Madison, Wis. 53703.

LOUNGE ACTS, urgently needed as well as
singles, duos, trios, etc. Must possess ability to
play top 40 as well as standards. Please forward
photos, resumes, current references and
availabilities to: Jack Reed Agency, Inc., Attn.:
Greg Purcott, 27600 Farmington Rd., Suite 200,
Farmington, Mich. 48024. Phone: 1-313-477-1500.

LOUNGE GROUPS, full and parttime needed for
steady club work. Prefer combination of rock
and commercial units. (duos and trios). Contact:
Mark Chambers Agency, 201-727-2974.

MUSICIANS, singles, duos, trios, lounge groups,
country western, uniformed rock - show
groups. Immediate openings in all Midwest
areas. Please send names, photos, recent
engagements, resume, open dates and local
numbers to: Richard Lutz Entertainment
Agency, Box 30349, Lincoln, Neb. 68503.

PIANISTS-SINGERS, DUOS-TRIOS, wanted for
night clubs, hotels, and restaurants. Send
resume to: Night Club Agency, 110 West 47th St.,
No. 600, New York, N.Y. 10036.

ROCK-TOP 40, self contained show units
\$1,000.00-\$2,000.00 for class lounge groups. Also
strong duos and trios with special material. Must
be well rehearsed, tight units. Also need singles
with special material. Send photos, resume,
recent club dates, local affiliation, etc. to:
Sounds of Music Talent Agency, 4100 Cornhusker
Highway, Suite 212, P.O. Box 4608, University
Place Station, Lincoln, Neb. 24 hour phone ser-
vice: 402-434-0223.

SINGLES and COCKTAIL PIANISTS, Midwest
chain of first class lounge/restaurants now
auditioning singles for direct bookings. Steady
year around work in pleasant surroundings.
Submit recent photos, resume, etc. to: En-
tertainment Director, Box AA, 30 W.
Washington, Chicago, Ill. 60602. Personal inter-
views and auditions will be held in Chicago and
Detroit (not an agency).

SINGLES, DUOS, COMBOS, for Southern area.
Please send all pertinent information about
yourself including local number and photo to:
Ralph Gibbs, 230 Old Highway 49 South, Jackson,
Miss. 39208.

YOUNG FEMALE PIANIST, stage appearance,
classical music for partnership with interna-
tional violinist. Must live in Los Angeles area.
Management, 1172 North Hobart Blvd.,
Hollywood, Calif. 90029.

HELP WANTED

AUDITION NOTICE

San Francisco Symphony

SEIJI OZAWA, Conductor and Music Director

1973-74 Season

(if available, winning candidate could begin immediately)

VIOLA

Sixth Desk, Inside Chair

AUDITIONS WILL BE HELD IN LATE JANUARY, 1973

(Application Deadline: January 8, 1973)

IMPORTANT

All applications must be accompanied by written re-
sume of musical studies and experience.

Candidates will be required to perform a solo work, se-
lected from a suggested listing, and will also be required to
perform sight-reading material.

OPPORTUNITIES FOR ADVANCEMENT

The winning candidate will be eligible for higher string
positions as vacancies occur.

CONTACT: Verne Sellin, Personnel Manager, San Fran-
cisco Symphony Orchestra, 107 War Memorial Veter-
ans' Bldg., San Francisco, California 94102.

National Symphony Orchestra

ANTAL DORATI, Music Director

Opening for 1973-74 Season

TRUMPET (Ass't First & Third)

(AUDITIONS: JAN. 12, 1973)

For details, please write:

**ARMAND SARRO, Personnel Manager
2480 16th Street, N.W., Washington, D.C. 20009**

Indianapolis Symphony

Izler Solomon, Music Director & Conductor

IMMEDIATE OPENINGS

1972/73 Season

PRINCIPAL VIOLA and SECTION VIOLINS

For audition information, contact Max Woodbury, Personnel
Manager, at P. O. Box 88351, 3801 N. Meridian St., Indian-
apolis, Ind. 46208. (317-923-1457).

THE SAINT LOUIS SYMPHONY ORCHESTRA

WALTER SUSSKIND, MUSIC DIRECTOR and CONDUCTOR

Announces Immediate Opening for

VIOLIN

Paid Vacation, Pension and Major Medical Benefits

Please contact James Cain, Manager

The Saint Louis Symphony Orchestra

Powell Symphony Hall, 718 North Grand Boulevard, St. Louis, Mo. 63103
Phone: Area Code 314-JE 3-2500

CENTRAL MICHIGAN UNIVERSITY

Faculty position starting
August, 1973

FLUTE

Teach applied flute and flute
classes. Perform in established
Faculty Quintet.

Teaching experience and
performance background required

Contact: Dr. Rex Hewlett, Chairman, Depart-
ment of Music, Central Michigan University,
Mt. Pleasant, Mich. 48858.

THE GREENSBORO SYMPHONY ORCHESTRA

Openings for:

2 SECTION VIOLINS
1 SECTION VIOLA
1 SECTION CELLO
1 SECTION BASS
CLARINET

\$100 per week for 15 weeks — Jan.
23, 1973, through May 8, 1973. All
positions entail orchestra subscrip-
tion series and chamber series.

For audition information contact: Eve Hobgood, Manager,
712 Summit Ave., Greensboro, N. C. 27405.