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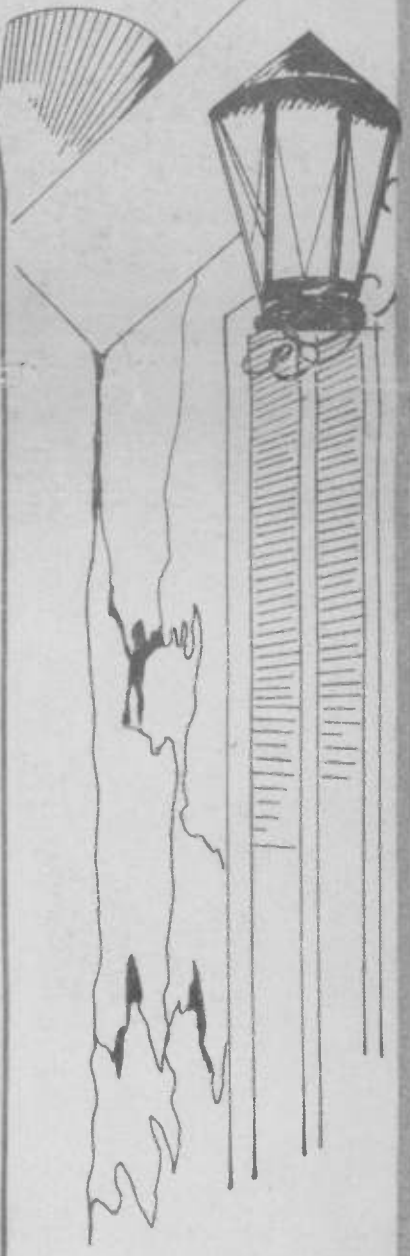
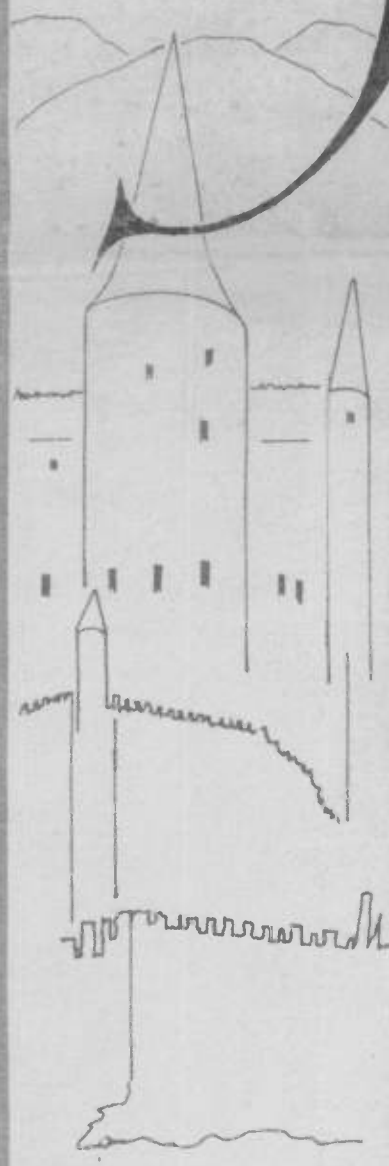
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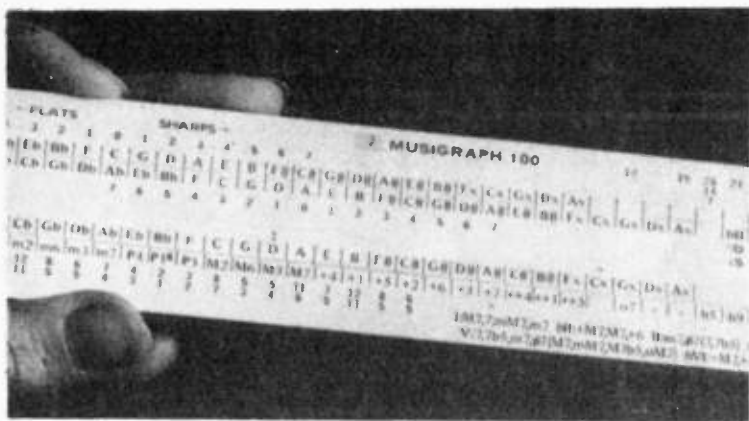
Andrés Segovia

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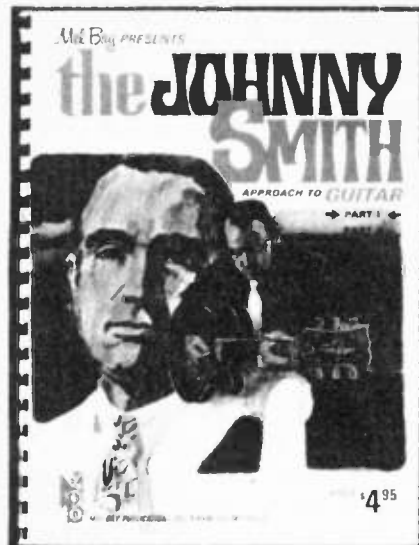
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INTERNATIONAL MUSICIAN

Real Life Is Often a Cruel Mockery of Our Dreams Of Leisure and Relaxation in the Retirement Years

A life of leisure and relaxation during the retirement years is the great American dream.

For millions of retirees, the reality is a cruel mockery of these hopes.

Despite last year's 20 per cent Social Security increase, approximately one of every three elderly couples is below the income standard recommended for the elderly by the 1971 White House Conference on Aging.

That standard, based on the intermediate level budget for an elderly couple compiled by the U.S. Labor Department, amounted to \$5,000 a year as of last December.

(The Labor Department publishes a budget for older couples at three levels, at the poverty line, at an intermediate level for minimum comfort and security and at a higher level that is closer to the standard enjoyed by the majority of Americans.)

Last year's 20 per cent Social Security increase came on top of two previous ones enacted over the last four years that altogether add up to 51 per cent, yet those age sixty-five or over with well over three million living in poverty still show a higher percentage of poverty than any other age group, according to Mollie

Oshansky, statistician for the U.S. Social Security Administration.

What this means in human terms is described in a recent letter to the National Council of Senior Citizens from a retired member of the Machinists union in Central New York state. This member wrote:

"An eighty-one-year-old neighbor lady for years made a living at domestic work, hiring out at small pay, plus eggs and a few vegetables thrown in.

"Now, she can no longer work, and, if my husband and I did not bring food to her, she would starve. She has \$82 a month to live on. Yet, for her to leave her home would break her heart.

"Why aren't there public services like meals-on-wheels, home health services and housekeeper services for people who have worked hard all their lives but are now unable to look after themselves?"

From Southern California, an elderly citizen recently wrote the National Council of Senior Citizens headquarters:

"I have been taxed out of my home. Rent for a single room here is \$60 to \$75 a month. There is no low cost housing here. The way things are, how is a retired person like me going to get by? I can no longer

get a job and I can't make out unless I get more money."

These are typical of the many despairing cries that daily reach the National Council of Senior Citizen headquarters.

As U.S. life expectancy climbs and the retirement age level continues to drop, more and more elderly workers find they are too old to work and too young to die (as in the words of the song by union troubador Joe Glazier).

Unions try to meet this development by negotiating pensions for their members to supplement Social Security benefits, but, as yet, private pension plans cover less than two-fifths of the work force and, unfortunately, only a small proportion of workers benefit from such plans (due to inadequate financing of the plans, plant removals or business failures).

At a joint legislative conference recently held by the Auto Workers and the Machinists in Washington, D.C., Senator Walter F. Mondale (D., Minn.) told of the plight of 2,000 workers at the Hopkins, Minnesota, plant of Minneapolis Moline Corporation which was being closed.

These workers, all older men and women, had been pledged company-paid pensions from \$250 to \$300 a month. At a Congressional hearing conducted by Mondale, the company admitted that, due to inadequate financing, these workers would be lucky to receive pensions of \$70 a month.

At another Congressional hearing on private pensions, a member of the National Council of Senior Citizens, Louise Montoby, testified that she worked twenty-seven years for a Brooklyn, New York, department store that went out of business. The store had a pension plan but she could not collect because the plan required that she be age sixty-five and she lacked ten months of being sixty-five.

Federal regulation of private pension plans is urgently needed but this and many other problems of the elderly demand political muscle to overcome the opposition to such legislation by the National Association of Manufacturers, the U.S. Chamber of Commerce and other big business lobbies.

A growing number of unions have taken steps to give the elderly the political muscle they need. They are urging their retired members to band together in clubs that are affiliated with the National Council of Senior Citizens.

These unions include the Machinists, Auto Workers, Brotherhood of Electrical Workers, Steelworkers, Ladies Garment Workers, Painters, Electrical, Radio and Machine Workers, Communication Workers.

A recent AFL-CIO convention called upon all AFL-CIO international unions and State and local central bodies to encourage their retired members to set up retirement clubs and affiliate them with the National Council of Senior Citizens.

Interest among retired union members in retirement clubs is increasing.

This was demonstrated when the Brotherhood of Electrical Workers last year sent out questionnaires to 42,000 retired

members and widows drawing pensions.

In contrast to the usual meagre response to questionnaires, the union questionnaire drew a phenomenal 55 per cent response with the most frequent agreement being on the need for more adequate retirement income.

Retired union members comprise approximately half the National Council of Senior Citizens membership. In the Na-

(Continued on page twenty-one)

Harry J. Swensen Retires

Harry J. Swensen, who served as Assistant Treasurer of the American Federation of Musicians for twenty-three years, retired the end of June.

Mr. Swensen was born on April 28, 1905, in West New York, New Jersey, and was educated in local schools. He played saxophone and clarinet, working with such bands as those led by Ben Pollack, Yerkes Flotilla, Larry Funk and Charlie Koch, to name a few.

In 1923 at the age of eighteen, Mr. Swensen joined Local 526, Jersey City, New Jersey, and

since 1932. Prior to 1950 he served on many convention committees and was Chairman of the *International Musician* Committee and the Organization and Legislation Committee.

Along with his numerous activities in the Federation, Mr. Swensen is very active in community affairs. He has been a member of the West New York Board of Education since 1963, serving for ten years on the WNY Planning Board, and was for nineteen years Assistant Town Clerk and Deputy Mayor.

In addition he is active in the Boy Scouts, March of Dimes and Cancer Drive. In 1948 he was chosen as Executive Secretary of the WNY Golden Jubilee Committee, visiting Washington, D.C., to present former President Harry Truman and former General Dwight Eisenhower with honorary jubilee memberships. He holds the same position for next September's WNY Diamond Fiesta.

On June 6 Mr. Swensen was honored at a retirement dinner by co-workers from the Secretary-Treasurer's office. At that time he was presented with an inscribed gold watch and with a fifty-year Federation pin.

His retirement plans include continuing as Treasurer of Local 526's Federal Credit Union, a position he has held since the Credit Union was started twenty-five years ago. Other plans are for travel, time with family and dusting off his sax to play at family gatherings.

The staff of the *International Musician* — and we are sure our thoughts are seconded — feel that in Mr. Swensen's retirement the Federation has lost not only a fine officer but the close association of a good friend.



Harry J. Swensen

eight years later was named Treasurer of the local, a post he held until 1950. In addition he has been a member of Local 336, Burlington, New Jersey, since 1935 and Local 802, New York City, since 1925. For a time he was also a member of Local 129, Glens Falls, New York.

Appointed by former A. F. of M. Treasurer Harry J. Steeper in 1950 to serve as Assistant Treasurer, he subsequently worked under Treasurer Emeritus George V. Clancy and Secretary-Treasurer Stanley Ballard.

Mr. Swensen has attended all the A. F. of M. conventions

CORRECTION

In the 1972 elections AFM TEMPO-PCC supported candidates for Congress in a very concrete and practical manner by contributing to their campaigns. The list of winning Senators and members of the House of Representatives supported by AFM TEMPO-PCC appeared in the May, 1973, issue of the *International Musician*. The Nebraska candidate who received an AFM TEMPO-PCC check was Terry M. Carpenter (D.). The name Carl T. Curtis (R.) was inadvertently published as the recipient.

Know Your BUSINESS . . .

(Number seven in a series of articles on things all musicians should know.)

DOUBLE CONTRACTING, DOUBLE CROSS

Does the phrase "double contracting" mean anything to you? Well, it's one of the most unscrupulous and exploitive practices ever to victimize a naive or unthinking musician. Up to now, the six articles in this series have concentrated on work in the recording field; this article is a departure, for the practice of "double contracting" occurs mostly in other areas where you may be called upon to perform.

First, for those of you fortunate enough not to know what double contracting is, here's how it works:

Contracts are filed for a job that complies with union conditions. But after processing a proper contract, the musicians simply accept less than the contracted price — sometimes as much as 25 per cent or 30 per cent less. They sign a receipt for cash payment for the full amount, give the receipt to the employer (who can then

"prove" to the A. F. of M. that he paid the proper fee), and accept a cash payment for less than the contract calls for.

Sometimes two contracts may be signed: Say, for instance, that a group of young musicians anxious for exposure is working for a booking agent who has a corner on a local market. The leader signs and files an A. F. of M. agreement for \$1,000 — just as an example. Then the leader enters into a side deal whereby he agrees to work the job for only \$750. That's how double contracting works. It's illegal, unethical, and undermines every professional musician in the business. It also encourages cut-throat booking agents and employers to violate the Federation's rules. It prevents the union from protecting its own members — which is what the union is supposed to do.

There are other aspects of double contracting (such as "buying and selling") which will be discussed in later articles. But you get the message: a double contract is a double cross, no matter what you call it.

THE ARTS IN ACTION

By Nancy Hanks
Chairman
National Endowment
for the Arts
and
National Council
on the Arts

Eight years ago, the Rockefeller Panel on the Performing Arts wrote as its very first recommendation in what is now viewed as a landmark report: "The panel is motivated by the conviction that the arts are not for a privileged few but for the many, that their place is not on the periphery of society but at its center, that they are not just a form of recreation but are of central importance to our well-being and happiness. In the panel's view, this status will not be widely achieved unless artistic excellence is the constant goal of every artist and arts organization, and mediocrity is recognized as the ever-present enemy of true progress in the development of the arts."

This was the first and key recommendation in the report. And, among other reasons, it was so positioned because its message was far from being actual fact and practice in the country at that time.

This is still a goal to be achieved, but no one that I know of, even in wildest stretches of fantasy, thought we would see the change that has occurred in the past eight years. Certainly not myself, and I helped write that report!

You see, even those of us who were, and are, committed had yet to recognize the power of the arts when the arts touched people's lives. And the uncommitted still do not adequately recognize the enduring value of the arts that could be called upon for the benefit of society.

In any discussion about the arts, it is easy to become carried away — to talk of the "arts boom," the flowering of the American artistic Renaissance. And, in fact, there is much evidence to support such talk. Never before in our history have so many people been able to listen to great music, to see fine art, to experience performances of theatre and dance. Everywhere there is increased interest in and demand for the arts.

Let's just look at what is happening with orchestras. The number of "metropolitan" orchestras — or those with budgets ranging from \$100,000 to \$750,000 per year — has more

than doubled in just seven years. In 1964-65, there were thirty-six such groups; now, there are eighty-one.

The number of major orchestras has stayed fairly constant during these same years, hovering around twenty-eight. But these major orchestras have increased the length of their seasons, their budgets, and of course, the size and diversity of their audiences. While these large orchestras used to play for perhaps thirty to forty weeks out of the year, most of them have full fifty-two week seasons today. And the number of concerts has gone from 3,200 during the 1964-65 season to 4,500 during 1970-71. Audiences have increased during that same period, from seven million to 10.5 million. These trends of increased activity are good for the musicians, good for the orchestra, and good for the people.

I've just returned to Washington from a most exciting trip to Minnesota. It was exciting because I had the opportunity to see the arts in action; and when it comes to the arts, Minnesota has a great deal of action.

Of course, I was familiar with Minnesota's fine orchestra, its Guthrie Theatre, and Walker Art Center. Those are nationally famous institutions; but they are only one part of the arts story in Minnesota.

There was Bob Iverson, elementary school music teacher in Alexandria, Minnesota, population 7,000, who believes, along with Kodaly, that music is for all the people and not just the top 2 or 3 per cent of the population. There was the St. Paul Chamber Orchestra and its young conductor, Dennis Russell Davies, whose group tours the entire region and spends periods of residence in schools and colleges in the area. When the St. Paul Chamber Orchestra visited Alexandria, Minnesota, its stay there was so successful that there are now four string quartets in operation in Alexandria — a direct result of the interest created by the St. Paul group.

Mr. Davies told, too, of conducting his musicians in the school gymnasium at Wahoo,

Minnesota, in Lac Qui Parle County. It was nine o'clock in the morning, and he led the Mozart *G Minor Symphony*. "You could hear a pin drop," he reported. And in Fargo, North Dakota, the St. Paul Chamber Orchestra was joined by twenty-five players from the high school orchestra in music by Handel and Vivaldi.

What does all this mean for the professional musician, the members of the A. F. of M.? To me, it means that through these outreach programs — often assisted by the National Endowment for the Arts — we are helping to create audiences, and audiences that will perhaps be different in some ways from the traditional audience that we know today.

The musicians and other art-

fore. One-fifth of the audience members drove over fifty miles to see the performances, and many people came from distances far greater.

Minnesota's fine orchestra and opera companies, through their touring, have become major cultural resources for the entire geographical region. And while Minnesota is fresh in my mind, and while it is an outstanding state from the arts point of view, it is by no means the only example I could cite. The six-day, thirty-seven-concert, twenty-city tour of Alaska this spring by the Seattle Symphony Orchestra certainly brought live professional music to a wide audience ordinarily deprived of this great resource. The orchestra's visit in 1972 marked the first residency tour by a major symphony in Alaska, and all box-office receipts remained in Alaska to stimulate future cultural activities. Funding for the tours was arranged by Alan Watrous, Symphony Development Director, working with James Bravar, Executive Director of the Alaska Council on the Arts, through a combination of government, private and business funding. Flying into villages whose only contact with the outside world came through airplane and armed-forces radio, the musicians became one-to-one ambassadors. Of course, the problems were not small: fragile cellos strapped into first-class cabin seats, instruments wrapped in blankets, school gymnasiums with sound deadened ceilings used as concert halls. But audiences and players alike expressed enthusiasm for the results.

tunities for musicians.

And the exciting thing about all this is to realize that the interest is there. The desire to see and to participate in the arts knows no geographical or economic boundaries. And we at the Endowment are gratified to think that we have been able to play some part in bringing the arts into the lives of more Americans.

Have we been able to solve all the problems facing the arts? Of course not. We know, for example, that orchestras lose money every time they perform — so, the more they perform, the greater the deficit. And even though our budget at the Endowment has grown each year, we cannot expect to pick up these deficits singlehandedly. Nor would it be a good idea, even if we could. The great strength of the arts in America is based on the fact that they are primarily a matter of private initiative and private responsibility.

Government assistance to the arts came into being when the pressures of public demands upon the arts made it impossible for private sources to meet the growing public demand. Despite the fact that the Arts Endowment is the most flexible and non-bureaucratic agency in all of Washington, and despite the fact that I want it to grow and to be stronger, I recognize at the same time that the Endowment will only be strong and avoid this bureaucratic overhang if the strength remains at the local levels in terms of the arts.

The Endowment grants are more in the nature of "seed" money; they act as a catalyst

Nancy Hanks has a vast knowledge, sympathy and understanding of the many problems besetting the arts and strongly favors Federal subsidies to further advance the cultural development of our nation. She was appointed by President Nixon in October, 1969, to a four-year term as Chairman of the National Endowment for the Arts. She is also Chairman of the National Council on the Arts, a Presidentially appointed advisory body.

In 1953 and 1954 Miss Hanks served as an Assistant to the Under Secretary of the Department of Health, Education and Welfare and in 1955 she was Special Assistant to the Special Projects Office of the White House. Then from 1956 to 1969 she was employed as Executive Secretary of the Special Studies Project of the Rockefeller Brothers Fund. She was also President of the Associated Councils of the Arts for a time.



ists that go out into the schools and towns that have never been exposed to professional artists report that they see before their very eyes students becoming aware of their souls and their psyches. The children are infected with creative energy. They become aware of the artist. There is something happening that leads to a more qualitative environment.

The Minnesota experience is not confined to music. The Guthrie Theatre, with the help of the National Endowment for the Arts, has undertaken a pilot program of regional touring to fifteen towns in six states for ten weeks, reaching an estimated audience of 70,000 people. Half the people who came to the Guthrie performances on tour had never seen a live professional theatre production be-

Decentralization and outreach. These have been two watchwords of the arts activities over recent years. Through the Endowment's assistance to dance company touring, we have literally seen the dance world revolutionized in this country. The dance audience has grown 600 per cent since 1965 — and most of this growth has occurred outside of New York City. New York is still the dance capital of the country — and the world, for that matter; but with the outreach touring programs aided by the Endowment, dance performances with residencies and workshops are becoming a part of life for Americans who live far from Manhattan. The increased dance activity interacts with music, often providing additional playing oppor-

in stimulating new sources of funds from the private sector and from local governments. And it is obvious to me that private and local support for the arts must continue to grow to help satisfy the ever increasing public demand and interest in the arts.

In closing, I might mention some of the summary highlights of our music grants during Fiscal 1973. One grant of special interest to A. F. of M. members might be the \$9,750 given to the AFL-CIO for their Labor Studies Center, Inc., in Washington. In May, 1973, the AFL-CIO opened a campus for training young labor executives. This grant provides assistance for a planning committee to inject arts into the body of the center's short course

(Continued on page twenty-one)



The Canada Council And Its Functions

The Canada Council is an independent agency created by the government of Canada in 1957, to "foster and promote the study and enjoyment of, and the production of works in the arts, humanities and social sciences." It carries out its task mainly through a broad program of fellowships and grants. It also shares the responsibility for Canada's cultural relations with other countries, and administers, as a separate agency, the Canadian Commission for UNESCO.

The Council sets its own policies and makes its own decisions within the terms of the Canada Council Act. It reports to Parliament through the Secretary of State and also appears before such parliamentary committees as the Public Accounts Committee and the Standing Committee on Broadcasting, Film and Assistance to the Arts.

The Council is made up of twenty-one members appointed by the Governor-in-Council. The Chairman and the Vice Chairman serve for terms not exceeding five years, and other members for terms of three years. The day-to-day administrative work is carried out by a permanent staff in Ottawa, headed by a Director and an Associate Director who are appointed by the Governor-in-Council.

In matters of policy and in the implementation of its programs, the Council is assisted by two bodies of specialists, the advisory academic panel and the advisory arts panel.

The Council's income is derived from three sources: an annual grant of the Canadian government, the endowment fund established by Parliament when it created the Council, and private funds willed or donated to the Council. In addition, the Council receives funds from the Department of External Affairs to administer some of Canada's cultural exchanges with foreign countries.

In the humanities and social sciences the Council supports research training through doctoral fellowships. For research work it provides leave and research fellowships and research grants. To stimulate research communication it assists scholarly meetings and exchanges and the publication of learned journals and scholarly manuscripts. Beginning in 1973-74 the Council will also offer special M. A. scholarships for outstanding students at the Master's level.

In the arts the Council assists organizations in such fields as music, opera, dance, theatre, visual arts and writing. It provides assistance for professional artists through senior arts grants (formerly awards), arts grants (formerly bursaries), short term grants, travel grants and project cost grants. In addition it is starting an art bank of works by professional Canadian artists; works purchased for the bank will be available on rental to government departments and agencies for display in public areas.

On behalf of the Canadian government, the Council also administers several programs of cultural exchanges with foreign countries. Under one of these, scholarships and fellowships for study in Canada are awarded to citizens of France, Belgium, Switzerland, the Federal Republic of Germany, Italy, and the Netherlands. Under another program, Canadian universities and cultural institutions receive grants to bring to Canada distinguished university professors, scholars, and artists; this program applies to the above mentioned countries and to continental Latin America. Under a special Canada-France program, travel grants are made to Canadian scholars in the humanities and social sciences wishing to conduct research in France; the recipients are paid a living allowance by the French authorities. The Council

also administers the funds of the Canadian Cultural Institute in Rome; the institute's annual income is used to provide fellowships to one or two Canadian artists or scholars wishing to work or study in Italy.

The Council, in cooperation with the Foreign Area Fellowship Program (U. S.), provides training fellowships for graduate students proceeding to a master's degree in the social sciences, with provision for research in Latin America.

Through its program of Killam awards the Council offers senior research scholarships, post-doctoral research scholarships and I. W. Killam memorial awards to assist scholars of exceptional ability engaged in research projects of far reaching significance.

Under its power to "make awards to persons in Canada for outstanding accomplishments in the arts, humanities and social sciences," the Council annually awards the Molson prizes and finances the Governor General's Literary Awards.

As an agent of the Council, the Canadian Commission for UNESCO co-ordinates UNESCO program activities abroad and administers a modest program in furtherance of UNESCO objectives. So much for the background of the Canada Council.

In 1971-72 the Canada Council spent \$12.6 million on the arts and in 1973-74 it expects to distribute \$19 million. So one can see the level of involvement has increased considerably. Several articles on the subject have noted that the Canadian government is spending more than the United States on the arts when one considers the population of both countries.

Andre Fortier, Director of the Canada Council, in a speech last year before the International Conference of Symphony and Opera Musicians, presented the Council's views concerning symphony and opera musicians. "We feel," he said, "that more talented men and women should be training to be symphony and opera musicians in Canada. It bothers us that almost all of the young people

who audition for Canada Council arts grants are looking towards careers as soloists. They don't aspire to symphony orchestra work.

"It's an indictment of our Canadian society," he went on to say, "that more post-secondary institutions don't have orchestras in which young people can learn the art of ensemble playing."

The Canada Council proposes that schools should musically orient themselves towards student ensemble work and that those in charge should introduce young people not only to the more traditional kinds of music, but also to the work of contemporary composers, and particularly of Canadian composers. The Canada Council can help in this regard, Mr. Fortier pointed out, through such subsidized organizations as the National Youth Orchestra and the Association of Canadian Orchestras. But the main thrust must come from educators and musicians.

Because many Canadians have not had the least exposure to the arts, the Canada Council would like to see orchestras perform more often in smaller units — thus providing greater flexibility. Chamber groups or small orchestras can play in places that can not accommodate larger ensembles.

According to the Canada Council's annual report for 1971-72, the enormous success of the National Arts Center Orchestra is attributed in part to its relative smallness. In the field of chamber music, the McGill Chamber Orchestra has been particularly effective in reaching audiences in Montreal that have not had much exposure to professional arts performances. With the assistance of Council grants, the orchestra gave concerts in churches and temples, in a factory and in a number of schools. The Cassenti Players of Vancouver presented concerts in various other parts of British Columbia and the Bourque Quartet of Montreal worked at the Oxford Arts Center. Another Council grant supported a series of chamber concerts at the St. Lawrence Center in Toronto. Through grants for musicians-

in-residence, the Council assisted chamber groups at Lakehead and Simon Fraser universities and at the University of New Brunswick, all of which offered concerts to off-campus audiences in their regions. A grant to the University of Victoria brought in the Purcell Quartet.

Two other Council supported organizations suggest another dimension to the logistics of chamber music. New Music Concerts of Toronto and the Societe de Musique Contemporaine of Montreal perform only works by contemporary composers, many of them Canadians.

Aided by Canada Council grants the Victoria Symphony Orchestra and the Hamilton Philharmonic were able to send small groups of their musicians to play in outlying communities, thus attracting larger and more demanding audiences.

Many grants were given to assist the final development of young professional musicians. With Council help Les Jeunes Musicales du Canada engaged young performers for its national concert circuits, the National Concert Bureau arranged commercial bookings for a number of specially selected artists, and the St. Lawrence Center presented the Young Canadian Performers series.

As more people come to listen to the orchestras, so does the need grow for a strong community of Canadian composers. The Council programs for the commissioning of Canadian works and for publications helps in creation and diffusion.

In common with orchestras, Canadian opera companies continue to play to packed houses, and while some face serious problems, a lack of audience participation is not among them.

Although the Canada Council is deeply involved in its role and obligations in the field of music, mainly through a broad-based program of fellowships and grants, it strongly feels that the producers of the product, the shareholders and the users must reflect the growing investment of government.

ANDRES SEGOVIA

"The Guitar Is Like a Woman —
It Sometimes Grows Hysterical
And Is Very Difficult to Handle"



By Shirley Fleming

Andres Segovia, in his eightieth year, will tell you that he practices the guitar five or six hours a day because "the guitar is like a woman — it sometimes grows hysterical and is very difficult to handle." The remark is typical, and one knows that it is not based on idle speculation. Segovia's life, as it emerges in the early chapters of his unfinished autobiography, *"The Guitar and Myself,"* has been shaped by his chosen instrument and by lady loves (in that order), and he was not romanticizing when he said "feminine voices have always brought me mysterious intimations of my destiny."

Segovia's destiny, as the world knows, was to raise the guitar from its humble position as a pop instrument to the full dignity of serious concert status. Probably never has so much been done by one man in a single cause with so little to start from. The path for most virtuosos may be steep but it is clearly marked: achieve mastery over the instrument, mastery over the repertoire, and accomplish both by learning what your forebears have to teach you.

But Segovia's problem was different. There was no prescribed way to achieve mastery over the instrument, there was no repertoire, and there were no artistic forebears to provide examples. If he was going to do it at all, he had to do it alone.

His calling came early. Born on February 18, 1894, in Linares, Spain, a mining town in Andalusia, he was sent at an early age to live with an aunt and uncle in Granada. He knew before he was eight years old that he must play an instru-

ment, and he tried piano, violin, and cello — all with frustration. He bought a guitar, over family objections, and worked over it at night while the household was asleep. He also went to hear the flamenco guitarists who flourished in the town at that time, and painstakingly picked up what technique he could from them — only to find later that he must just as painstakingly unlearn it. Then he found some studies by Sor and Tarrega. The future virtuoso, at the age of ten or eleven, landed on a firm starting point. "From that time I was my own teacher and pupil in a comradeship so firm and persevering that the most trying incidents of my life served only to strengthen the union."

In his early teens, after the death of his aunt and uncle, Segovia moved to Cordoba to be near his mother. He rented a small, bare room of his own, away from family interference, where he felt free and happy. The guitar absorbed him. But he found time to fall in love with a girl named Laura — a tentative pianist who nevertheless opened up to Segovia the worlds of Beethoven, Schumann, Schubert, Brahms, and Mendelssohn — undreamt of riches which sent the young guitarist back to his room despairing that no such literature existed for his own instrument.

He began to evolve his own exercises, and developed a method of fingering which has stood him in good stead to this day — he has found it necessary to change very little over a period of sixty-five years. Four-part chords occupied him particularly. "How many false starts I made, how many stabs in the dark, for lack of a teach-

er's clear guidance." But he was making headway, and though his friends ridiculed his devotion to this unpromising instrument, they enjoyed his playing and praised his abilities.

Then came a turning point. A young aristocrat from Seville, Rafael de Montis, a well-traveled man and a sometime pupil of the pianist Eugene d'Albert, heard Segovia play and gave him encouragement — the first the struggling guitarist had ever received from someone experienced in the broad world of music outside Spain. "That confidence," says Segovia, "without which the artist cannot triumph, no matter how great his devotion, sprang in the hidden depths of my being . . . I decided I would be the apostle of the guitar, or to put it more exactly, her husband before God, swearing to provide her with all that she might need so that in the future the world might respect her and receive her in the honor she deserved."

De Montis urged him to give a public recital, and Segovia decided to go back to Granada for this significant step: "I wanted to try my fortune in a city in which old friends would make up with their affection for my failure, if such it should be, or share with me the happiness of my first success." The year was 1910, the age of the artist, sixteen. He played short works and transcriptions by Tarrega and a short piece of his own, and he was a success. He read the newspaper reviews, and "I put a firm foot on land and began to walk forward."

The walk took him first back to Cordoba and then to Seville,

where de Montis arranged a musical soiree which launched Segovia into the city's musical circles. It also launched him in love with de Montis' younger sister, and made the guitarist quite willing to linger in Seville for a year or more, courting his love through the balcony bars, as was the custom, and playing for friends until, he says, they grew tired of him.

And at this point, he raises an admonitory finger: "Wandering brother-artists, take my advice and do not delay your pilgrimage in any one city . . . Every artist must melt into thin air and reappear before the fascinated eyes of his admirers only after the passage of time, and then must remain among them only long enough to reawaken their enthusiasm, quickened by absence." Segovia himself bid farewell to his sweetheart (and got some harsh words in response) and began his wanderings through the world. He left Seville with the toast of his friends in his ears: "Here's to your good health, O Don Quixote of the guitar! The world will bring you to your senses."

Segovia was eighteen when he arrived in Madrid, and his description of his appearance at this age is vivid: "I was at that time a tall, thin youth with long black hair under my soft, wide-brimmed hat, thick tortoise shell rimmed glasses, a flowing black tie such as certain provincial photographers sport to give themselves the air of an artist, a black velvet vest buttoned up to the neck with silver buttons, a gray twill jacket, striped pants, patent leather shoes, and in my hand a stout cane with which to defend my singularity."

Thus girded, he lost no time in going to the workshop of the leading guitar maker, Manuel Ramirez, to discuss the loan of a big-toned guitar suitable for his first public concert in the capital. His proposal to the skeptical Ramirez was that he borrow an instrument for the recital and if he liked it he would make arrangements to buy it. Ramirez handed him an instrument to try, Segovia sat down and began to play, and it was a moment he never forgot: "I realized that this guitar was the perfect tool with which to fulfill my artistic destiny, and as I touched it, the peremptory and uncontrollable dictates of my vocation made themselves felt with renewed energy." He finished playing. Ramirez was so moved that he made him a present of the instrument on the spot. Segovia recalls that he was so excited that for a week he was hardly able to sleep.

In a small, poor, rented room he lived and worked with this guitar, preparing for his concert. "I was getting so thin," he says, "that the handsome girl who cleaned my room used to say to me: 'Ay, seniorito, that cursed guitar is eating you up! If you were my sweetheart, I'd be so jealous of her I'd die.'"

The "cursed guitar" remained Segovia's companion

for many years, the tool of his triumphs in Madrid (1912), Barcelona (1916), South America (1919), and Paris (1924). In Munich in the mid-1920s, while he was still using it, he examined some violins made by a craftsman named Hermann Hauser and was so impressed by their workmanship that he asked Hauser to try his hand at a guitar. The maker came to his hotel and studied the Ramirez for three hours. A year later he completed a guitar identical to it in every respect except one: "It had no soul." Hauser kept trying for nearly ten years. Finally, in the mid-1930s, he created the instrument Segovia had been waiting for. Segovia played it until 1960, when he left it in Madrid "to rest." He then used an instrument made by Hauser's son.

When asked if he has ever suggested any changes in the traditional structure of the guitar, Segovia is almost indignant. "Changes? Heavens no. The guitar is a perfect instrument. It was made so by Antonio Torres in the nineteenth century, just as the violin was made perfect by Stradivarius. But in one respect, the guitar is like the dog: both of them, to stay close to man, have had to grow in all different sizes. There are little dogs you hold in your lap and big ones that guard the sheep, and there are little ukuleles and also enormous guitars. I remember once in Russia, after a concert one night, someone brought in a huge guitar for me to see. It was a monster, and had at least



Andres Segovia

sixteen strings. I told this man to play it — I thought it would sound like an orchestra. And do you know, he played a simple, stupid little tune, ping-ping-ping, plunk, plunk. It was ridiculous."

After extended tours in Europe following his Paris debut in 1924, Segovia came to the United States in 1928. He made his debut in Town Hall on January 8, and the critic Lawrence Gilman described it as "one of the most extraordinary and engrossing recitals of music that has ever taken place in a New York concert hall." In the nearly half century since that date, of course, Segovia's career has taken him literally all over the world. "I feel under my feet," he says, "the roundness of the earth."

But his self-appointed mission has involved much more than concertizing. It has been essen-

(Continued on page twenty)

INTERNATIONAL MUSICIAN



By Helen McNamara

LIGHTHOUSE

Lighthouse, Canada's biggest and best known rock band, has been something of a sensation since it was created in 1968.

Its music is an amalgamation of many types of styles: rock, jazz, classical, folk. It is difficult to categorize yet it has captured a huge audience.

The ten-piece orchestra features brass, reeds, strings. Its leader Skip Prokop, plays drums. Until New Year's Eve, 1972, musical director Paul Hoffert played organ, piano and vibes.

A show at Toronto's Maple Leaf Gardens marked Hoffert's last performance. The decision had been some time in the making. As Hoffert explained: "Lighthouse has reached a point where the time requirements of our various artists for phonograph recordings and promotion could not be adequately handled by myself when we were away on long road tours.

"I feel that my responsibility lies foremost with the artists we represent. It's with a great deal of regret that I leave the band as a performer. Had there been another way we would have worked it out but I will continue to be associated with Lighthouse in all other aspects."

Prokop added: "Paul and I have been together for a long, long time. We're going to miss him on stage, but I know it's going to be a lot better for all the members of the band. There is so much work to be done on an administrative level that it's got to the point where lots of things we start never get accomplished."

Bruce Bell now spends full time arranging performances and tours. Trombonist Larry Smith has replaced Hoffert in the band, while Rick Stepton has taken over the trombone chair, with lead singer Ralph Cole on guitar; Al Wilmot, bass; Don DiNovo, violin; Dick Armin, cello; Dale Hillary, saxophone; John Naslen, trumpet; and Prokop, of course, on drums.

Currently, Lighthouse is riding high with two albums in the news. "Lighthouse Live" reached the top ten in the hit parade charts inside of twelve weeks. GRT's album, "Sunny Days," has been acclaimed as the band's best album to date. Thus far, the band has been awarded four gold albums, the latest for "Sunny Days," making it the first Canadian

group to receive four gold disks for albums.

Although the band's person-

nel has changed several times it has continually gained in popularity. Its engagements have been widely varied, from rock and jazz festival dates to performances on the concert stage with the Toronto Symphony, on television with the distinguished British actress Irene Worth and on tour with the Royal Winnipeg Ballet.

An appearance at Japan's Expo '70 so won Japanese hearts that the Lighthouse rendition of "The Chant" made the Japanese Top Ten hits. A performance at the Isle of Wight festival the same year brought the group even greater recognition. As Melody Maker then reported: "Practically unknown in Britain, they im-

pressed with their enthusiasm and fervor, not to mention some exciting arrangements."

Lighthouse was created by Prokop and Hoffert, both twenty-nine, both Toronto musicians. (The name, incidentally, was inspired by a lighthouse in a tropical fish tank in Prokop's home.)

Prokop, a former leader-drummer of the Canadian rock group, The Paupers, left to spend some time in the United States where he worked with Mama Cass, Richie Havens, Peter, Paul and Mary. He was also drummer on "Super-Session."

When he started exchanging ideas with Hoffert in the summer of 1968, the time seemed

ripe for "the world's largest rock band" as Lighthouse became known, particularly in the beginning when it featured thirteen musicians. As Hoffert has noted: "With thirteen, we were a small symphony. We could do rock. We could do a Beethoven thing. We could make people feel good from both ends."

Hoffert, born in Brooklyn, but a Toronto resident since childhood, was considered a prodigy since the age of eight when he started playing classical piano. At sixteen, he began studying composition with Gordon Delamont. A year later, still at high school, he played in coffee houses, on TV

(Continued on page twenty)

They may be rivals for top honors in international polls (honors they usually share) but Moody, Kirk and Lateef all agree:

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THE POP and JAZZ SCENE

by BURT KORALL

JAZZMEN ON CAMPUS

Quincy Jones, the multi-faceted composer-arranger, headed the faculty of the National Jazz Celebrities Project (NJCP) at the University of Denver, June 18-21. The four-day event was partially funded by the National Endowment for the Arts.

Jones and faculty members Tasso Harris and Gene Rush conducted seminars and workshops on musicianship, composing and arranging. A public concert on June 21 climaxed the project.

Drummer Joe Corsello, author of several drum methods who has worked with Marian

McPartland and the Les Elgart and Glenn Miller bands, has joined the music faculty at the University of Bridgeport.

On the faculty at City University of New York: pianist-composer Jaki Byard and saxophonist-composer Ed Summerlin.

ITEMS

Pop performer Neil Young's film, "Journey through the Past," which Young describes as a "documentary-fantasy," soon will be made available. His first directorial effort, it features among others Graham Nash, David Crosby, Stephen Sills and footage of the Buffalo

Springfield, one of Young's former groups. The film traces Young's career. . . . Another film heavily concerned with pop, "Let the Good Times Roll," centered on two rock revival shows given last year in Detroit and Long Island, goes into national release this month. Showcased in the picture: Chuck Berry, Little Richard, Bo Diddley, among others. . . . Hal Galper is the new pianist with the Julian "Cannonball" Adderley Quintet. . . . Bassist Aaron Bell, now on the music faculty at New Jersey's Essex College, is resident composer at New York's La Mama Theatre. . . . It's a Beautiful

Day, the San Francisco rock group, has been touring the country, playing big towns and small. Its most recent swing included fifty-nine dates. . . . Richard and Karen Carpenter, "The Carpenters," the famed brother and sister pop team, headline at the Saratoga (New York) Performing Arts Center on the evening of July 22. . . . The Billie Holiday Theatre in Brooklyn was the site of a performance by The Brass Company, April 8. The unit includes: Bill Hardman, Eddie Preston, Harry Hall, Bubbles Martin and Alden Griggs (trumpets), Charles Stevens (trombone), Kiane Zawadi (euphonium), Hakim Jami (tuba), Bill Lee (bass) and Billy Higgins (drums). . . . George Shearing returns to Chautauqua Institution (Chautauqua, New York), August 6-10 to offer a workshop in jazz and to appear in the amphitheater with his quintet. He also will solo

with the Chautauqua Symphony Orchestra. . . . The Buffalo Folk Festival, presented on the University of Buffalo (New York) campus, May 11-13, had a diverse talent lineup. Among those on hand: bluesman Roosevelt Sykes, Hound Dog Taylor and the House Rockers, Steve Goodman, John Prine, guitarist Leo Kottke, Loudon Wainwright III and a harmonica workshop: Sonny Terry, Saul Brody, Eric Kaz, Leon Redbone and Dan Smith. . . . Nellie Lutcher, the pianist and singer, opened her first New York stand in some time at The Cookery in Greenwich Village on May 3. At the club until June 30, her back-up group is Skeeter Best (guitar) and Morris Edwards (bass). . . . Walt Levinsky was musical director for Baroness Nina Van Pallandt during the singer's spring stand at New York's St. Regis Hotel. . . . Bread, one of the more popular "soft rock" groups, disbanded after its May tour of the U.S. . . . Jerry Garcia, leader of the internationally-known San Francisco group, The Grateful Dead, is heading still another band these days. Called "Old and in the Way," and in a bluegrass groove, the unit includes Garcia (banjo and vocals), Peter Rowan (guitar and vocals — he's the former lead singer of Seatrain and Earth Opera), David Grisman (mandolin and vocals), Richard Greene (fiddle) and John Kahn (bass). . . . Tenor saxophonist Buddy Tate recently completed a two-week stand at Daniel's in Toronto. . . . Argent, the rock band, followed up a ten-day visit to Britain with a series of May dates in Texas, Arizona, California, and New York, including an appearance on NBC-TV's "Midnight Special," emanating from Los Angeles.

EIGHTH NOTES

Ellingtonia: The Duke received an honorary degree at Columbia University commencement exercises, May 16. A recent addition to the band: trombonist Murray McEachern. A multi-instrumentalist — trombone, trumpet, alto sax, vibes — he is remembered for his performances with Benny Goodman and Glen Gray. For many years he was a studio man. Former Ellington trumpet-vocal-violin star Ray Nance can be heard these nights at Churchill's in New York City. . . . R & B luminary Wilson Pickett joined "Echoes and Silences Sunshine and Fire," "A Gospel Experience in Sound," starring poet Nikki Giovanni. Also on this June 21 Philharmonic Hall (New York City) program: The New York Community Choir and singing star Melba Moore. . . . Drummer Ed Thigpen, long-time member of the Oscar Peterson Trio, is living and working in Copenhagen. . . . Eumir Deodato, the popular pianist-composer-arranger, originally from Brazil, was showcased in concert at Madison Square Garden's Felt Forum in April. He ap-

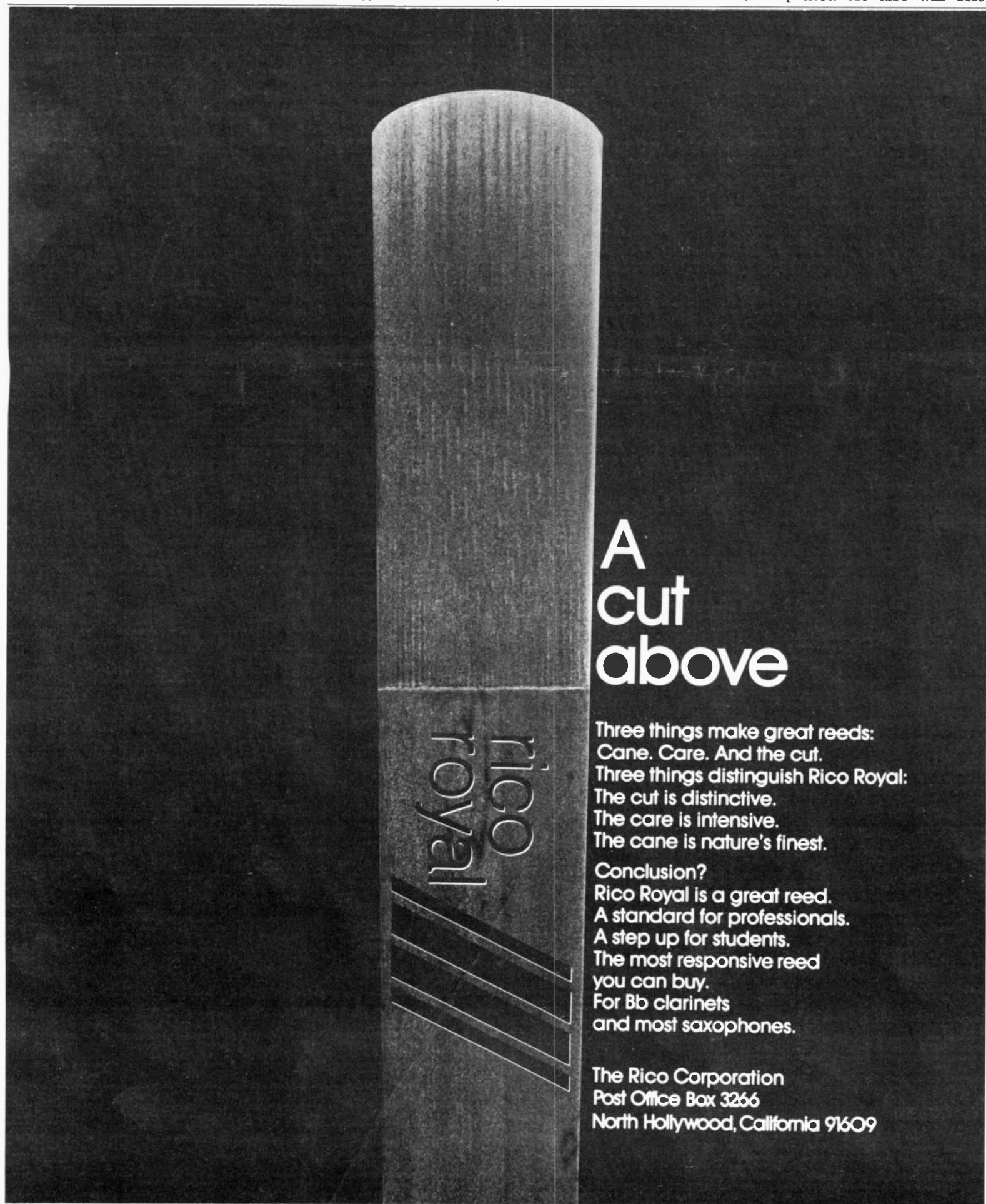
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Nashville News

By Bill Littleton



For better than three years I have been telling **Ike Everly** and **Tom T. Hall** that I'd like the two of them to meet each other, but schedules just never worked out. The other day I was walking out of Tom's office when Ike drove by on his way to a nearby pharmacy and he stopped to chat. Almost immediately he mentioned the new Tom T. Hall album and I asked him if he ever had a chance to talk with Tom. "Nawh, 'cept for one time on the telephone for a minute," he replied, to which I said, "Well, park your car and let's go upstairs and say hello—I just left him." Ike is apprehensive about interrupting busy people, but he let me persuade him to go with me to Tom's office — I wish I had that conversation on film. I really didn't have the time to stay with them as long as I did, but there was no way I was going to walk out of that little meeting! Next I want to get the two of them together with veteran newsman **Elmer Hinton** and I'll make every effort to have at least tape rolling if not film.

Surprise department: guitar buffs have been familiar with **Thumbs Carllile** for years and years — most recently by virtue of his nine-year association with **Roger Miller** — but, for some reason, not many people seem to have been familiar with the spelling of his last name. My curiosity was aroused by the announcement of a forthcoming album by him from Gemini Records in Enid, Oklahoma. I browsed through a variety of sources and found four different spellings of his name, but the record company and Local 257's whiz lady, **Gertie DeGeorge**, assure me that **Kenneth Carllile** and the amazing Thumbs are indeed one and the same. If circumstances have sheltered you from any previous opportunity to watch Thumbs pick, don't ever miss a chance to remedy the matter. I don't care if you don't know the difference between a D string and a plow-line — you'll be impressed.

When **Leon Russell** was in town to record an album of country standards back in the spring, he mentioned to session leader **Harold Bradley** that he sure would like to be able to use **Billy Byrd** on some of the cuts. "I think that can be arranged" was the immediate reply and arranged it was. Billy's health forced him off the road some time back and

he has been mostly involved in another business, but he definitely has not gotten out of the music thing completely by any means. Neither has he lost the old touch that added so much

to so many of the old Ernest Tubb goodies, which will be evident in the Leon Russell album. Billy's road days also included work with **George Hamilton IV** and several other

artists, but the Ernest Tubb era is what stands out in most memories.

Ken White entertained for a meeting of the National Advisory Committee of the John F. Kennedy Center for Research on Human Development. The same week he provided organ music to look at antiques by for a massive exhibit to benefit the Arthritis Foundation.

Brothers often make good combinations in the music industry. **Dom** and **Tony Sgro** have been doing quite well around Elmira, New York, for a long time — they operate a supper club and are the top act

entertainment-wise, a situation stemming from an enviable track record as harmonica artists. We would run out of space trying to list credits, but we definitely want to mention something that is very current. **Johnny Dollar** has produced a country session on them in Nashville and it is still another step in the expansion direction that we discuss so frequently in this column.

While covering a recent session I met **Lisa Silver**. In her early twenties, Lisa has been playing violin in various ensembles in the Michigan area since the age of ten. A couple of years ago she happened to hear "Orange Blossom Spe-

(Continued on page twenty-one)



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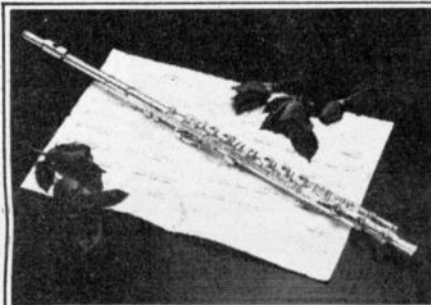
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SYMPHONIC HIGHLIGHTS

JOINT PROGRAM As a major development in the musical life of the City of New York, the Carnegie Hall Corporation and the city, through the Parks, Recreation and Cultural Affairs Administration, will offer a series of events which will include recognition of the cultural roots of the city's diversified populations, special programming with gifted young artists, and concerts in neighborhoods throughout the five boroughs. The program, which currently runs through June, 1974, but is expected to continue beyond that date, was jointly announced by Mayor John V. Lindsay and Isaac Stern, president of the Carnegie Hall Corporation. The total fund for this project amounts to \$160,000 for each fiscal year.

HONOR Renowned cellist Pablo Casals, musical director of the Casals Festival in Puerto Rico, invited thirty-year-old Kenneth Klein, conductor of the Guadalajara Symphony, to conduct four concerts with the Puerto Rico Symphony during March. In addition to his activities in Mexico, Mr. Klein has guest conducted the Houston Symphony Orchestra and has toured the Soviet Union, Roumania and Sweden. In 1972 he was the American guest conductor for the U.S. tour of the Stuttgart Ballet.

APPOINTMENTS Louis Lane, resident conductor of the Cleveland Orchestra, has been named principal guest conductor of the Dallas Symphony Orchestra. His duties with that orchestra include subscription concerts, tours, student concerts and generally serving as conductor of the orchestra in collaboration with artistic advisor Max Rudolf until a permanent music director is secured. Mr. Lane will continue his activities

at Blossom Music Center and at the Blossom Festival School during the summer season... William Yarborough, director of the Wolf Trap American University Program for the Performing Arts, has announced the appointment of Zigmont Gaska as resident symphony and chamber orchestra conductor for 1973. Mr. Gaska, conductor of the Elkhart (Indiana) Symphony Orchestra, will coordinate orchestral activities during the annual summer program (June 25 through August 19)... Judith Somogi, assistant conductor of the New York City Opera, has taken over the position of music director and conductor of the American Shakespeare Festival in Stratford, Connecticut. During the five months' run, she will direct the incidental music to Julius Caesar, Measure for Measure, Macbeth and Country Wife... The Houston Symphony Orchestra has engaged Mario Benzecry as its associate conductor. Mr. Benzecry was a first prize winner at the 1970 Dimitri Mitropoulos International Music Competition and, as part of the prize, served as an assistant conductor of the New York Philharmonic during the 1970-71 season. In his new position he will be responsible for summer concerts, student concerts, two subscription programs and popular concerts... Thirty-six-year-old David Zinman has signed a two-year contract as music director of the Rochester Philharmonic... Pierre Hetu has been named music director and conductor of the Edmonton (Alberta) Symphony Orchestra, a post he will begin in September. Mr. Hetu will relinquish his position as associate conductor of the Detroit Symphony Orchestra at the close of the summer season. He will also terminate his position as music director of the Kalamazoo Symphony Orchestra in which he has served for five years... Uri Mayer, assistant solo viola with the Montreal Symphony Orchestra, is the new conductor and artistic director of the

Canada Symphony Orchestra. At age twenty-six Mr. Mayer has already accumulated an impressive musical background. He obtained several scholarships and prizes, among them a prize in the International Viola Competition held in Munich in 1971. From 1964 he acquired experience as a conductor with various symphony orchestras, including the New York Youth Symphony, the National Youth Symphony of Israel and the Juilliard School. Leopold Stokowski invited him to become assistant conductor of the American Symphony Orchestra in April, 1970... Three individuals have been selected to share the position of assistant conductor of the Oakland (California) Symphony Orchestra under Harold Farberman. They are Joyce Strauss, Milton Williams and Yair Strauss, all extremely talented. Currently pursuing a doctorate at Stanford University, Miss Johnson is principal trumpet of the Oakland Symphony Orchestra. Previously she was principal trumpet with the Oregon Symphony and assistant principal with the San Francisco Symphony. She has been involved in conducting activities since high school. Milton H. Williams is director of the department of vocal music for the associated students of the University of California at Berkeley. His conducting career includes work with youth and community orchestras in the San Francisco Bay area, as well as with casual concert orchestras and ensembles made up of members of the San Francisco and Oakland symphonies. Yair Strauss serves as the conductor of the Berkeley based Young People's Symphony Orchestra and the Young People's Symphony Junior Orchestra. Primarily an oboist, Mr. Strauss is now concentrating on violin and piano... Dr. Nathan Gottschalk, professor of music and chairman of the music department of the State University of New York at Albany, has been chosen to direct the Chautauqua Music School Festival Orchestra... Stephen Geber will replace William Stokking as principal cellist of the Cleveland Orchestra, effective at the beginning of the 1973-74 season. Mr. Geber is currently a member of the cello section of the Boston Symphony Orchestra, which he joined in 1965, and a member of the faculty of the New England Conservatory of Music. He was a member of the Rochester Philharmonic from 1961 to 1965 (principal cellist 1964-65), and principal cellist of the Berkshire Music Center Orchestra at Tanglewood in 1965. He has appeared as soloist with the Boston Pops, the Rochester Philharmonic, the Eastman Rochester Symphony and several other orchestras on the east and west coasts. In addition he has given a number of highly acclaimed recitals with his wife, Judith, a pianist, in Boston, New York and Los Angeles.

The 1973 Cincinnati May Festival marked the celebration of its 100th anniversary year, making it the oldest continuing choral festival in the United States. The four gala centennial concerts held in Music Hall spanned two weekends. Robert Shaw, music director of the Atlanta Symphony Orchestra, opened the festival on May 18 with Penderecki's St. Luke Passion. On May 19, James Levine, principal conductor of the Metropolitan Opera and music director of the Ravinia Summer Festival, was on the podium for the Symphony of a Thousand, Mahler's Eighth. Leonard Bernstein, laureate conductor of the New York Philharmonic, offered Beethoven's Missa Solemnis on May 26 and 27. The concert on May 25 brought Robert Shaw back to conduct Part 1 of Handel's Israel in Egypt, Britten's Spring Symphony and Ode

(Continued on page thirty-two)



Closing Chord

SIR ERNEST MACMILLAN

Sir Ernest MacMillan, the "Dean of Canadian Conductors," who directed the Toronto Symphony Orchestra from 1931 to 1956, passed away on May 6 at the age of seventy-nine.

During a career that spanned more than fifty years, Sir Ernest advanced the cause of music across Canada. Knighted by King George V in 1935, he became the first person in the Commonwealth outside of Britain to be so honored for service in music.

Born in Mimico, Ontario, on August 18, 1893, the son of the Reverend Alexander MacMillan, it was not surprising that he began his musical career as a church organist. By the time he was ten years old he was appearing as a concert organist, including a performance before an audience of



Sir Ernest MacMillan

4,000 in Massey Hall in Toronto. At thirteen he became an Associate of the Royal College of Organists and four years later was named a Fellow of that body, receiving the Lafontaine Prize for the highest marks awarded.

The schools and universities he attended were numerous. His degrees were acquired in Scotland and England as well as in Canada. While studying in Paris in 1914 he visited Bayreuth where he was taken prisoner by the Germans when the war broke out. During his four years in the Ruhleben Prison Camp he earned the degree of Doctor of Music from Oxford University, composing as his thesis a setting of Swinburne's "England." From this point his reputation as a composer grew steadily.

In 1926 he was appointed Principal of the Toronto Conservatory of Music, succeeding the late Dr. A. S. Vogt, whom he also succeeded as Dean of the faculty of music at the University of Toronto in 1927. He resigned from the former post in 1942 to devote himself more completely to concert work. In addition to conducting the Toronto Symphony Orchestra, Sir Ernest led the Toronto Mendelssohn Choir from 1942 until 1957. He also guest conducted numerous orchestras in Canada and in the United States as well as abroad.

He was Past President of the Canadian College of Organists, Vice President of the Royal College of Organists, Chairman of the Canadian Music Council and President of the Composers, Authors and Publishers Association.

JAY C. HIGGINBOTHAM

Jazz trombonist Jay C. Higginbotham, who developed a forceful, flowing style all his own, died of heart failure on May 27 at the age of sixty-seven. He was a member of

Local 802, New York City.

Born in Atlanta, Georgia, on May 11, 1906, Mr. Higginbotham grew up in Cincinnati where he began his musical career playing in the Wes Helvey band around 1924. Shortly afterwards he went to Buffalo and joined the Eugene Primos and Jimmy Harrison bands. Arriving in New York in 1928, he was spotted by band leader Luis Russell during a stay at the Savoy Ballroom and soon became a member of his group. In 1931 he played with Chick Webb for a few months and then went with the

Fletcher Henderson aggregation until 1934. For the next two years he worked with Lucky Millinder's orchestra, then known as Mills' Blue Rhythm Band. Like many other musicians of the time, Jay C. Higginbotham was strongly influenced by his association with Louis Armstrong (1937 to 1940), as evidenced on his later recordings. He then performed with Henry Allen's sextet until 1948 when he toured with his own band. In 1956 he opened at New York City's Metropole Cafe and remained there until the summer of 1959, with one exception — a European sojourn with Sammy Price in October of 1958. In recent years, his appearances were limited to major occasions such as the Newport Jazz Festival and Randall's Island Festival.

He composed many tunes during his career, including "Higgin-

botham Blues" and "Give Me Your Telephone Number." As a sideman in the 1930s he recorded with Lil Armstrong, Mezz Mezzrow and Coleman Hawkins among others, as well as made numerous LPs with Henderson, Allen, Armstrong, Hawkins, Lionel Hampton, Cootie Williams, Rex Stewart and Tiny Grimes.

During the 1940s he won various polls, including Down Beat's award in 1941, '42, '43 and '44; Metronome's top honor in 1943, '44 and '45; and the Esquire Gold Award in 1945.

MELVIN W. VON ROSENVINGE

Melvin W. von Rosenvinge, Secretary of Local 155, Hyannis, Massachusetts, passed away on March 31 at the age of sixty-nine. Previously, Mr. von Rosenvinge held the office of President of the local, serving in that capacity for

sixteen years, from 1948 to 1964. In addition, he was a member of Local 9-535, Boston.

Born in Malden, Massachusetts, he began his musical career as a member of a local orchestra prior to World War II. In 1943 he moved permanently to Cape Cod. Forming his own orchestra, the Mel Vin Orchestra, he played engagements all over the Cape.

GERALD E. LILLY

Gerald E. Lilly, President of Local 595, Vineland, New Jersey, for the past thirty-four years, died recently of heart failure at the age of sixty-seven.

A well known South Jersey musician, Mr. Lilly attended many of the Federation's conventions and served as President of the New Jersey State Conference of Musicians in 1965-66.



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Over Federation Field

Earlier this year Joseph Merrick, a member of Local 815, Saint John, New Brunswick, Canada, had the misfortune of having his home burn to the ground, losing along with it his personal effects. When the local membership learned of this tragedy, it decided to help. A Country and Western Jamboree was staged with about ten groups volunteering for the show. This combined effort raised \$1,059 which was presented to Mr. Merrick to assist in re-establishing his home. Needless to say the Merricks were overcome with this expression of brotherhood.

The Musicians Benevolent Society of Miami presented its first annual

Parade of All-Star Bands for dancing at the Miami Beach Auditorium on April 9 from 8:00 P.M. to 2:00 A.M.

The entire proceeds from this affair benefited the Miami Federation of Musicians Welfare Fund.

Ken Foeller, President-Secretary of Local 72, Fort Worth, Texas, presented Ken Elliott, Administrative Assistant of the North Texas State University Lab Band, with a certificate from International President Hal C. Davis, commending Leon Breeden and the Lab Band Department for their outstanding contribution to jazz over the past twenty-five years.



Some 425 musicians and guests were present at the annual dinner-dance of Local 770, Hagerstown, Maryland, held at the Venice Ballroom on May 14. The music of Les Brown and the Band of Renown was featured. Seated are William C. Fraley, President of the local, and his wife, Louise. Surrounding them, left to right, are J. Martin Emerson, International Executive Board Member and Secretary of Local 161-710, Washington, D.C.; Victor W. Fuentealba, International Vice President and President of Local 40-543, Baltimore, Maryland; A. E. Burton, Secretary of Local 770; and Edwin M. Kemp, Vice President of the local. Photo credit: Herald Mail Co.



Rudolph N. Carlson (center) is shown receiving a hand carved plaque of the emblem of Local 470, Rock Springs, Wyoming, from local President William Bennett (right). Member Manuel Carrillo (left), who carved the plaque, looks on. The presentation was made at the local's recent banquet. Mr. Carlson was honored as the organization's only living charter member. He joined Local 470 on June 6, 1915, and as an active officer has been a delegate to eleven A. F. of M. conventions.



Local 815, Saint John, New Brunswick, Canada, rallied to help Brother Joseph Merrick when his home burned to the ground earlier this year. Shown here are three of the many persons who organized a Country and Western Jamboree for the benefit of the Merricks. Left to right: J. Ridd Smith, Pat Merrick, Art Maher and Joseph Merrick.

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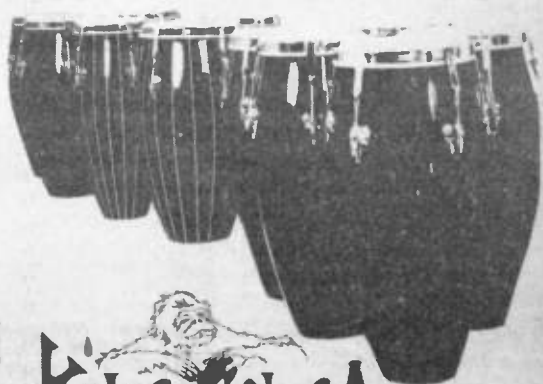
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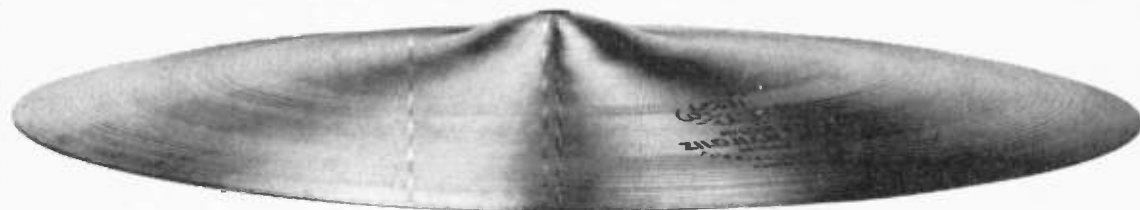
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JURISDICTIONAL CHANGES

1. The Red Fox Inn, New Garden Township, Delaware County, Pennsylvania, has been officially transferred from the jurisdiction of Local 311-641, Wilmington, Delaware, to the jurisdiction of Local 484, Chester, Pennsylvania.
2. The Chapleau-Folyet Area, Sudbury, Ontario, Canada, has been transferred from the jurisdiction of Local 290, Sudbury, Ontario, Canada, to the jurisdiction of Local 817, Timmons, Ontario, Canada.
3. The Manitoulin Island District has been transferred from the jurisdiction of Local 276, Sault Ste. Marie, Ontario, Canada, to the jurisdiction of Local 290, Sudbury, Ontario, Canada.
4. That portion of the description of Local 328, Janesville, Wisconsin, as it is related to Local 183, Beloit, Wisconsin, has been changed to read as follows: "— and northern half of Township of Rock and La Prairie to include the Sunny Lane and Happy Hollow roads and the establishment known as 'The Room,' all in Rock County."
Stanley Ballard,
Secretary-Treasurer

NOTICE

The charter of Local 326, Pana, Illinois, has been cancelled and its jurisdiction has been assigned to Local 798, Taylorville, Illinois. The official description of the jurisdiction of Local 798 will now read as follows: "All of Christian County. In Shelby County, Mowea-

qua, Flat Branch, Rural, Tower Hill, Coal Spring, Herrick and Oconee. In Montgomery County, Audubon. All of Fayette County."

WANTED TO LOCATE

Bradstreet, David, member, Local 149, Toronto, Ont., Canada.
Campbell, Douglas, member, Local 149, Toronto, Ont., Canada.
Chase, Bill, member, Local 369, Las Vegas, Nevada.
Cleveland, John, former member, Local 190, Winnipeg, Man., Canada.
Coburn, Mel, member, Local 293, Hamilton, Ont., Canada.
Commoner, Jeff, former member, Local 47, Los Angeles, California.
Costello, Vincent Gravino (Vinnie Gray).
Giesbrecht, Randy, former member, Local 190, Winnipeg, Man., Canada.
Gillespie, Tim, member, Local 542, Flint, Michigan.
Gluszek, Carl, former member, Local 484, Chester, Pennsylvania.
Haines, Tim, former member, Local 76, Seattle, Washington.
Houston, John C., member, Local 47, Los Angeles, California.
Johnson, Rob, former member, Local 226, Kitchener, Ont., Canada.
Kaplan, Barry, former member, Local 660, Tyrone, Pennsylvania.
Kermode, Rich, member, Local 6, San Francisco, California.
Linebarger, Russell, member, Local 325, San Diego, California.
Mills, Gene, former member, Local 123, Richmond, Virginia.
Patterson, Patricia (Nicki Rae), member, Local 421, LaPorte, Indiana.
Rauch, Doug, member, Local 802, New York, New York.
Rauk, Berl, member, Local 47, Los Angeles, California.
Reeder, Joe, former member, Local 446, Regina, Sask., Canada.
Roshko, Wesley, former member, Local 390, Edmonton, Alta., Canada.
Signa, Anthony, member, Local 802, New York, New York.
St. Clair, Alex, member, Local 47, Los Angeles, California.
Tsai, Kuang (Mi Hui Tsai), member, Local 802, New York, New York.
Tsai, Lily Chun, member, Local 802, New York, New York.
Tsai, Mitsua, member, Local 802, New York, New York.
Van Eaton, Derrick, member, Local 802, New York, New York.
Van Eaton, Lon, member, Local 802, New York, New York.
Whitaker, James, former member, Local 554-635, Lexington, Kentucky.
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.

PLACED ON INTERNATIONAL DEFAULTERS LIST

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Leonard B. Smith, music director of the Detroit Concert Band, has been engaged to present three concert band programs at Blossom Music Center (summer home of the Cleveland Orchestra) on July 22, July 29 and September 3.

The Ceciliaville Cultural Center of the Arts of St. Cecilia Roman Catholic Church in Detroit, Michigan, presented the premiere performance of A Jazz Mass by



James Tatum

pianist James Tatum in the church sanctuary on May 13. This contemporary mass was celebrated by Father Edward Olszewski with the assistance of the James Tatum Trio Plus, Inc., and the Motif singing ensemble under the direction of Tilis Butler. Guest soloists for the

service were Conwell Carrington and Ursula Walker.

Nationally known orchestra leader Marion McKay settled in Dayton, Ohio, with his own orchestra in 1922 to open the Greystone Ballroom. His group was later heard on radio station WHIO and WLW from Castle Farms in Cincinnati. It is also remembered for performances at Euclid Gardens, Cleveland; Oriole Terrace, Detroit; Valley Dale, Columbus, Ohio; Swiss Gardens, Cincinnati; Indiana Ballroom, Indianapolis; "Fatty" Arbuckle's Plantation, Culver City, California; Oklahoma Biltmore, Oklahoma City; and the Commodore Hotel, New York City.

When he was in the seventh grade Gary A. Hazen started playing clarinet and since that time music has become his avocation. While attending Vigor High School in Prichard, Alabama, he received the Arion Award for the musician with the highest scholastic average and, in his senior year, was appointed first chair clarinetist in the All-State Orchestra. He then attended the University of Southern Mississippi for a year as a music major prior to transferring to the University of Alabama under a music grant in the fall of 1969.

His near perfect grade-point average, earned the twenty-two-year-old student the Alcoa Foundation Scholarship in engineering. Recently he was the recipient of the Mobile Area Inter-Engineering Societies Council student scholar-

ship award. Following graduation in June he assumed an assistantship at Georgia Institute of Technology where he is pursuing graduate studies.

Meanwhile he still finds time to play first clarinet in the USA Symphonic Band, hold office in the Phi Mu Alpha Sinfonia Fraternity and play clarinet and saxophone in Bill Lagman's Orchestra. On occasion he also performs with Roy Choice. In addition he serves as training union teacher and director of the children's choir at the Meadow Gardens Baptist Church.

This summer the renowned Fine Arts Quartet (Leonard Sorkin, Abram Loft, Bernard Zaslav and George Sopkin), familiar to listeners the world over through concert, recording, broadcast and television, will be teaching ensemble playing in a chamber music workshop at the University of Wisconsin-Milwaukee. For four weeks, from July 2 to 27, the Fine Arts Quartet will instruct eight carefully matched student ensembles. Coaching by individual members of the quartet, master classes in violin, viola, cello and ensemble techniques, rehearsals, performances, lectures by visiting artists and discussion of the concert programs will all be part of the workshop. The Fine Arts Quartet will be joined in concert by the Woodwind Arts Quintet (who will also be offering a summer wind chamber music workshop) and by distinguished guest performers.

The Marlboro Music Festival, which brings together distinguished musicians from all over the world under Rudolf Serkin's direction each summer in Vermont, opens its twenty-third season on July 7. Chamber orchestra and chamber music concerts will be given on Saturdays and Sundays through

August 12 with three Friday concerts scheduled for July 20 and the final two weekends, August 3 and 10. Pablo Casals, the famed ninety-six-year-old cellist and conductor, will be in residence for the thirteenth summer since 1960.

The fifth annual chamber music festival, Music from Bear Valley, will be held in the Cathedral Lounge, Bear Valley Lodge, Bear Valley, California, from August 8 to August 19 under the direction of John Gosling, founder of the event.

A series of seven concerts is scheduled with special guest artists, chamber ensembles, impromptu concerts and the popular Lollipop concert. The full chamber orchestra is composed of over forty musicians from major orchestras throughout North America.

Mr. Gosling, former conductor and music director of the Monterey County Symphony Orchestra, is currently serving in the same capacity for both the Erie (Pennsylvania) Philharmonic and the North Carolina Symphony Orchestra, having been appointed to the latter position last fall.

Stephen Manes, on one week's notice, performed the Bartok Third Piano Concerto (substituting for Joao Carlos Martins) with the Pittsburgh Symphony Orchestra conducted by Donald Johanos on February 2 and 4.

Three days later, on just two days notice he performed the Beethoven First Piano Concerto with the Hartford Symphony under Arthur Winograd (substituting this time for Christoph Eschenbach).

Earlier in the season Mr. Manes performed the Beethoven Choral Fantasy on the opening night concerts with the Buffalo Philharmonic under Michael Tilson Thomas and played the piano version of the Beethoven Violin Concerto on a Clarion Concert conducted by Newell Jenkins in Tully Hall at Lincoln Center.

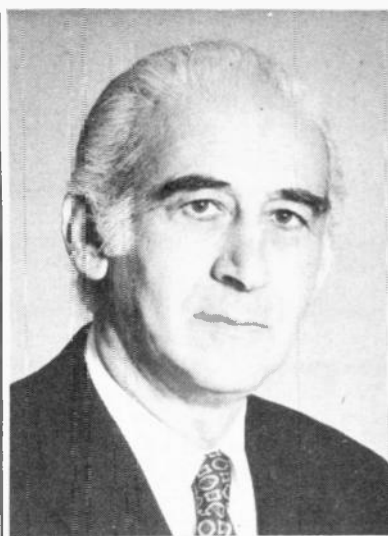
Sigma Alpha Iota, international professional music organization for women, is conducting its ninth program of Inter-American Music Awards Competition. There are two categories in the current competition: one for women's chorus and the other for instrumental trio. The competition is open to both men and women between the ages of eighteen and forty. The winning composition in each category will be premiered at Sigma Alpha Iota's national convention in August, 1974, and the \$300 prizes will be presented at that time. Publication of each composition is under the direction of Sigma Alpha Iota. All entries must be postmarked no later than September 1, 1973.

For further information write Eugenie Dengel, Director, Inter-American Music Awards, 165 West 82nd Street, New York, New York 10024.

The James Dick Foundation's Festival-Institute, founded two years ago, was held at the nineteenth century restoration village of Round Top, Texas, from June 7 through July 7. The focus of the Festival-Institute was the piano and its literature.

James Dick was a top prize winner in three of the most prestigious international competitions within a period of eight months before he reached his twenty-fifth birthday: the Tchaikovsky International in Moscow, the Edgar M. Leventritt in New York City, and the Busoni in Bolzano, Italy. Since that time he has performed throughout the United States and Canada.

The Municipal Concerts Orchestra, conducted by Julius Grossman, will be heard in twenty-six free concerts in parks and community centers in the New York



Julius Grossman

metropolitan area during July and August.

The performances are made possible by grants and contributions from foundations, banks, labor unions, community councils, individuals, the New York State Council on the Arts and the Music Performance Trust Funds of the Recording Industries.

Kenneth Cooper presented a program of eighteenth and twentieth century harpsichord music at New York City's Alice Tully Hall on February 2. As solo harpsichordist with the Clarion Concerts Orchestra, conducted by Newell Jenkins, Mr. Cooper traveled in the Soviet Union and Rumania on a tour sponsored by the U.S. Department of State.

The city of Boston was the scene of massive trombone activities, April 21-27 during the first annual "Boston Sackbut Week." The week's functions were officially kicked off with a proclamation by Boston Mayor Kevin White in cooperation with the founding of a local Boston chapter of the International Trombone Association at the Berklee College of Music. Organized by International Trombone Association board members Tom Everett (Harvard University) and Phil Wilson (Berklee College of Music), local music school students and area trombonists joined in the work to produce a week of trombone recitals, concerts, displays, clinics and workshops.

Bernard Z. Goldberg, flutist, was heard in a solo flute recital on May 14 in Carnegie Recital Hall in New York City.

Mr. Goldberg has been principal flutist with the Pittsburgh Symphony Orchestra since 1947 and has been a frequent soloist. He has been a regular participant of the Casals Festivals since their inception and has performed with the Marlboro Festivals in Vermont and the Mozart Festivals in New York City. Mr. Goldberg teaches flute and woodwind chamber music at the Duquesne University School of Music. He is associate conductor of the Pittsburgh Youth Symphony and a member of the Pittsburgh Musica Viva Trio.

Through a \$2,000 grant from the Ontario Arts Council plus \$500 from the Lincoln County board, Howard Cable, one of Canada's most eminent musicians, composers, arrangers and conductors, was hired for fifty days of work in area schools. As artist-in-residence his work in the schools ranged from kindergarten through grade 13. He was called upon to give workshops, to develop bands and orchestras in conducting and building repertoire, and to work with school choirs. The Ontario Arts Council also commissioned Mr. Cable to compose a special work for band. (He has composed various pieces in collaboration with talented nineteen-year-old Peggy Feltmate.)

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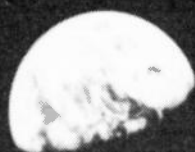
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music scene for many years, the Toronto-born musician is a graduate of the Royal Conservatory of Music. At an early age he began working on CBC radio doing both drama and variety shows. Shortly thereafter he became part of the first big variety show on CBC television, "Showtime," which ran for ten years on both radio and television. He was musical director for the Canadian National Exhibition grandstand shows for fifteen years and headed industrial promotion shows for General Motors of Canada for twelve years. In 1965 he went to New York City where he was engaged as music director of "Man of La Mancha" for two years. Then came Expo '67 in Montreal and he was put in charge of all the entertainment shows on the site and all the touring units. He also did the CNE show for 1966 and 1967. Last year he was music director at the Charlottetown Festival for the musical, "Mary," for which he composed the score. In addition he has served as organist and choir director of St. James Anglican Church in Gravenhurst for some time.

Mr. Cable found his recent work in the classroom most stimulating and feels this concept of teaching will have a long lasting influence upon the students.

From September, 1971, to July, 1972, Judith Lang Zaimont was in Paris on a grant from the Alliance Francaise where her major project was the composition of a Concerto for Piano and Orchestra. Upon returning to New York she joined



Judith Lang Zaimont

the music faculty of Queens College, City University of New York. On April 7 her song cycle for baritone and piano, *The Ages of Love*, received its world premiere at the Queens College Theater. And on June 2 the Great Neck Choral Society presented a concert devoted largely to her music, including the world premiere of *The Chase*, a work for piano and chorus commissioned by the Great Neck Choral Society.

Eleazar de Carvalho, who this year became music director of the Sao Paulo State Symphony in Brazil, will direct the Campos do Jordao Music Center and Music Festival from July 1 to July 29 near Sao Paulo. Dr. de Carvalho will teach an intensive advanced conducting course during the four weeks of the Music Center's July session and will conduct both the student orchestra and the Sao Paulo State Symphony with the chorus of the Sao Paulo Opera.

The Kurt Siegart Strings (consisting of five violins, piano and bass) have been performing daily in the Empire Room at the Executive Inn in Louisville, Kentucky, since its opening in May, 1963.

Violinist-conductor Siegart studied privately with some of Europe's finest violinists. At an early age he formed a group and played for the American Officers Clubs and at private parties at the

large villas in Europe during World War II. In 1948 he came to the United States, joining the Norfolk and Richmond symphony orchestras. It was in Virginia where he met his wife, Barbara, who is an accomplished violinist herself. Together the Siegerts formed a quintet and had a regular weekly radio show in addition to concert appearances. Mr. Siegart toured with the Boston Pops Orchestra for a time and later joined Mantovani as assistant concertmaster on his orchestra's first U.S. tour. The Siegerts are now settled permanently in Louisville where they are a huge success.

The West Coast premiere of Aaron Copland's *Duo* for flute and piano was presented at the Monday Evening Concerts in Los Angeles by Gretel Shanley (flute) and Ralph Grierson (piano). The composer was in the audience.

Composers are invited to submit their works to the second Composers String Quartet Competition sponsored by the Composers String Quartet and the New England Conservatory of Music. The competition is for unpublished and unrecorded string quartets. Two awards will be given, each carrying (1) commercial recording by the Composers String Quartet; (2) publication in manuscript form; (3) performance in public concert by the Composers String Quartet, composed of Matthew Raimondi and Anahid Ajemian, violins; Harry Zaratzian, viola; and Michael Rudiakov, cello. Deadline for submission of compositions is September 15.

Further inquiries should be addressed to the Composers String Quartet Composition Prize, New England Conservatory of Music, 290 Huntington Avenue, Boston, Massachusetts 02115.

New Yorkers were recently treated to a series of eight "Noontime Concerts" presented at Pace College's new Schimmel Center for the Arts. Music was provided by a grant from the Music Performance Trust Funds of the Recording Industries. Four groups presented two performances each: the Manhattan Woodwind Quintet, William Blount, leader; the Harold Kohon String Quartet; the Manhattan Brass Quintet, William Rohdin, leader; and the Pro Arte Chamber Orchestra, Raffael Adler, leader.

The Depot, a folk opera written by Bill Lee, received its world premiere performance on May 4 at Hampton Institute in Hampton, Virginia. A grant from the National Endowment for the Arts made the realization of this major work possible.

The orchestral score was played by the New York Bass Violin Choir, founded and directed by Mr. Lee. It featured Richard Davis, Ron Carter, Milt Hinton, Sam Jones, Lisle Atkinson, Michael Fleming and Bill Lee.

Versatile music maker Dick Hyman was music director of two David Frost specials on ABC-TV early in January. The shows were entitled "This Is the Year that Was" and "This Is the Year that Will Be." He also composed music for the ABC-TV documentary, "Making Good in America," aired in March.

Hyman continues as organist on the long-running game show, "Beat the Clock" and performs regularly at The Cookery in New York. Recently he appeared at a jazz concert at New York's DeLys Theatre as piano and organ soloist in tribute to the late Fats Waller.

The Vermont Summer Arts Center, under the direction of Bluma Jacobs and Samuel Flor, will

present its twenty-first season from July 8 to August 19 under the sponsorship of the Stowe Institute in Stowe, Vermont. The Arts Center, which formerly held forth at Goddard College in Plainfield, Vermont, and at Lyndon State College in Lyndonville, Vermont, will now reside in Stowe under the new name of the Stowe Summer Arts Center.

Pianist Pamela Mia Paul made her New York recital debut at Carnegie Recital Hall on March 29.

A graduate of the Juilliard School, Miss Paul is currently working on a doctorate there under Adele Marcus. Among her many honors are prizes in the Friday Morning Music Club Competition, the Geneva International Music Competition, and the Marguerite Long International Piano Competition. Miss Paul has played with the Vienna Symphony, the Toledo Symphony and the Caramoor Festival Orchestras and, as the winner of a Concert Artists Guild Ambler-Pittsburgh Award, with the Pittsburgh Symphony Orchestra. On television, she has been heard as soloist with Leonard Bernstein and the New York Philharmonic, on an ABC special with Arthur Fiedler, and on the Jack Paar Show.

Noted violinist-conductor Harry Ellis Dickson delivered the commencement address to the Berklee College of Music graduating class on May 19. Because of his invaluable contribution to the world of music, Berklee took this occasion to confer upon Mr. Dickson the honorary degree of doctor of music.

A native of Cambridge, Massachusetts, Mr. Dickson, a graduate of the New England Conservatory of Music, was awarded a scholarship to the Hochschule fur Music in Berlin, Germany, for outstanding musicianship. In 1938 he joined the Boston Symphony Orchestra and since that time has alternated between two roles: as violinist with the orchestra and as assistant conductor of the Boston Pops and Esplanade orchestras and conductor of the Symphony Hall Youth Concerts, which he initiated in 1959.

Ninety-year-old Maurice Roffman, former orchestra leader and pioneer music "supplier" for radio and TV programs as well as social functions, is busy composing popular songs "for young adults." Recently he was honored at a reception held at the 4 Adelpia Greek Restaurant in New York City on his twenty-five-year association with the public relations firm, Richard H. Roffman Associates. Commenting on his young appearance and spryness, Mr. Roffman stated, "You're as young as you feel and I don't feel in my ninety-first year. The secret is keeping busy thought-wise and action-wise."

Clara Siegel, concert pianist and teacher, will conduct a piano chamber music workshop at Chautauqua Institute from July 2 to August 17.

Miss Siegel's professional background includes positions as head of the chamber music department at the University of Chicago Downtown College and at the Cosmopolitan School of Music in Chicago.

She frequently appears as a performer with quartets and instrumentalists.

George Manos, who enjoys a varied career as conductor-pianist, launched the Killarney (Ireland) Bach Festival three years ago and will again serve as conductor and musical director of this year's event which will be held July 27 to 29.

From 1948 through 1952 Mr. Manos was the White House pianist for President Harry Truman. He has



Conductor Thomas Osborn (far left) discusses the music with composer Eugene Zador (far right) as young trombone soloist Alvin Veeh (center) listens attentively. Veeh performed Dr. Zador's composition, *Concerto for Trombone*, at a concert presented by the Burbank-San Fernando Valley Youth Symphony held in Van Nuys, California, on March 11.

worked with Charles Munch and Leonard Bernstein at the Berkshire Festivals and with Ifor Jones at the Bethlehem Bach Festivals. He is founder-director of the National Oratorio Society, the Festival Orchestra and the Washington Bach

Festival. As a teacher he has served on the faculties of the American University, the Madiara School, the Catholic University of America and is presently the executive director of the Wilmington Music School in Delaware.

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MIDWINTER MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

Palm Beach, Florida

Continued from the June issue

Discussion is held re: problems which arose concerning Local 60-471, Pittsburgh, Pa.

A 1947 ruling of the International Executive Board prohibited certain officers of locals being licensed by the Federation as Booking Agents, but was not explicit as to how inclusive this ruling was insofar as all officers and staff members of locals.

On motion made and passed, it is decided that the 1947 ruling be expanded so that assistants to Presidents and non-elected employees of a local union will not be granted a Booking Agent Agreement.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:15 P. M.

Holiday Inn
 Palm Beach, Florida
 February 7, 1973

The session is called to order by President Davis at 3:00 P. M.

All members present except Tomei and Arons who are excused because of illness.

Also present: President Emeritus Petrillo; Treasurer Emeritus Clancy; and General Counsel Kaiser.

Further consideration is given to Resolution No. 9 of the 1971 Convention which was referred to the International Executive Board:

RESOLUTION No. 9
 BE IT RESOLVED, That Article 2, Section 8(F) of the current A. F. of M. By-laws be amended to include ballet after the word opera to read as follows:

(F) No local shall require any traveling member of the Federation who is not a member of such local pay any percentage of his wages derived from symphony, opera or ballet services. (For clarification see Article 22, Section 1.)

The sub-committee of the Board which had this matter under study submits its report and suggests that the following Recommendation be submitted to the next Convention as a substitute:

"No local shall require any traveling member of the Federation to pay Work Dues Equivalents on wages derived from symphony, opera or ballet services, when such services are rendered under a master agreement negotiated by the home local of said orchestra. 'Home Local' shall be defined as the Local which negotiates the season agreement, including tours, as well as terms and conditions for same for the members involved."

On motion made and passed, it is decided that the report of the committee be concurred with.

Discussion is held re: proposed "power of attorney" form to be used as a guideline between members of the Federation and Personal Managers.

On motion made and passed, it is decided to adopt the proposed form and the matter be referred to the President and Secretary-Treasurer.

On motion made and passed, it is decided that the following recommendation be submitted to the next A. F. of M. Convention:

"Amend Article 7 of the By-laws by adding a new Section 26 to read as follows:

"A member who requests the Federation to conduct a hearing and fails without justification to appear at that hearing shall be subject to disciplinary action including but not limited to the penalty of paying all expenses incurred by the Federation in connection with such hearing."

Executive Officer Emerson reports on his attendance at the annual meetings of the National Association of Jazz Educators (a subsidiary of the Music Educators National Conference).

Dr. William Lee, Dean of Music of

the University of Miami and President of NAJE, is admitted and discusses NAJE's activities.

Consideration is given to closer cooperation between the Federation and NAJE.

Dr. Lee is excused.

On motion made and passed, it is decided the Federation make the usual \$2,500.00 annual contribution to NAJE.

A report is received re: recordings made by a student band under the guidance of member Hank Levy, where the money received from the sale of these records goes to the college the students attend.

Action on the matter is postponed.

Discussion is held re: the 1973 Congress of Strings program, after which on motion made and passed, it is decided that the Board's previous action limiting the program to one locale, be reconsidered.

On motion made and passed, it is decided to revert back to two locales, with 60-piece units in each locale.

Executive Officer Emerson reports on the "Music Code of Ethics" and discusses with the Board recommended revisions of same.

On motion made and passed, it is decided to concur with the recommended revisions.

The session adjourns at 6:00 P. M.

Holiday Inn
 Palm Beach, Florida
 February 8, 1973

The session is called to order by President Davis at 3:00 P. M.

All members present except Tomei and Arons who are excused because of illness.

Also present: Emeriti Officers Petrillo and Clancy, and Counsel Kaiser.

The following case is considered:

Case No. 2165, 1972-73: Claim of Detroit Free Press on behalf of Burr Oak Community Schools, Burr Oak, Mich., against former member Mark Frazza of Local 101-473, Dayton, Ohio, for \$4,500.00 alleged damages sustained through breach of contract by Stumpwater.

On motion made and passed, it is decided that we allow the claim in the sum of \$200.00.

Vice-President Wood reports on progress to date re: the 1973 A. F. of M. Convention scheduled to be held in Toronto, Ont., Canada.

A request is received for an advertisement in the souvenir program book of the Tony Awards.

On motion made and passed, it is decided the request be denied.

A request is received for a donation to the Will Rogers Memorial Hospital.

On motion made and passed, it is decided to make a contribution of \$750.00.

A request is received from the USO for the use of our membership mailing list.

On motion made and passed, it is

decided the request be denied.

Consideration is given to the request of the Screen Actors Guild requesting financial assistance to assist them in their efforts with the FCC to regulate re-use programs.

It is decided to postpone action.

President Davis reports that in accordance with past practice negotiations for Electrical Transcriptions and Public TV & Radio are currently being conducted by his office, and the negotiations for Jingles and Spot Announcements as well as the Phonograph Recording negotiations will be conducted by a sub-committee of the Board.

There are no objections.

President Davis reports on the following three Resolutions Nos. 24, 41 and 40, which were referred to him by the 1972 Convention:

RESOLUTION No. 24

WHEREAS, The A. F. of M. Orientation Program is a fine service for all members of the Federation and should be kept up to date, and WHEREAS, Locals have procured equipment to present this type of program and other programs similarly produced could further benefit all members of the Federation, therefore,

BE IT RESOLVED, That the President appoint a Committee to review the present Orientation Program and to recommend any changes or additions to keep it updated and to further recommend other similar Audio-Visual Programs.

The subject matter has been disposed of by the Board's previous action at its meeting on February 5, 1973, concurring with the suggested changes recommended by the sub-committee which require a minimal expense.

RESOLUTION No. 41

WHEREAS, The present system of holding auditions for the many symphony and opera orchestras of the United States and Canada is wasteful of great amounts of time and money of members of the American Federation of Musicians, and

WHEREAS, The present system of holding auditions is unfair to these members and their talents as musicians, and

WHEREAS, The present system exploits the musicians and, in effect, forces the musicians to subsidize the auditions,

BE IT RESOLVED, That the International Executive Board of the A. F. of M. institute an investigation of the present symphony and opera audition system and devise a new, efficient system, with a view toward correcting the extant abuses, and devise rules and regulations regarding these auditions, and also channel talent to the symphony and opera orchestras of the United States and Canada.

President Davis reports that a one day meeting of representatives of the major symphony orchestras, the managers thereof and the Local Union's representative will be held in New York City on February 28, at which time the subject matter of the above resolution will be thoroughly discussed and considered.

RESOLUTION No. 40

WHEREAS, A vast number of members of the A. F. of M. are forced to seek employment in other fields, due to the lack of sufficient full-time employment in the music profession, and

WHEREAS, A great majority of members of the A. F. of M. who are employed in other areas are members of trade, service, industrial and manufacturing unions af-

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filiated with the AFL-CIO, and

WHEREAS, Per capita to the AFL-CIO is paid on behalf of those members belonging to other unions, by those unions, and

WHEREAS, Per capita is paid by the A. F. of M. to the AFL-CIO, on behalf of those members belonging to other AFL-CIO unions, which indicates a duplicate payment of per capita, on those members, and

WHEREAS, The A. F. of M. is experiencing an economic crisis, necessitating either an increase in per capita or cutting of expenditures, therefore,

BE IT RESOLVED, That the International Executive Board conduct a survey of the membership of the A. F. of M., to determine the number of members that are affiliated with other AFL-CIO unions. Upon completion of said survey, the A. F. of M. shall request of the AFL-CIO that per capita to the AFL-CIO be paid by the A. F. of M. only on those members of the A. F. of M. who have no other AFL-CIO affiliation.

The resolution is rejected inasmuch as a communication is read from Lane Kirkland, Secretary-Treasurer of the AFL-CIO, in response to an inquiry by President Davis, in which he advises that the By-laws of the AFL-CIO provide that per capita tax is due and payable on all paid-up members of the Federation.

Discussion is held concerning the finances of the Federation.

It is decided to lay the matter over to the next day's meeting.

On motion made and passed, it is decided to approve the following financial transactions made from January 24, 1972 to January 28, 1973:

Item No.	Date	Purchased Redeemed or Sold	Principal Amount	Description	Rate	Maturity	Bot. At	Red. or Sold At	Cost or Amount Rec'd	Fund
1	4- 1-72	R	\$100,000	Fed. Nat'l Mtg.	5½			PAR	\$100,000.00	T.D.
2	4-19-72	P	170,000	Amerada Hess						
				R 14981 to 6 25m						
				R 14987	20m	6.75	3-15-96	89¼	153,031.88	T.D.
3	4-19-72	P	50,000	Amerada Hess						
				R 14756	25m					
				R 14757	25m	6.75	3-15-96	89¼	45,009.38	L.P.
4	9- 1-72	R	110,000	Gov't of Canada	4¼	9- 1-72				Gen.
5	10- 1-72	P	200,000	Fed. Nat'l Mtg.						
				1203-17 @ 10m						
				984-985 @ 25m	7.40	10- 1-97	PAR			Gen.

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River Dr., Lake Hiawatha, N.J. 07304.

CREATIVE LEAD GUITARIST-SINGER, with
writing and arranging ability, needed for
original (synthesizers-Mellotron) group with
recording future. "Eyes of Auriga," Springfield,
Ill. Phone: 217-229-3070 or 217-229-3227.

DUOS, SINGLES AND TRIOS, must be self
contained. Vocals a must! Free to travel for
hotel-motor inn lounge engagements. \$275.00 and
up for singles. \$500.00 and up for duos, plus room.
Send photos and resume immediately to: Robert
Hough Associates, 11 W. 42nd St., New York,
N.Y. 10036. Phone: 212-244-8938.

DRUMMER, for trio that plays all styles of
music. Long location engagement. Please
advise all information about yourself including
local number, photo, age, past experience, do
you sing, salary (without room). Currently
working. Job will start around the last of August.
Ralph Gibbs, 230 Old Highway 49, S., No. 151,
Jackson, Miss. 39208.

ENTERTAINERS-MUSICIANS, singles, duos,
trios, comics and show groups to work in New
York-New Jersey area. Send resume, and photos
to: Danny Holiday Agency, 1454 Pawnee Rd.,
North Brunswick, N.J. 08902. Phone: 201-545-
9678.

Consideration is given to uni-
versal production of a record that
produces results similar to audio
video cassettes.

A motion on the subject matter
signed by the Executive Board of
Local 47, Los Angeles, Calif., re-
questing that we initiate legal ac-
tion to prohibit the use of pre-1972
motion pictures in production of
these records.

On advice of Counsel, it is decided
that the Federation not institute
legal action at this time as re-
quested by the motion.

The session adjourns at 6:15 P. M.

Holiday Inn
Palm Beach, Florida
February 9, 1973

President Davis calls the session
to order at 9:00 A. M.

All members present except Ex-
ecutive Officers Tomei and Arons
who are excused due to illness.

Also present: Treasurer Emeritus
Clancy and General Counsel Kaiser.

Further discussion is continued
concerning the finances of the Fed-
eration.

On motion made and seconded it
is decided that the following Recom-
mendation be submitted to the
forthcoming Convention:

RECOMMENDATION

Amend Article 2 of the By-laws
by (a) substituting "\$8.00" for
"\$6.00" in the first sentence of Sec-
tion 7(A), and

(b) changing the first sentence
of Section 8(B) to read as follows:
"Each local shall maintain local
regular periodic dues at no less than
the rate existing on June 1, 1973,
plus \$2.00 per annum."

It is decided to postpone action.

A discussion is held regarding the
use of A. F. of M. bands at profes-
sional football games.

Secretary-Treasurer Ballard re-
ports on the machinery in the IBM
Department wearing out and becoming
obsolete and consideration is
given to the advisability of chang-
ing to a computerized system.

On motion made and passed, it is
decided that this matter be referred
to the Committee composed of Presi-
dent Davis, Secretary-Treasurer Bal-
lard and Vice-President from Can-
ada Wood, with power to act.

Discussion is held concerning the
use of "Mellotron."

On motion made and passed, it is

decided that the matter be referred
to the President's Office.

Discussion is held concerning the
use of "Electronic Drummer."

Action is postponed.

Discussion is held re: seemingly
conflict of Section 4 of Article 16
with Section 10 of Article 17.

It is decided to postpone action.

Discussion is held re: the A. F.
of M. Retirement Plan and the pos-
sibility of a reduction in the present
penalty for retirement under the
age of 65.

On motion made and passed, it is
decided to approve the 1.75% in-
crease for reduction of early retire-
ment penalty from 1/2% per month
to 3/4% per month.

A communication received signed
by a number of booking agents re-
questing that the time a musical
act can book itself back into a loca-
tion where it was previously booked
by an agent and not pay commission
to said agent, be expanded beyond
the present 30 day policy.

On motion made and passed, it is
decided that the period in question
be expanded from 30 days to six
(6) months.

Counsel Kaiser reports on legal
cases involving the Federation.

On motion made and passed, it is
decided that the Federation pay any
necessary expenses incurred by Ex-
ecutive Officers Arons and Tomei
not covered by their insurance.

On motion made and passed, it is
decided that effective March 1, 1973,
the salary of International Record-
ing Representative Mike Werner be
increased from \$16,500 per year to
\$18,000 per year.

On motion made and passed, it is
decided that the minimum charge
for "demo" records be increased
to \$20.00 plus an increase in the
AFM-EPW Fund from 8% to 9%.

On motion made and passed, it is
decided that the Federation inter-
pose no objections to recordings by
high school and college bands pro-
vided same are not distributed to
or sold by a commercial outlet and
provided that prior permission is
obtained from the President's Of-
fice.

Other matters of interest to the
Federation are discussed.

The meeting adjourns at 1:00
P. M.

ENTERTAINING SINGLES AND DUOS, Must be
self-contained. Send photos and resume to:
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Harrisburg, Pa., or call 717-233-7972.

FEMALE VOCALIST, to play with organ-drum
duo. Must be imaginative and free to travel.
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formation including photos, resume of ex-
perience, etc., to: Bill Williams, 5140 Clinton
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much singing. Information upon request. Band,
215 109th Ave., Elmont, N.Y. 11003.

MUSICIANS, experienced saxophone (double
clarinet) and drummer are needed for five
piece band playing Slavic ballroom type music.
Must sing harmony. Phone: 212-673-2349.

MUSICIANS, singles, duos for clubs and lounges.
Must have photos, resumes, open dates. Send
all material to: CBC Enterprises, 7561 Dodge No.
4, Omaha, Neb. 68114.

MUSICIANS, entertaining duos, trios, etc., also
individual musicians who can cut shows for
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card, photos, and resumes including recent club
references to: Sounds of Music Talent Agency,
2141 N. Comer, Suite A, Lincoln, Neb. 68505.
Phone: 402-434-0223 (24 hour service).

PIANISTS-SINGERS, DUOS-TRIOS, wanted for
night clubs, hotels, and restaurants. Send
resume to: Night Club Agency, 250 W. 57th St.,
No. 22, New York, N.Y. 10019.

SHOW-DANCE GROUPS, send photo, resume
etc. to: Penn-World Attractions, State Theatre
Bldg., Harrisburg, Pa. or phone: 717-233-7972.

SIDEMEN, drummer and bass guitarist, 21 to 30
years old and reliable. Must fake, play jazz in r
and r, blues, etc. Not bagged. Accent more 2, 4
than 1, 3. Bill Klinger, Box 36, Buck Creek, In-
diana 47924. Phone: 317-589-3321.

SINGERS-YODLER-SCHUPPLATLER, for
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THE POP AND JAZZ SCENE

(Continued from page eight)

peared with his own ten-piece ensemble, plus thirteen strings. He is best known for his recorded interpretation of Richard Strauss' "Also Sprach Zarathustra (2001)." . . . Pianist Billy Taylor recently spent four days as artist-in-residence at Bayshore Senior High School on Long Island, lecturing and giving musical demonstrations. He has given similar programs at Fisk University (Georgia) and at Talladega College (Alabama). . . . Henry Mancini will be busy conducting in coming months. Several dates with symphony orchestras are on his slate, both here and abroad. . . . Aaron Sachs, veteran clarinet and saxophone player, has been rehearsing a seventeen-piece band in New York. . . . Gene Roland, who has arranged for most of the top big bands, including Stan Kenton and

eled musician, first toured Europe in the 1920s with the Sam Wooding band. . . . Curtis Mayfield and the legendary Impressions gave a performance on the Rutgers University campus, April 6. The rock star made this appearance under the sponsorship of New York's WNEW-FM, a division of Metromedia Radio. . . . Ruben and the Jets recently made a series of appearances on the West Coast. . . . Gil Evans, who combined with composer-arranger George Russell in a three-hour concert in Stockholm, earlier this year, brought his sixteen-piece band to New York's Whitney Museum on April 4.

MORE ITEMS

The Smithsonian Institution in Washington, D.C., is offering



This young group, working out of Local 40-543, Baltimore, Maryland, is fast becoming one of the most popular units in the area. The members (Tony DiPaula, Jeff Pescetto, Terri DiPaula, Jamie Pescetto, Ezio Casalena and Chris Marriott) range from fourteen to nineteen years of age. They appear in various local night clubs, perform at school dances as well as record.

Woody Herman, is developing a smaller unit. He introduced it in April at one of the luncheon bashes at Jimmy's in Manhattan. . . . Soul star Isaac Hayes makes his dramatic acting debut in the Dino de Laurentis motion picture, "Two Tough Guys." He will play a former cop. Film starts rolling in August. . . . Alto saxophonist Benny Carter came East in April to give two days of seminars at Princeton University, where the jazz great also performed, ever so provocatively, with Hank Jones (piano), Milt Hinton (bass) and Ronnie Zito (drums). . . . Speaking of veterans: trombonist-singer Herb Flemming, who has been in Europe since 1964, expects to return to this country shortly. Flemming, a very widely-trav-

Jazz Heritage Tours, planned by critic Martin Williams, director of the Jazz Program, Division of the Performing Arts. Musicians offered: the Jimmy Giuffre 3 and the Jim Hall Duo on one program, the Andrew Hill Ensemble and pianist Claude Hopkins on another, and the Horace Silver Quintet on still another. These musicians are available for one-day engagements, three-day encounters and four-day residencies. . . . Paul Simon, with Urubamba and the Jesse Dixon Singers, performed at Carnegie Hall, June 1, 2 and 3. Urubamba, incidentally, is a group formerly called Los Incas and consists of two flutists, a percussionist and a charanga player. A charanga is a South American stringed instrument.

. . . When the exhibition, "Billie Holiday Remembered," opened in April at the New York Jazz Museum, a benefit party was given, at which a band of the late Miss Holiday's friends performed. The musicians: saxophonist Earl Warren and drummer Jo Jones, from the singer's Count Basie days; trumpeter Doc Cheatham and guitarist Tiny Grimes. The exhibition, which lasted through the end of June, was made up of records, pictures, films, mementos and spoken recollections of the legendary "Lady," who passed away in 1959. . . . The Contemporary Jazz Ensemble Workshop, under the direction of Valerie Capers, presented a "Salute to Dizzy Gillespie," May 16, at the Manhattan School of Music, New York City. Gillespie was on hand for the event. The school's president, George Schick, presented an award of appreciation to the trumpeter-composer. . . . At the First Kerrville (Texas) Ragtime Festival, July 2-4: Jim Cullum's Happy Jazz Band from San Antonio and two pianists — Red Camp and Robert Shaw were featured. . . . Trombonist Urbie Green took a quintet into New York's Hotel Americana's Royal Box late in April. His sidemen: John Bunch (piano), Julie Ruggerio (bass), Ronnie Traxler (drums) and Arnie Lawrence (alto saxophone). Kathy Green, the leader's wife, is the group's vocalist. . . . The current Stan Getz Quartet: Jack DeJohnette (drums), Dave Holland (bass) and Richie Bierach (piano). . . . The Thad Jones-Mel Lewis band, from August 12-September 16, play England, France, Italy, the Low Countries and Scandinavia. . . . Participants in the recent 1973 Jazz Institute at the University of Bridgeport included trumpeter Danny Stiles (ex-Woody Herman, Maynard Ferguson), drummer Joe Corsello (ex-Glenn Miller, Don Elliott), Ken Fears (staff musician, American Shakespeare Festival, and member of the Bridgeport Symphony), guitarist Sal Salvador (band leader and former Stan Kenton sideman), bassist Rick Petrone (ex-Buddy Rich, Glenn Miller) and trombonist Fred Snyder (ex-Doc Severinsen, Skitch Henderson).



The Billy Farmer Band has been performing at Charlie Brown's Lakeside Steakhouse in Raleigh, North Carolina, every Friday and Saturday night for the past three years. Band members include, front row: Billy Farmer, piano and leader; Felix Buba, Bill Malambri, Dick Gable, trumpets; Earl Braunhardt, Rick Fecteau, Greg Cox, trombones; Johnny Mercer, bass. Back row: Chuck Cargill, drums; Bill Glasgow, David Womble, Lou Sawyer, Charlie Thomas (President of Local 500), Owen Cordle, saxes. Braunhardt and Glasgow are the band's chief arrangers.

ANDRES SEGOVIA

(Continued from page six)

tial to build a repertory, and Segovia has seen to this in three ways: transcribing, commissioning, composing. By his own count he has been responsible for adding over three hundred pieces to the guitar repertory. Of these three hundred, probably the most famous is his transcription of the Bach Chaconne from the Partita No. 2 for violin alone. Before he began work on it he spent two years studying arrangements, for piano and other instruments, by Brahms, Busoni, Raff, Hubay, and others who had tried their hand. He emerged from his own labor of transcription convinced that Bach originally intended the work not for violin, on which it is notoriously difficult to recreate the four-part polyphonic writing cleanly and musically, but for the guitar or for the instrument very much like it, the lute.

Segovia is persuasive on the subject: "The chaconne and the sarabande were Spanish dances; the chaconne, in fact, was a lewd dance which young ladies were not permitted to watch. Then composers took over the form and made it something noble. Still, it is Spanish, and in Bach's work even the harmonic progressions move down by step in a manner typical of Andalusian folk music. Could he not have conceived this piece for a Spanish instrument? The key, D minor, lies perfectly on the guitar. It is one of the best keys. Only one variation is not good — though I play it, I do not suppress anything. But the simple melody is ruined on the violin (here follows a devastating vocal approximation of the violin in four-part harmony). Even violinists — when they

have an attack of sincerity — admit that the Chaconne sounds best on guitar."

Though he is unsympathetic toward the newer trends in twentieth century music, Segovia commissioned many works from his own older and younger contemporaries — de Falla, Villa Lobos, Roussel, Castelnuovo-Tedesco. Many of them can be heard on the fifty or so recordings Segovia has made — most of which, incidentally, have sold over a million copies each.

Along with building a repertory has been the task of training pupils. Segovia has been generous with his teaching time, and has taught regularly at Santiago de Campostella in northern Spain and in Siena; he has also given master classes at Berkeley. He is responsible for the establishment of guitar professorships at many major universities, including those in Madrid, Barcelona, Florence, and at the Royal Academy of Music in London. The last post has been held for some years by one of his favorite pupils, the Australian, John Williams.

At eighty, Segovia lives in a house he built not long ago on a hilltop between Malaga and Granada, with his young second wife and their two and a half year old son, Carlos Andres. This past season he gave fifty recitals, but he plans to cut back next year to fourteen. He reads widely, and to a recent interviewer he spoke with a chuckle of the philosopher, Schopenhauer: "Schopenhauer was enraged against two things which had resisted him all his life — women and the guitar." Obviously, Segovia's score on both counts is very high indeed.

LIGHTHOUSE

(Continued from page seven)

shows and had produced his first album, "The Jazz Roots of Paul Hoffert."

At nineteen, Hoffert, by then a University of Toronto student intent on becoming a physicist, was still involved with music, as musical director of a CBC-TV show, "Time of Your Life." From the university he went into music full-time as a performer, arranger and composer, working mostly in the radio-television jingle field.

In 1968, at twenty-four years, he was ready to expand his musical ideas. As a composer he had written the music for the off-Broadway musical, "Get Thee to Canterbury," and composed the scores for two films, "Winter Keeps Us Warm" and "The Offering," both award winners at the Venice film festival.

Early in 1968, Hoffert and Prokop combined their ideas in an album which they took to RCA Victor in New York. The result was an extensive campaign on Victor's part to introduce Lighthouse to the public. The band's first concert at Carnegie Hall was not as exciting as expected (it was un-

fortunately marred by faulty equipment) but it did catch the attention of bookers.

That same year it won acclaim at Newport, at New York's Madison Square Garden, in Boston and Philadelphia, and particularly at the Atlantic City Rock Festival where a crowd of 70,000 gave it a standing ovation.

As Skip said then: "We're finding acceptance for our music at all levels, the rock crowd, the jazz crowd, even the blues crowd. We played at the Village Gate with B.B. King and even his fans were digging us."

In Canada, Lighthouse's appearance with the Royal Winnipeg Ballet in a presentation of the rock ballet, "Ballet High," in a month-long tour of western Canada in 1970 was a sell-out.

Now there's talk of another ballet collaboration, this time with a new company at the National Arts Centre in Ottawa. In the spring of 1973 the band toured western Canada and the United States following a three-week jaunt of the U.S.A. in March.

INTERNATIONAL MUSICIAN

REAL LIFE IS OFTEN A CRUEL MOCKERY

(Continued from page three)

tional Council, these members unite with members of church-related, civic and social clubs in a common effort to raise the status of older Americans.

The National Council is a non-profit, non-partisan organization but it is not non-political. Members of approximately 3,000 affiliated clubs are encouraged to be politically active on behalf of issues they support.

Although oriented toward the elderly, the National Council of Senior Citizens is more than a special interest group for them, having backed child care legislation (vetoed by President Nixon last year), the lowering of the voting age to eighteen, the war on poverty, clean air and clean water legislation, legal protection for the consumer and other measures of general concern.

The National Council has been a staunch advocate of programs sought by labor such as repeal of Section 14b of the Taft Hartley law permitting states to outlaw union shop contracts.

National Council Leader, Nelson H. Cruikshank, seventy-year-old retired Director of the AFL-CIO Social Security Department, is internationally recognized as an authority on Social Security and social insurance matters.

National Council Executive Director William R. Hutton, a British-born U.S. citizen, has been a zealous advocate of programs to make life better for the nation's elderly.

Robert M. Ball, retiring U.S. Social Security Commissioner, is Special Consultant to the National Council on social insurance matters.

The National Council of Senior Citizens' Advisory Committee includes: Arthur Larson, Assistant Secretary of Labor under President Eisenhower; former U.S. Senator Paul Douglas of Illinois; Charles E. Schottland, former Social Security Commissioner and presently dean of the Brandeis University graduate school; and Wilbur J. Cohen, former Secretary, U.S. Department of Health, Education and Welfare, and presently dean of education at the University of Michigan.

A better life for all Americans including the elderly is the goal of the National Council of Senior Citizens.

Today's elderly are the men and women who lost jobs, homes and savings in the Great Depression. They survived the Depression and helped restore normal times but, for millions of today's seniors, the Depression never ended.

The National Council of Senior Citizens seeks legislation at the Federal, State and local levels to assure everyone minimum comfort and security during the retirement years.

While the National Council is non-partisan, its affiliates are autonomous and may, if they choose, support candidates run-

ning for office on party tickets.

One affiliate, Concerned Seniors for Better Government, has been active on behalf of candidates for U.S. Senator and Congressman in selected areas since its formation in 1970.

Headed by Matthew DeMore, retired General Secretary-Treasurer of the Machinists, Concerned Seniors last year helped get out the vote for candidates they favored in forty states.

The National Council of Senior Citizens operates on a very modest dues schedule to permit the low income elderly to be members. Income from dues and donations from affiliated clubs and individual members now covers 50 per cent of the organization's administrative expense.

Contributions from supporting groups, including trade unions, accounts for another 25 per cent of this expense. Remaining administrative expense is covered by publications, mailings and contract reimbursement for administering social service programs for the Government.

The National Council administers two Federal programs, an employment program for 1,848 low income elderly in thirty-three localities, and a nursing home ombudsman program in Detroit and Michigan's Upper Peninsula where elderly volunteers visit nursing homes in the capacity of "ombudsmen" or problem solvers.

(Ombudsman is a public official in the Scandinavian countries who adjudicates complaints from private persons against the government or its functionaries.)

The National Council offers special membership services to directly affiliated (gold card) members. These are: low cost health insurance paying much of what Medicare does not pay; life insurance up to age eighty-five without physical examination; prescription drugs at discount prices through the National Council's Direct Drug Service; and travel services.

There is no profit nor gain of any kind for the National Council in providing these services. What would ordinarily be charged as profit is passed on to the members in the form of lower costs.

Special membership services are secondary to the National Council's main purpose — to promote legislation and official action seeking a better life for all Americans including the elderly.

A retirees' club may affiliate with the National Council of Senior Citizens by paying a \$10 charter fee and sending dues for at least ten directly affiliated National Council (gold card) members. A gold card member of an affiliated club pays \$2.50 a year dues to the National Council. Others may join as directly affiliated (gold card) members by sending \$3 a year dues.

Spouses may be enrolled as directly affiliated (gold card)

members for \$1 a year.

Without effective political action, the many difficulties facing the nation's elderly are not likely to be resolved soon. In fact, the outlook is for even greater difficulties in the retirement years for today's workers if the needs and problems of the elderly do not receive sympathetic attention at the White House and in Congress.

The economic problems of old age will not be dealt with for today's workers unless "our nation takes positive, comprehensive actions going far beyond those of recent years," experts on the staff of the U.S. Senate Special Committee on Aging have warned.

The nation's 30 million men and women age sixty or over can be a powerful political force if they are organized. Because they vote in far greater proportions than young people, they can exert real influence for forward-looking legislation at the Federal, State and local levels of government.

The National Council of Senior Citizens offers the opportunity for the elderly to realize this potential.

For more information on this subject, write William R. Hutton, Executive Director, National Council of Senior Citizens, 1511 K Street, N.W., Washington, D.C. 20005.

THE ARTS IN ACTION

(Continued from page four)

curriculum, with the goal of developing arts interest in AFL-CIO programs at local levels.

Other Music Program grants during Fiscal 1973 have included:

Orchestra — This major program is assisting orchestras with artistic and administrative development and supporting efforts toward greater service to broadened audiences, including public service, touring, and educational projects. A total of \$5,162,117 in Federal and private funds has been approved for ninety-seven groups: twenty-eight major orchestras, fifty-six metropolitan orchestras and arts organizations under the program's special category. Grantees are located in thirty-nine states, the District of Columbia, and Puerto Rico.

Opera — This program emphasizes the artistic and administrative development of opera companies and means by which the companies can develop and serve broader audiences. To date, thirty-three opera companies and arts organizations in twenty-one states have received grants totalling \$3,537,447 in Federal and private monies. In addition, the Endowment also assists the National Opera Institute which provides direct assistance to

opera companies and to individuals in areas that complement the Endowment's program.

Jazz — The Jazz Program, now in its fourth year, provides assistance to both individuals and organizations for a variety of projects including: the creation of new works and the completion of works in progress; short-term jazz residencies at colleges, universities, and music schools; in-school concerts; and travel-study expenses for musicians and students. To date, 165 grants totalling \$216,995 have been awarded.

Music Training — The Endowment has established a program of assistance to professional, independent colleges of music. Grants totalling \$617,770 in Federal and private funds have been recommended to eight outstanding schools for fellowships, scholarships, and development activities.

Assistance has also been provided to national organizations engaged in audience and artist development programs, to contemporary music performing groups, to a limited number of professional choral groups, and to national organizations which serve the field of music. The Endowment is currently developing a program to assist composers and librettists.

NASHVILLE NEWS

(Continued from page nine)

cial" — "I think it was the Buckeroos that I heard playing it, but I knew immediately that I had to learn that," she told me. From that point, emergence into a bona fide fiddle player was enhanced by encouragement and assistance from Buddy Spicher, who has helped her begin to get a foothold here in session work. "There are still a lot of licks that I can hear but I haven't been able to work out with my fingers yet," Lisa admits, but she's well on the way to making some major contributions to a fine old art. I got the impression that she doesn't consider herself abandoning classical approaches to the instrument — she's expanding what she's been doing into areas that are at least new for her and is doing it well.

The Duke of Paducah (Benjamin J. "Whitey" Ford, if you're on a real name kick) celebrated his seventy-second birthday on May 12, during a fifteen-day tour of Canada with the Hank Williams, Jr. entourage. Duke is rightfully proud of having exceeded the age after which social security pays full benefits along with as much work as the individual cares to do, but his big point of pride is that he has been able to stay busy and productive consistently throughout his many years in show business. This is a little late, but Happy Birthday, Duke!

Another stalwart of the old days was in for a visit lately. I heard a yoo-hoo on a downtown street and saw a fellow

coming toward me who looked enough like Zeke Clements to be Zeke Clements — in fact, it was. He now lives in Ft. Lauderdale, Florida, and keeps busy performing at a number of Shrine activities but not busy enough to hamper his fishing. Zeke was a friendly face when I first came to Nashville in pretty bad need of friendly faces and I'll never forget him for it.

By the time you read this, Tom T. Hall and the Storytellers, Bobby Bare, Susan Raye, and Eddy Low, should be on their way home from a four-day tour of New Zealand, where they played two shows a day in Auckland, Wellington, Christchurch, and Dunedin. This was a direct result of the colossal package tour over there last year for CMA and UNICEF, an announced purpose of which was to help spread global interest in country music. Brian Larimer was the Nashville contact on this particular tour and assured this writer that plans are underway for more American talent to go to New Zealand as well as Australia and Japan. Johnny Cash and Friends (including native Australian Bill Walker) have recently returned from Down Under, and, as this is being written, Brenda Lee is in Japan and Tex Ritter is in Europe. This is all part of the Wembley symbolism we mentioned last month. Grassroots communication. Johnny even ate some kangaroo roast in an Aborigine village, I understand.

Incidentally, Eddie Low lives in New Zealand and joined the Hall-Bare-Raye tour there — he returned to the States with them for a series of performances here, commencing with a gig at the Palomino Club in Los Angeles with Doug Kershaw.

The other day I got a letter from a friend in Switzerland who was disturbed at some second hand news he had heard concerning Chet Atkins. I won't say what he had heard — for fear of furthering the misunderstanding — but I will say that, as of mid-May, 1973, Ole Chet is recuperating nicely from cancer surgery. There is no — repeat, no — indication that he will not return full force to his performing and producing career. Indeed, by the time you read this I'm sure he will be pretty active. If Roger Field heard to the contrary in Switzerland, maybe someone else has heard the story wrong elsewhere, so hopefully we have gotten it straight for you. Also, Local 257 President George Cooper is back in the hospital following another recent heart attack.

Think you're the only person in need of a 30-hour day so you can get all your work done and get some sleep, too? Jay Collins and his trio (Norman Cole and John Adrian) are working Nashville's Golden Ox three nights a week and he is also playing drums in the Dixieland band at Opryland this season. Now that's pretty close to being a full schedule but, somehow, he finds time to teach drums and percussion as well.

Defaulters List of the American Federation of Musicians

The first part of the International Defaulters List was run in the June, 1973, issue of the "International Musician." This portion is complete through June 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.

J Cont'd

Junior Football Clubs of America, The (L. 10-208)
Ray Anderson, Carl H.
Brandt, F. Ray Hinkle, Bert Huff, Nicholas Altavilla and Carl Slager
Junior Room, The (L. 10-208)
Sheldon Kaster and Stewart (Skip) Krask
Just Rita Entertainment, Inc. (L. 284)
Barrington Records
Justis B. Corporation (L. 6)
Collon Delain, a.k.a. Bruce DeLeon
Justus Vern (L. 153)
The Sanctuary, a.k.a. Tahoe Music Box

K

K & J Concessions (L. 677)
HBL Corp., d-b-a The Door, Kenneth L. Hawkey, Joyce Hawkey and William Kamekoma
K.N.S. Associates (L. 802)
K.T.I.X. Radio Station (L. 560)
Peter N. Brown
Kaczmarek, Stanley (L. 542)
The Moon
Kagan, Sheldon (L. 406)
Superior Sound Enterprises
Kahill, Mrs. Joy (L. 802)
(nee) Joy Faith Vrieson
Kajarin, Sam (L. 325)
Kajfasz, Stanley (L. 106)
Mr. Puller
Karb, Sam (L. 802)
Sayville Hotel and Beach Club and Edward A. Horowitz
Kaleidoscope Music (L. 234-486)
Kaleidoscope, The (L. 802)
Eidos, Ltd. and Greg McKay
Kaleidoscope Theatre (L. 77)
Manayunk Garages, Inc., and Leonard Schwartz
Kaliadescope, The (L. 11-637)
Mrs. Thelma Gross
Kaleit, Lillian, Miss (L. 802)
Dayton Beach Park Social Club
Kalisha, Pete (L. 151)
Sterling Lounge
Kamholz Robert J. (L. 9-535)
Seven Productions and Dick Rocco
Kandy, Andy (L. 657)
Cappelli's, Dominick J.
Pantolfe, Terry Cannon
Kandy Club, The (L. 468)
Leon Fishman and William Winkler
Kane, Chester W. (L. 65)
George's Club
Kane, John C. (L. 77)
Kane, William (L. 677)
HBL Corporation, d-b-a The Door, Kenneth L. Hawkey, Joyce Hawkey and K & J Concessions
Kanellis, Dick (L. 369)
Dick Kanellis Productions
Kanellis Productions, Dick (L. 369)
Dick Kanellis
Kania, Robert (L. 76)
RHK Booking (Ent.) Agency
Kansas City Pro Basketball, Inc. (L. 2-197)
Kansas City Steers and Ken A. Krueger
Kansas City Steers (L. 2-197)
Kansas City Pro Basketball, Inc. and Ken A. Krueger
Kapeli, Pat (Mr. and Mrs.) (L. 610)
Rafter's Bar
Kapronis, James Paul (L. 342)
Kaplan, Edward (Ls. 399, 802)
Modern Life Insurance
Kaplan, Sam (Caplan) (L. 3)
Pink Poodle and Sam Caplan
Kapison, Nick (L. 618)
The Red Dog
Kappa Epsilon Club (L. 10-208)
William Health, Gordon
Coney and Joan Strickland
Kappa Records, Inc. (L. 47)
Raymond L. Krauss
Karalis, Pete (L. 73)
Karen Records, Inc. (L. 625)
Ollie McLaughlin
Karmuth, Robert (L. 10-208)
Frederick's Restaurant
Karn, Norman (L. 721)
Karooff, Edward (L. 10-208)
Ye Olde Cellar and Bob Bifone
Karp, Irving (L. 291)
Peacock Lounge and Murray Webberman
Karris, Jim (L. 10-208)
The Cat and Fiddle
Kasarsky, William (L. 40-543)
Kashmanian, John (L. 171)
Kasos, Martin, d-b-a Syke Prod. (L. 10-208)
Kassman, Eugene (L. 389)
Celebrity Series of Central Florida, Inc.
Kassner, Edward (L. 802)
Seville Record Co. and Danny Kessler
Kaster, Sheldon (L. 10-208)
The Junior Room and Stewart (Skip) Krask
Katchen, Hershel (L. 20-623)
Flair Productions Agency
Kafinas, Nick (L. 10-208)
Nicko's Restaurant
Katrabas, Michael (L. 529)
Katson, James (L. 161-710)
Katz, Archie (L. 802)
Katz, Murray (L. 802)
Kaufman, Jan (L. 77)
Kaufman, Murray (L. 802)
Mr. Hamilton
Kaufman, Murray (L. 802)
Jaymur Productions
Kaufman, Si (L. 16)
Kingman Associates Company
Kavakos, Peter (L. 427)
Kave, Billy (L. 640)
Cooper Penny Lounge and J. E. Foster
Kay, Arthur (L. 10-208)
La Traviata Club
Kay, Marty (L. 347)
Lido Club

Kay's Swing Club (L. 802)
Kay, Angelo
Kays, Virgil (L. 36)
Tri-State Oil Show
Kaye Agency, Barry (L. 47)
Kaye, Sweeney (L. 526)
Kebec Spec Inc. (L. 406)
Marc Lafraverse
Kearney, Jack (L. 10-208)
Orchestras, Inc.
Keating, Dennis (L. 6)
Lucky Lion Restaurant and Lloyd Bothwell
Keen Recording Company (L. 47)
Rex Productions, Inc., Rex Recordings, Andex Tapes and John Siamas
Keene, Gene (Eugene Schweichler) (L. 47)
Ross Carver
Keene, Gene (Eugene Schweichler) (L. 353)
Quonsut Hut
Keg Lounge, The (L. 444)
Gary W. Davidson
Kegrice, Charles (L. 284)
Mousetrap Lounge, The Kell, Fred (L. 62)
Keil Promotions
Keil Promotions (L. 62)
Fred Keil
Keith, Jessie (Jesse) (L. 425)
Keller, Herb (L. 77)
Kelley, Harold (L. 296)
Kelley, Holland F. (L. 60-471)
Kellin, Walter (L. 10-208)
The Black Sheep Club
Kellogg, Bob (L. 424)
Kellogg's Steak House and Donald Kellogg
Kellogg, Donald (L. 424)
Kellogg's Steak House and Bob Kellogg
Kellogg Enterprises, Inc., Lynn Kellogg
Lynn Kellogg
Kellogg, Lynn (L. 47)
Lynn Kellogg Enterprises, Inc.
Kellogg Valley Inn (L. 167)
Solomon Posner
Kellogg's Steak House (L. 424)
Bob and Donald Kellogg
Kellum, Lloyd (L. 375)
The Zahara Club
Kelly, Bill (L. 77)
Kelly, E. "Rusty" (L. 466)
Kelly, George M. (Marquis) (L. 58)
Kelly, Jack (L. 395)
Kelly, Jack (L. 655)
Kelly, John (L. 155)
Kelly, Leo (L. 30)
Kelly, Peter J. (L. 77)
Rudd-Melikian, Inc. and George Huff
Kelly, Sandra, Mrs. (L. 387)
Camden Restaurant
Kelly, Tom, d-b-a Corral Attractions (L. 257)
Corral Attractions
Kelly's Bar (L. 373)
Carm Rondesco
Kelly's Nite Life (L. 444)
Clifford Kelly
Kel-Mac Corp., & Twelfth House (L. 153)
Richard McGowan
Kelson, Herbert (L. 161-710)
Kemp, T. D., Jr. (L. 342)
Kemper, William E. (L. 717)
Kendall, Mr. (L. 489)
Holly Wood Lodge
Kendricks, Jim (L. 127)
a.k.a. Swannie River
Ken's Dancing (L. 266)
Kenneth Bocknick
Kenna, John (L. 127)
The Club 32
Kennedy, D. E. (L. 353)
Kennedy, Joe E. (L. 148-462)
Kennedy, Kyle (L. 153)
Bobby McGee's
Kent County Democratic Club (L. 311-641)
Solomon Thomas
Kent Restaurant Corp. (L. 802)
85 Club, Anthony Kourtos and Joe Russo
Keoseyan, Al (L. 210)
Fresno Hacienda (Standard Motels, Inc.)
Kerkes, Gary (L. 593)
Kerman, Arthur (L. 802)
Kerman, Charles (L. 40-543)
Kersch, Julian (L. 148-462)
Kershaw, E. A. (L. 444)
Keseck, George (L. 351)
The Red Dog
Kessler, Danny (L. 802)
Murray Sporn and Edward Kassner
Kessler, Sam (L. 802)
Met Records
Kessman, Martin (L. 291)
Hotel Palatine, Newburgh Palatine Corp. and Bernard Horowitz
Keston, Bob (L. 149)
Kettler, Arthur (L. 802)
Basin Street East, n.k.a. La Posada
Kettler, Rod (L. 306)
Kevin Knox Enterprises, Ltd. (L. 802)
Key Club (L. 103)
Leonard DeLong
Key Ring Agency, The (L. 34-627)
Stardust Productions
Key Wester Carousel Lounge (L. 202)
Don and Mildred Albin
Keyboard Lounge, The (L. 151)
Nicholas DiCosmo
Keyhole Lounge (L. 99)
Gaudry Enterprises, Inc., Larry Gaudry, Marc Gaudry, Mick Van Winkle
Kille, Lyman (L. 13)
Killian, Bill (L. 595)
Circle K Ranch
Kilowatt Prod. (L. 149)
Paul Bremner, James Worth
Kilroy, Frank (L. 145)
Yorklick Productions, Inc.
Kimberly Productions (L. 77)
Edward Gernoe
Kimble, Robert (L. 15-286)
Kimmel, Charles (L. 248)
Two Bridges Inn and Jack Allen
Kimmel, Ron (L. 311-641)
La Guitar Blue
Kindrachuk, Ray (L. 553)
Capri Motor Inn
Kinetic Playground (L. 10-208)
Aaron Russo
King and I, The (L. 7)
Leo W. Brown
King and I Club (L. 94)
Bruce Myers

King and I Lounge, Downtown-er Motel (L. 111)
Jack Fasolas
King, Bob (L. 47)
Irving King and Mrs. Thelma King
King, Bonnie (L. 113)
Ricardo's and Gene Owen
King Brady (L. 2-197)
King Bros. Circus (L. 148-462)
King, Charles (L. 809)
King Cole Show Bar, Inc. (L. 20-623)
Ron Travers
King, David (L. 479-718)
King, Drew (L. 802)
Chords Record Company
King Edward Hotel (L. 290)
Albert Bourgault
King Enterprises and King Sisters, Ltd. (Ls. 10-208, 48)
Bill Holmes, Donald Dunfee, Larry Bryant
King, Gordon D. (L. 207)
Clyde High School
King Henry VIII, d-b-a Barry Barb, Inc. (L. 26)
Barry J. Peters
King, Irving (L. 47)
King, John (L. 4)
Poppadakis, John
King, Thelma, Mrs. (L. 47)
Irving King and Bob King
King Productions (L. 118)
Fred Follmeyer
King, R. E. (L. 721)
King, Richard (L. 10-208)
Hayloft Club
King, Ted, Agency (L. 4)
King, Victor (L. 10-208)
King, Mrs. W. M. (Reta Ray) (L. 677)
Mrs. Edith Kuhar and Entertainment, Ltd.
King, William B. (L. 369)
Kingman Associates Co. (L. 16)
Si Kaufman
Kings Inn, The (L. 228)
Kenneth Newby
Kinsey, W. P. (L. 44)
Seaside Club
Kipness, Joe (L. 802)
The Lanai
Kirk, Jim (L. 76)
Tony Ricono
Kirk, Ken (L. 254)
The Brewery
Kirk, Lowell O. (L. 7)
C.B. Stables Inc., Claude E. Young and Judy Munson, also, The Boon Docks and Jim Oudin
Kirk, William (L. 47)
Allan M. Schreiber
Kirkwood Inn, Inc., Restaurant and Cocktail Lounge (L. 311-641)
Mary J. Casaveria
Kirsch, Kenneth C. (L. 71)
Kirsch, William L. (L. 225)
Kirt, Clem (L. 10-208)
Club Natural
Rudolph Cryer
Kitty Kai Club (L. 594)
Howard Bach and Paul Bach
Kiwanis Club, The (L. 551)
Klankmermeier, Walter (L. 10-208)
Lili Marlene
Kiani, Edward H. (L. 10-208)
Golden Eye Lounge, Inc. and Edward Ryan
Klar, Irving D. (L. 802)
Klaric, Michael (L. 187)
Klass, S. C. (L. 447-704)
Plantation Club and F. W. Taylor
Klaunburch, Conrad (L. 75)
Connie's Skyline Club
Kleinman, Dee Dee (L. 142)
Carol Malisiak
Kleinricher, Ken (L. 58)
The Cat's Meow
Kline, George H. (L. 502)
Kline, Wally (L. 47)
Wally Kline Enterprises
Kline, Wally, Enterprises (L. 47)
Wally Kline
Klocek, Louie (L. 30)
Louie's Inn and Motel
Knape, Robert E. (L. 463)
Robbie's Happy Corner
Knight, Allen (L. 123)
Veterans Triangle Club
Knight, Joseph Robert (L. 47)
Fantasy Funfair Productions, Inc.
Knight Lounge (L. 134)
Fred Zoghbi and Susan Bunker
Knight, Marie (L. 802)
Knippel, Peter (L. 480)
Knob Hill Club (L. 10-208)
Al Fenston
Knowland J. (L. 424)
Starlite Room and Harry Burd and The Golden Room
Knutson Booking Agency, Dick (L. 382)
Knutson, Richard (L. 382)
Oak Tree Productions, Inc.
Koff, William (L. 655)
The Sabor Restaurant
Kohenn, Jules (L. 10-208)
Koko Motel (L. 389)
Al Olshan
Kolb, Clarence (L. 47)
Koiker, Irving (L. 655)
Joseph Tumolo
Kolker, Irving (L. 399)
Kolonial Kitchen, The (L. 10-208)
Victor Passantino and Mrs. Chapman
Komers, T. F. (L. 353)
Gene Plyler
Kona Kai Lounge (L. 369)
Kondos, Thomas, Kay (L. 802)
Michael Conti and Elephant 5
Kontaxis, Jim (L. 331)
Koontz Lake Lion's Club (L. 421)
Roscoe C. Provence and Dick Palmer
Koontz, Lee (L. 401)
R. Stanley Cooper
Kooper, Gary (L. 99)
Koppelman, Murray (L. 399)
Mark Golden, Martin Biederman
Korosa, John (L. 10-208)
Club Irene
Kosloski, Claude (L. 467)
Worthington Canada, Ltd., Employees Social Committee, Robert Easto
Kotsopoulos, John (L. 230)
Costa's Club
Kotzin, Jerry (L. 94)
Kourtos, Anthony (L. 802)
85 Club, Kent Restaurant Corp., Joe Russo
Koutsis, H. (L. 149)

Harry's Steak House
Kovich, Henry Jay (L. 145)
Cominco Gym
Kow, Staples D. (L. 485)
Bachelor's Grove, Inc. and Donald Hunt
Kowal, Gerald (L. 5)
Empire Hotel and Meyer Kowal
Kowal, Meyer (L. 5)
Empire Hotel and Gerald Kowal
Kowalsky, N. J. "Mike" (L. 72)
Partyline Club, Buck Fowler, and Lloyd Bateman
Kozloff, Jacob
Hotel Torarica and Casino
Paramaribo Surinam, South America
Kraft, Ozzie (L. 47)
Lee Gilson
Kralik, John (L. 47)
Chiquita and Johnson
Krask, Stewart (Skip) (L. 10-208)
The Junior Room and Sheldon Kaster
Kreft, Mr. (L. 5)
La Parisienne Lounge
Krellberg, S. S. (L. 802)
Kreppi, John (L. 149)
Kroll, Richard C. (L. 10-208)
The Black Diamond, Don Wolff, and Edward Grusin
Krommes, Richard (L. 300)
Krone, George (L. 661-708)
Krone, Phillip (L. 10-208)
All Chicago Committee to Elect John L. Wane
Krueger, Ken A. (L. 2-197)
Kansas City Steers and Kansas City Pro Basketball, Inc.
Kruk, Lou (L. 153)
Gary Lebeck, J. and B. Productions
Kuchler, William J. (L. 399)
Phase III
Kucin, Alexander (L. 802)
Kudingo, Jerry (L. 345)
The Frog Hop
Kuhar, Edith, Mrs. (L. 677)
Mrs. W. M. King and Entertainment, Ltd.
Kuhn, James (L. 721)
Jim's Candlelight Lounge
Kulowitch, Paul (Butch) (L. 561)
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Living Room, The
McClam, DeForest (L. 203)
McClane, V. R. (L. 125)
Chris Christensen
McClure, William (L. 3)
Red Rooster Tavern
McClure, Joe (L. 5)
Multiplexiles, Inc. and
Minor Key Club, The
McColly, Lloyd A. (L. 427)
Vincent Auletta and Gertrude
Hayward
McCorkle, Marian (L. 581)
McCormick, Jim (L. 802)
St. John's University of the
Delta Sigma Theta
Fraternity Alumni Hall
McCoy, James (L. 248)
Mitzi's Bar and Grill
McCracken, Dick (L. 161 710)
McCullough, N.J. (L. 2 197)
McCullum, Ralph (L. 388)
American Legion Post No.
169
McCurdy, E. M. (L. 618)
Sierra Life Ins. Co., Western
Skies
McCurdy, Joe (L. 57)
McDermott, Jack (L. 655)
Gilman Productions and
Steve Gilman
McDevitt, Gene (L. 453)
Geno's Pub

McDonald, Curtis L. (L. 99)
Billy Webb Elks Club No.
1050
McDonald, Donna (L. 47)
Edgewood High School and
John Teresa
McDonald, L. M. (L. 147)
Club Savoy
McDonald, Marty (L. 355)
McDougall, Owen (L. 353)
McDowell, Frank (L. 47)
Arizona-New Mexico Club
and Roger Rogers
McEachon, Sam (L. 500)
McElroy, Joe (L. 353)
McFalls, Leon W. (L. 30)
Chezleon No. 2
McFann, Dan (L. 193)
McFarlan, John (L. 333)
Esquire Club
McFarland, W. J. (Spanky)
(L. 47)
McFarlane, Robert (L. 240)
Reders Lounge
McGahan, James (L. 10 208)
McGarrigle, Ron (L. 506)
McGarrigle's Lake House,
Inc.
McGarrigle's Lake House, Inc.
(L. 506)
Ron McGarrigle
McGaughey, Jr., Guy E.
(L. 14 637)
Bowlanes, Inc., d-b-a Office
Lounge, Sam Isgrigg, also
Gene Snyder, d-b-a Joni
Agency
McGettrick, Don (L. 351)
McGoey, Thomas J.
(L. 174 496)
College Enterprises
McGovern, Terrance
(L. 10 208)
Sacred Cow and
Interlocutory, Inc.
McGowan, Richard (L. 153)
Kel Mac Corp. & Twelfth
House
McGrath, Vince (L. 10 208)
Charlie Brown Restaurant
McGraw, Mac (L. 203)
Pia-Bowl, The
McGurik, Harry (L. 802)
Kathleen Costello
McGurk, Robert (L. 450)
Highlander Supper Club
McHugh, Gary (L. 16)
Meadowbrook Dinner Theatre
McHugh, Gary (L. 802)
Wedgewood Dinner Theatre
McIntosh, Joe (L. 70 558)
Palace Bar and Cafe and
Bob English
McIntire, Ann (L. 664)
Rathskiller's Inn, Lollie
Wheeler
McInturff, Bob (L. 99)
Ted Bruno
McKay, Greg (L. 802)
Eidos, Ltd. (Kaleidoscope)
McKearney, J.D. (Ls. 7, 47)
J. D. Productions, F.
Rockwell Powers III and
Villa Marina Rest.
McKechnie, James (L. 78)
McKeska, Ed. (L. 386)
Lakewood Club, The
McKown, L. C. (L. 688)
Bill Marlow
McLaughlin, Max (L. 625)
McLaughlin, Ollie (L. 625)
Karen Records
McLeod, Marvin R. (L. 252)
Mocha Mansions, Inc., Paul
Duncan and Fred Moen
McLain, C. J. (L. 101 473)
Farm Deli
McMackin and Associates
(L. 369)
Robert McMackin, Asia
America Productions and
John O. Salvensen
McMackin, Robert (L. 349)
McMackin and Associates,
Asia America Productions
and John O. Salvensen
McMahon, Bill (L. 166)
McMellin, Ellis H. (L. 103)
McMichael, Ted and Carolyn
(L. 47)
The Merry Macs
McMillan (L. 10 208)
Grae Management Corp.
McMillan, David (L. 66)
McMillan, Tom (L. 581)
Town House
McMurray, James (L. 86 242)
McNamara, Robin (L. 177)
McNeal, Joe (L. 4)
McNeill, Clyde (L. 149)
McNeill, Lyle (L. 330)
Student Prince Red Ox Bar
The
McNellis, Mike (L. 228)
The Note
McNew, Ray (L. 101 473)
Roaring Twenties Club
McQuade Agency, Jimmy
(L. 77)
McQuade, Jim (L. 537)
Red Feather, d-b-a Beau
Garde's
McQuaine, Eugene (L. 10 208)
Holiday Club, Lamplighters
Club
McRae, H. D. (L. 47)
McRae, Theodore (L. 802)
Rae-Cox and Cooke Music
Corp.
McVay, Ronald A. (L. 444)
McVey, Elmer (L. 290)
The New Democratic Party
Area Council
McWright, Doc (L. 47)

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M & A Enterprises (L. 167)
Robert C. Nargessans
M. A. C. Attractions, Inc.
(L. 802)
Mickey Harman
Entertainment
Mabel's Tavern (L. 76)
Robert A. and Irene L.
Maynard
MacArthur, Douglas (L. 571)
Macari, Robert (L. 10 208)
Club Tantrum
Macartney, Brian (L. 69)
The Centennial High School
Macchiarella, L. F. (L. 153)
Macchiarella, Leonard J., Jr.
(L. 153)
Antonio M. Caruso
Machit, Elliot B. (L. 47)
Jemo Recording Enterprises
Macione, James (L. 285)
Neptune Inn
Mack, Bee (L. 266)
Mack, Harry (L. 342)
Mack, Raphael (L. 693)
Depot Club
MacKay, Neil (L. 149)
Dunrobin Enterprises
MacKay, Stuart (L. 149)
The Stuart Productions, Ltd.
and K. J. Smith
Macklin, Laura (L. 228)
William Macklin
Macklin, William (L. 228)

Laura Macklin
MacLachlan, William (L. 331)
Thunderbird Motel
MacLean, Robert (L. 554 635)
Macon County Fair Association
(L. 265)
Mildred Sanford
Macon, Harold (L. 161 170)
Rustic Cabin and Walter
Crutchfield
Mac's 30-30 Club (L. 3)
John Moeler
Mada, Inc. (Ls. 263, 532, 644)
Morris Rogers and Leonel
Sanchez
Madden, James H. (L. 126)
Madol, Robert (L. 127)
The Rex Steakhouse
Madovay, Abraham (L. 802)
Madrillon Restaurant, The
(L. 161 710)
Ernesto Barraza
Mad Russian Club (L. 234 486)
Henry Staro
Magaurn, Mike (L. 99)
Micoles, Inc.
Magel, Mill E. (L. 1)
Castle Farm
Magic Record Co. (Ls. 47, 802)
Magliata, Nick (L. 402)
Sifit and Chat, Richard
Centore
Magnum Productions (L. 76)
Joe Crowley
Magnum Talent Corporation
(L. 10 208)
Greg Harris
Magowan, Charles (L. 500)
AMH Productions, James
Harper and Angelo Cap-
parella
Mahoney, Delbert L. (L. 245)
The Tiki Supper Club and
Marion Mahoney
Mahoney, Lawrence J. (L. 526)
mahonin, Ron (L. 145)
Northern Productions, Mine
Shaft Supper Club
Mahsie, Joseph T. (L. 78)
Maiden U. S. A. (L. 10 208)
Jack Herly
Maiesic Productions Inc.
(L. 399)
Kenneth J. DeHanes,
Brian George
Maiesic Record Co.
(L. 10 208)
Major Management (L. 47)
Irving and Robert Mills
Major, Steve N. (L. 148 462)
Bachelors III, Store Four
Corporation
The Hu Mike (L. 7)
The Huntington Beach
Tavalon
Malanga, Robert (L. 399)
Ocean's 4, Inc. and Frank
LaCorti
Malave, Salvador R. (L. 468)
Jimmy Montanez
Malgieri, Angelo (Club
Infrigue) (L. 151)
Malisiak, Carol (L. 142)
Dee Dee Kleiman
Malone, Thomas W. (L. 77)
Maloney, Jeremiah P.
(L. 529)
Malouf, Leroy B. (L. 586)
Maltbody, D. (L. 247)
Pacific Stars of To-Morrow,
R. Eccles and D. Wasserman
Mambo Concerts, Inc. (L. 802)
Management Associates (L. 65)
United Bookings, Inc.
Management Consultants of
America, Inc. (L. 147)
Kent Alexander
Manayunk Garages, Inc.
(L. 77)
Kaleidoscope Theatre and
Leonard Schwartz
Mancel, Ron (L. 10 208)
That's Life and Let It Be
Club
Manciarri, Archillie (L. 802)
Mandeville, Cube, Mrs. (L. 204)
The Sportsman Inn
Maness, Jack (L. 51)
Red Robin Lounge
Manfred, Jerry (L. 172)
Terrace Lanes
Manganello, Leonard (L. 153)
Lou and Lenny's Bachelors
Club
Mangos, Peter (L. 149)
The Rivaldo Tavern
Mangus Productions (L. 47)
Capricorn Productions and
Kevin Deverich
Manhattan Recording Corp.
(L. 802)
Walter H. Brown, Jr.
Manheimer, Seymour (L. 285)
Manley, Jimmy (L. 164)
The Beefeater
Mann, Betty (L. 311 641)
Horse and Buggy Tavern
Mann, Gary (L. 10 208)
Mill Run Theatre Corporation
Mannis, George (L. 47)
Ciros Club
Manny's Latin Quarter,
n.k.a. Nashville West (L. 771)
Manny Ferrara, Kenneth F.
Smith and Robert L.
Starkovich
Manoccio, Mike (L. 4)
Alice's Restaurant
Manoir Hotel (L. 119)
Benoit S. Pierre
Manor Motor Inn (L. 285)
Earl Benson
Mansell, Bobby (L. 688)
Purple Bunny, The,
Larry Speck
Manser, Don (L. 269)
Mansfield, Emanuel
(L. 161 710)
Mansfield, Philip (L. 10 208)
Manuel Bros. Agency, Inc.
(L. 4)
Manus, George (L. 76)
Manzell, John (L. 47)
Andrea Tempo and Cajun
Corp., d-b-a Cajun Country
Maraday, Anthony (L. 291)
Mara Vista Motel Lounge
(L. 448)
Mrs. Sidney Mount and
George Cowgill and Aztec
Room, Mara Vista Motel
Marable, Earl (L. 77)
Germantown Social Club
Maragos, Mr. (L. 149)
Metro Theatre
Marchese, Phil (L. 7)
Mr. Lucky's of Newport
Beach, Inc., d-b-a Lucky
Lion, Terry Fogarty, Lloyd
Bothwell, Mercedes Bothwell
Marchetti's (L. 153)
Harry Hachadourian
Maricone, Anthony (L. 771)
Marconi, C. (L. 10 208)
Marcum, William J. (L. 362)
Mardi Gras, The (L. 47)
Clyde Rainwater
Mardi Gras Restaurant (L. 7)
Ed Warrenford
Mardo, George (L. 248)
Mardus, Richard (L. 802)
Margulies Productions,
Richard (Ls. 72, 586)

Richard Margulies
Margulies, Richard
(Ls. 72, 586)
Richard Margulies
Productions
Mariano, George (L. 174 496)
Marine Bar (L. 500)
Jim Pittman
Marine Palace (L. 6)
Bill Robertson
Marino, Lawrence (L. 240)
Marino, Nick (L. 99)
Marino, Nick (L. 109)
Marino Supper Club and
Jo Cappa
Marion Emergency Radio
Club, Inc. (L. 601)
Jack Harrison
Marione, Don (L. 83)
Maritime Talent Prod. (L. 571)
Mike Isaac
Market Go (L. 802)
Nancy Salzman
Market Place (L. 99)
Dale Sooter
Market West Club (L. 320)
James Young
Mark IV, Inc. (L. 468)
Gabriel Figueroa
Markham, Dewey "Pigmeat"
(L. 802)
Markham, Dorothy (L. 409)
Markham, Doyle (L. 2 197)
Tune Town Ballroom
Markus, Charles (L. 500)
Markus, Bill (L. 10 208)
Black Knight
Mar-Lee Productions (L. 655)
Margie Lee
Marlin, Coyal J. (L. 466)
Marlo, Micki (L. 802)
Marlow, Bill (L. 688)
L. C. McKown
Marlowe, Frank E. (L. 10 208)
Maroney, Vera L. (L. 398)
Bird and Bottle Inn
Marquette University-
Schroeder Hall (L. 8)
David Graunke
Marquis, Inc., d-b-a Chez
Paree (L. 148 462)
Stanley Goldstein
Arnold B. Oxman
Marquis, Vern (L. 308)
Marroquin, Jose Sabre (L. 47)
Mario Moreno (Cantinflas),
Anthony M. Newman, J. E.
Carrasco and J. E. Carrasco
Enterprises
Marshall, Ricardo (L. 47)
Marshall, Mira (L. 369)
Robert MacKinnon, Leigh Ann
Salvensen and Phil Vance
Marshall, David (L. 722)
Marshall, Don (L. 467)
Marshall, Johnny (L. 248)
Marla, Inc. (Ls. 269, 472)
Don Vaughn's Lounge and
Don Orndorff
Martell, Ray (L. 448)
Martin, Arthur (L. 73)
E. Martin
Martin, Arthur (L. 315)
Martin, Betty (L. 802)
Martin, Bruce (L. 686)
Gold City Inn
Martin Agency, Barbara
(L. 257)
Martin, Dale (L. 579)
Martin, E. (L. 73)
Arthur Martin
Martin, Ernie (L. 618)
Maverick Club
Martin, Frank (L. 345)
The Pixie Club
Martin, Herman A. (L. 473)
Cairo Club
Martin, Robert (L. 201)
Martin, Robert (L. 35)
Turf Club
Martin, Roberta (L. 465)
Martin, Sy (L. 802)
The Rimshot Entertainment
Bureau
Martinelli, Danny (L. 51)
Martinez, Jorge (L. 2 197)
Jorgie's Coffee House (Twist
City)
Martinez, Joe C. (L. 721)
The Islander
Martinez, Jose (L. 427)
Martini, The (L. 101 473)
Martin H. Nizny
Martinka, M. J. (L. 5)
ACJB Hall
Marxen, Robert (L. 73)
Marzullo, John (L. 40 543)
Mascioli, Ivan (L. 655)
Dolphins Locker, The
Masco, Marcel (L. 408)
Horst Haberier
Mashman, Joseph and Louis
(L. 77)
Delaware Valley Prod., I.
Fine, J. Friedman, J.
Williams and H. Mogur
Masello, Pasquale (L. 143)
Shrewsbury Motor Inn &
Corp., David Lamere, An-
thony Nittle
Mason, Gan (L. 325)
William (Bill) W. Wright
Mason, Herschel (L. 245)
Oasis Club and David Greer
Mason, Jerry (L. 768)
Union Bluff, Inc.
Mason, Leroy (L. 10 208)
Mason, P. O. (L. 630)
Masonic Hall (Colored)
(L. 94)
Calvin Simmons
Massa, Jr., Frank (L. 138)
GMM Company and GMM
Associates
Masse Laboratories, Frank
(L. 138)
Frank Massa, Jr.
Massey Junior College
(Fashion Institute of
America) (L. 148 462)
Leland Graham and Paul
Lopinot
Massie, Charles (L. 399)
Robert J. Haspe
Massie, Jr., Robert C. (L. 200)
Mastel, Ed (L. 291)
Shield's of Rockland
Masteller, Robert (L. 254)
Masfro, Andy (L. 10 208)
Masucci, Benjamin P. (L. 77)
Masuch, Wanda, Mrs.
(L. 34 627)
Matane Club (L. 119)
Laurent Benoit
Matassa, Cosimo V.
(L. 174 496)
Cosimo's Recording Studio
Matawan Corp. (L. 4)
William H. Davis
Mathews, Richard (L. 78)
Cel's Swinging Door
Mathley, Harry (L. 11 637)
Matsuo, Fred (L. 677)
Matthew, Willard (L. 802)
Matti, Jacques (L. 406)
Mattia, Vincent (L. 378)
Highway Inn
Mattiace, Joseph (L. 198)
Mattis, Jack (L. 47)
Ikias (Mohamed) Osman
Mattoon, Stan (L. 7)
John H. Brown

manos, Mr. and Mrs. (L. 292)
Matuchio, Al (L. 9 535)
Beacon Club
Matusoff, Gary (L. 101 473)
Turf Club, Tom Gilbert
Matz, Harold (L. 40 543)
Broadcast Enterprises, Inc.
and John C. Brown
Maule, Robert N. (L. 400)
Maupin, Peter (L. 5)
Maureur, Hans J.
Music Promotion Office.
Inge Bender
Mannheim, Germany
(No Loc. involved)
Maverick Club (L. 618)
Ernie Martin
Maverick Flats, The (L. 47)
John Daniels
Maxicooley, Mike (L. 8)
Galaxy Club, The
Maxine's French Quarter
(L. 166)
a-k-a Fat Fanny's and
French Quarter, Joseph
Corey, Tony Sanna, Terry
Volk
Maxwell, Claude (L. 47)
Maxwell, Paul (L. 110)
May, Buddy (L. 721)
May's Bar
May, John (L. 10 208)
George Lucas
Mayberry, Fred (L. 10 208)
Steer and Beer
Mayberry, Leroy (Lee)
Edward (L. 365)
L. E. Mayberry
Mayfair Corporation
(L. 148 462)
James Thompson
Mayfield, John (L. 532)
Mayflower Dining Room
(L. 332)
John Loy
Maynard, Don C. (L. 148 462)
Planters' Exchange
Maynard, Robert A. and
Irene L. (L. 76)
Mabel's Tavern
Mayo Beach Corp. (L. 155)
Earl Gripenrog
Mayo, Lou (L. 77)
2601 Parkway
May's Bar (L. 721)
Buddy May
Mays, Chester (L. 10 208)
Mays Enterprises Inc., Eddie
(L. 315)
Eddie Mays, Inc.
Mazer, Joe (L. 40 543)
Mazola, Ray (L. 10 208)
Mazola's Restaurant
Mazola's Restaurant (L. 10 208)
Ray Mazola
Mazzola, Giovanni (L. 802)
The M. S. G., Ltd.
Meadowbrook Dinner Theatre
(L. 16)
Gary McHugh
Meadowbrook Drive-In Theatre
(L. 72)
Oscar R. May
Meadows, George (L. 47)
Don Boehme
Meadows, Sidney (L. 579)
Meddock, Phil (L. 482)
Mederas, Donald E. (L. 510)
Big Ed's
Ed Mooradian
Media Five, Inc. (L. 802)
John James
Media Free Ent. (L. 802)
Phoenix Ent. Assoc., Oceanic
Prod. Ltd., and Ed Loughran
Medina, Victor (L. 802)
Medlevine, Donald (Donjo)
(L. 10 208)
New Chez Paree, Len
Lexemborg and Hy Deluger
Medlevine, M. (L. 10 208)
The Sands Cocktail Lounge
and Harold Moscovitz
Meglio, Raimondo (L. 47)
Raimondi
Mehagian, Richard (L. 586)
Acquarius Theatre,
Acquarius Productions of
Arizona and Robert Gately
Arias, Sergio (L. 325)
Oswaldo Hernandez
Melacon, Thomas J.
(L. 174 496)
Community Action Inc.
Melaned, Steve (L. 138)
Gigi's
Melcher, Sonny (L. 161 710)
Dixie Pig Musical Lounge
and Jack Wright
Melchione, Albert (L. 9 535)
Albert's Villa
MelFar Productions (L. 596)
Levy Melville and
Gary D. C. Farr
Melinsky, Joseph (L. 9 535)
Downtown Lounge
Melle, Fred (L. 429)
Ned Chandler and The
Robin's Roost
Melilli, Joseph (L. 538)
Top Hatters, Inc.
Meiman, Richard (L. 10 208)
Last Minute Prod., Inc., J. A.
Orzoff, Howie Samuelson,
Chuck Collins, Scott Doneen
Meloche, Nancy (L. 198)
Cabana Club
Melody Circus Theatre, Inc.
(L. 8)
Milton S. Padway
Melody Lounge (L. 367)
Orvail Sherman
Melody Top Theatre (L. 10 208)
Chicago Musical Theater
Corp., William Rach and Joe
Vaughn
Melton, James (formerly of the
Roulette Club) (L. 65)
Melville, Levy (L. 596)
MelFar Prod., and
Gary D. C. Farr
Melvin, Harold (L. 655)
Mendel, Bernard (L. 161 710)
Mendenhall, Harold (L. 58)
Jim Blevins
Mendenhall, Jim (L. 65)
Houston Theatre Center
Mendelsohn, A. (L. 5)
The Club 12
Mendham Enterprises, Inc.
(L. 237)
Sal Vitello
Mercado, Angel (L. 526)
Liga Hispana de Soft Ball
Mercer, Joe A. (L. 65)
a-k-a Danny Mitchell
Merchant, Claude (L. 802)
Merck, Edward (L. 481)
Mercury Artists Corporation
(L. 802)
Mercury Theatre (L. 802)
Roger Euster
Mergel, Art (L. 802)
Artmo Restaurant Corp.,
d-b-a The Jet Set
Merker's Cocktail Lounge
(L. 4)
John Merker, Sr.
Merker, Sr. John (L. 4)
Merker's Cocktail Lounge
Merlino, Frank (L. 92)
Suburban House
Mermaid Room (L. 30)

Bennett Goldberg
Mermaid Room (L. 650)
Danny and Ruby Gibson
Merrick Bros. Circus (Circus
Productions, Ltd.) (L. 279)
Nutting, Mr. M. R.
Merrick, Elmer (L. 761)
Susquehanna Hotel
Merritt, Morris J. (L. 65)
Merry Go Round, The
(L. 20 623)
Charles Perito
Merry Macs, The (L. 47)
Ted and Carolyn McMichael
Mersey, Robert (L. 47)
Cyclone Records
Mertz, Bruce (L. 10 208)
Bernard Nathan
Mesec, Ron (L. 69)
Ron Silverman and Jack
Palmer
Mesher, Moe M. (L. 99)
Portland Paramount Corp.,
The
Messinger Artists Management
(L. 16)
Mestusis, Paris (L. 47)
Metille, Kathy (L. 26)
Four O'Clock Club
Metro Coat and Suit Co. (L. 802)
Joseph Lupia
Metro Music Associates
(L. 161 710)
Metro Theatre (L. 149)
Mr. Maragos
Metropolitan Booking Agency
(L. 73)
Metropolitan Productions
(L. 802)
Paul Toren, Director
Metula, Leonard (L. 601)
Ledo Productions
Metz, Al (L. 155)
The Rooster
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Shows
Metzger, Miklos (L. 10 208)
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Meyer, Alan (Ls. 47, 369)
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Meyer, Morris (L. 125)
Meyers, Carol (Mrs.) (L. 802)
Meyers, Hal (L. 464 615)
Thomas E. Gresham and J.
and T Productions
Meyers, Henry (L. 4)
Flagg's By The Sea
Meyers, Wes (L. 802)
W. Henry Myers, Jr.
Miami-Hollywood Speedway
and Sportatorium (L. 655)
Gold Coast Sports Hobby
Show, Racing Associates,
Larry Thomas, Norman
Johnson
Miami Music Theatre, Inc.
(L. 655)
Bennett T. Waites and Harry
Lashinsky
Miami Steak House, The
(L. 680)
Joseph Rinella
Micelli, Joseph (L. 10 208)
Michael, Gerard (L. 76)
Junior Achievement
Michaels, Doyle J. (L. 80)
B and M Productions
Michael's Supper Club
(L. 10 208)
Mike Russo
Michalkiewicz, Margaret M.
(L. 337)
Whitey's Bar
Michelle, H. H., a.k.a. Hilbert
H. Mitchell (L. 10 208)
Miss Bronzville Beauty
Pageant and Ron Johnson
Michiel's Bowl (L. 337)
Jerry Michiels
Michiels, Jerry (L. 337)
Michiel's Bowl
Michigan Palace (L. 5)
Sam Hadous
Micoles, Inc. (L. 99)
Mike Magaurn
Midland Tavern (L. 554 635)
Bobby Coburn
Midway Lounge (L. 60 471)
Mrs. Elizabeth Henry
Mid West Festivals (L. 8)
Midwest Talent Associates
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Miele, Mrs. F. (L. 802)
Mignacca, Gerald (L. 47)
Nailles, Inc., d-b-a Caesar's
Palace
Mignardo, Emil (L. 618)
Emil's Night Club
Mihalakis, James (L. 186)
Mike and Harolds, Inc. (L. 151)
Michael De Rose
Mikels, Robert D. (L. 7)
Sportsman Restaurant
(R.D.M., Inc.)
Mike's

- Monte Cristo Hotel
Miller, O. L. (L. 103)
Miller, Ray (L. 655)
The Ball and Chain and
Henry Shtetman and
Gertrude Shtetman
Miller Revue, Bob (L. 433)
Bob Miller
Miller Talent Management
Assoc., Inc., Gil (L. 802)
Talent Management
Associates
Miller, William E. (L. 94)
P. J.'s Club
Milling, John, Esq.
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Gene Montano and
Sandford S. Schaffer
Million Dollar Cowboy Bar
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Frank Dumont
Mills, Bud (L. 3)
Mills, Douglass (L. 768)
Mills, Ginny (L. 586)
Mills, Irving (L. 47)
Major Management and
Robert Mills
Mills, Robert (L. 47)
Major Management and
Irving Mills
Mills, Timothy (L. 595)
Douglas Biddle
Milne, Michael (L. 149)
Canadian Concert Prod.,
Amigo Prod., Ltd.,
Douglas Fraser
Milner-Lafayette (L. 79)
A. C. Trentham
Miltone Recording Co. (L. 47)
War Perkins
Mine Shaft Supper Club (L. 145)
Northern Productions,
Ron Mahonin
Miners Camp Saloon and
Dance Hall (L. 70-558)
Jesse L. Copey
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Minnino, Frank (L. 655)
Caesars Den
Minor Key Club, The (L. 5)
Multiplexities, Inc. and Joe
McClurg
Minsky, Allen (L. 399)
Howard Garfinkel
Mint Julep Cocktail Lounge
(L. 10-208)
Carl Culichio
Miquelon, V. (L. 149)
Mirabel, Paul (L. 47)
Mirabile, Marie L. (L. 400)
John Jayne and John Jayne's
Club
Mirage Room (L. 802)
Edward S. Friedland
Miratello, Sam (L. 10-208)
Miratello's (Crane's) Lounge
Miratello's (Crane's) Lounge
(L. 10-208)
Sam Miratello
Mirmelli, Steve (L. 655)
San Francisco Opera House,
Inc., The, and Eddie Arrow
Mish, Charlie (L. 47)
Miss Bronze America, Inc.
(L. 86-242)
William Stringer
Miss Bronzeville Beauty
Pageant (L. 10-208)
H. H. Michelle, a.k.a. Hilbert
H. Mitchell, and Ron Johnson
Miss G's Artists Agency
(L. 542)
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W. J. Adams
Miss World
San Francisco Bay Area
World Pageant, et al
London, England
Mr. B's Pomp Room (L. 3)
Herschel L. Buckner
Mr. B's Showcase Club
(L. 10-208)
Ben Franklin, Herman Willis
and The Golden Peacock
Lounge
Mr. Frank's Lounge (L. 2 197)
Frank Galina
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Ellsworth Goss
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Gary Cooper
Mister Gees, n.d.b.a. Ralph's
Lounge (L. 386)
Ralph Galderio
Mr. Lucky's Club (L. 20 623)
George Xerikos
Mr. Lucky's of Newport Beach,
Inc., d.b.a. Lucky Lion (L. 7)
Terry Fogarty, Lloyd
Bothwell, Mercedes Bothwell,
and Phil Marchese
Mr. Lucky's Restaurant (L. 203)
Don Willis
Mr. P's (L. 76)
Mark Johnson
Mr. Wonderful Lounge (L. 66)
Alton James
Mitchell, Bill (L. 721)
Mitchell, Danny (L. 65)
a.k.a. Joe A. Mercer
Mitchell, Duane (L. 104)
Larry Mitchell
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Wilmie's Lounge (Caddillac
No. 2)
Mitchell, Hilbert H., a.k.a. H.
H. Michelle (L. 10-208)
Miss Bronzeville Beauty
Pageant and Ron Johnson
Mitchell, Johnny (L. 74)
Balinese Room
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David Ferber
Mocambo Club (L. 10-208)
Turin Acevedo
Mocambo Establishment
(L. 9-535)
Mocarski, Stanley (L. 802)
Bedford Memorial Post No.
1383 and James Iacono
Mocarski, Stanley J. (L. 802)
Anthony Polakas
Mocha Mansions, Inc.
(L. 230, 252)
Marvin R. McLeod, Paul
Duncan and Fred Moen
Mod Inc., d.b.a. Whisk A Go
Go, and Tom Barlas
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Wayland W. Parisia
Mode Records (L. 47)
Maurice Janov, Red Clyde
and Charles Weintraub
Model Shows, Inc. (L. 447-704)
David Endy and Charles
Barnes
Modern Life Insurance (L. 802)
- Edward Kaplan
Moeler, John (L. 3)
Mac's 30-30 Club
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Marvin McLeod and Paul
Duncan
Moffatt, Paul, of World Wide
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(L. 802)
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Fine, J. Friedman, J.
Mashman, L. Mashman and
J. Williams
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Mondt's Town House (L. 574)
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Inc., Joel Levin,
William Spencer, and Don
Regan
Montanez, Jimmy (L. 802)
Salvador R. Malave
Montanino, Gene (L. 802)
Sandford S. Schaffer and
John Milling, Esq.
Montauk Island Club (L. 802)
Harry Greenberg
Monte Carlo Club, The
(L. 106)
Peter Zito
Monte Carlo Gardens
Ruben Gonzales and Monte
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Monte Carlo Inn
Monte Carlo Gardens and
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Monte Cristo Hotel (L. 806)
Norman Miller
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George Arnold Productions
Moon Dial (L. 9 535)
Leonard Wolf
Moon, The (L. 542)
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Moonlight Inn (L. 389)
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L. Q. Love
Mooradian, Ed (L. 510)
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Donald E. Mederas
Moore, Bobby (L. 6)
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Moore, David J.
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and Productions
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Moore, Jim (L. 802)
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Jim Moore
Moore, Kenneth (L. 161 710)
Moore, Kenneth (L. 123)
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Harold Miller
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E. Carrasco and J. E.
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Moss, E. L. D. (L. 479-718)
Elks Club
Moss, Kenneth E.
(L. 80, 479-718)
Diplomat Inn
Moss, Milton (L. 77)
Playhouse in the Park
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Inc., Marie Nohra, a.k.a.
Marie T. Nohra, a.k.a. Anna
Nohra, Hester M. Nora and
Nita Nichols
Mossman, Joseph W. (L. 802)
Shore Club, Larry Stoddard
Motari, Leonard (L. 365)
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Mother Fletcher's (L. 6)
Lewis Pierce, R. T.
Williams
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Motley, Bert (L. 161 710)
Motor City Club (L. 542)
Ms. Cornelia Watts
Moulin Rouge (L. 406)
Ste. Gerard des Laurentides,
Mt. Holly Concord Motel Inc.
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Mount, Mrs. Sidney (L. 448)
George Cowgill, Mara Vista
Motel Lounge and Aztec
Motel, Mara Vista Motel
Mountain View Hotel (L. 149)
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Mousetrap Lounge, The
(L. 284)
Charles Kegrice
Mousovitz, Arthur L. (L. 198)
Auto Previews, Inc.
Mouzon, George (L. 9-535)
Younger Citizens
Coordinating Committee
Mowatt, Burke (L. 308)
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Mowry, David (L. 802)
Cafe Vogue
Moyer, Woody (L. 103)
Mozzani, John (L. 484)
M. S. G., Ltd., The (L. 802)
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Muhleg, Virginia Ann
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Cocktail Lounge, Dick Dell
sandro and Tommy Savas
Mulcahy, Frank D. (L. 378)
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Mullen, Bill (L. 369)
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Country Club
Mullen, Dorothy A. (L. 6)
The Post, Thomas Nash,
Harold J. Jones, Concerned
Parents Organization of the
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Mullens, Tom (L. 14)
Cabaret Club
Muller, Bob (L. 526)
Mullieri, Marie (L. 237)
W. Mullieri and Elmer
Russell
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Multicolore, Inc. (L. 406)
Lucien Richard
"Multilingua" (L. 149)
Multiplexities, Inc. (L. 5)
Joe McClurg and The Minor
Key Club
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Munley, Michael J. (L. 44)
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Young, Lowell O. Kirk, also,
The Boon Docks and Jim
Oudin
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Murphy, Joseph P. (L. 302)
Murphy, Kelly (L. 10-208)
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Murphy's Lounge (L. 245)
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Murray Dance Studio, Arthur
(L. 447 704)
Murray, Jr., Henry (L. 802)
Sue Records, Inc.
Murray, Lewis (L. 161 710)
W. S. Holt and James
Manning
Murray's (L. 802)
Murray's Mahogany Club,
and Speedway
Nebel, Edgar (L. 3)
Homer Wertz
Neck Inn, The (L. 802)
James McCann
Necula, Nick (Sgt Nick)
(L. 70 558)
Sgt Nick's Cocktail Lounge
Needleman, Chut (L. 77, 271)
Morris Raiken
Needleman, Richard (L. 10 208)
Jack Peretz and Louis
Cappanola
Music Box, The (L. 334)
Craig Fanning
Music City Talent, Inc. (L.
166)
Skip Nelson
Music Guild of Pittsburgh,
Inc., The (L. 60 471)
Nicholas Nelson
Music Park, Inc. (L. 32)
Music Productions, Inc.
(L. 9 535)
John Sdoucos
Music Promotion Office
Inge Bender, Hans J.
Maureur
Mannheim, Germany
(No Loc. involved)
Music Row Talent, Inc. (L. 257)
Ruth B. White
Musical Merry Go Round
Company (L. 802)
James Roberts
Musick, Oral E. (L. 207)
Raymond H. Fluharty and
Bob Brumley
Muscomedy Festival, Inc.
(L. 655)
Sam Hirsch
Musso, William (L. 616)
Capri Club and William Hall
Mustang, The (L. 167)
Harry Oringer
Musto, Michael (L. 47)
Muszynski, Vi. (Mrs.)
(L. 10-208)
Bandera Records
Muto, James J. (L. 7)
- Jester's Steak House
Mutts Hut (L. 60-471)
James Allen, Jr.
Mutual Entertainment Agency
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Muziani, Joseph (L. 77)
My Dad's Steak House, f-k-a
The Red Garter (L. 55)
Cosimo (Ike) Iannuzzi
Myers, Billy (L. 579)
Myers, Bruce (L. 94)
King and I Club
Myers, John D. (L. 147)
Myers, Kent J. (L. 404)
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Wesley Myers
Myers, Wesley (L. 802)
W. Henry Myers, Jr.
Mynier, Jack (L. 147)
- Nacht, Mrs. G. (L. 526)
Nagy, Andy (L. 9 535)
Lewis Room
Nahan, Irv (L. 77)
J. T. Z. Productions and
Cabaret Club
Nailles, Inc., d.b.a. Caesar's
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Nails, Joe, a.k.a. Joe Cassino
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Nakitis, Sonny (L. 47)
Genesis IX
Nalei Hotel (L. 677)
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Hawaii and George Caleshu
Namen, Robert (L. 24)
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Gallery Restaurant, James
D'Arcy and Mrs. Narberry
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Gallery Restaurant, James
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M. & A. Enterprises
Naramore, Vincent (L. 351)
Teenage Democratic
Organization
Nash, Herman (L. 148-462)
Paladium Club
Nash, Thomas (L. 6)
The Post, Dorothy A. Mullen,
Harold J. Jones, Concerned
Parents Organization of the
St. Columbia School
Nash, Wally (L. 2 197)
Zaring Theatre
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Johnson, William A. Langford
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Smith and Robert L.
Starkovich
Natalie, William (L. 16)
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Nathan, Bernard B. (Bernie)
(L. 10-208)
Nathan, Julius (L. 655)
Nathanson, Stuart (L. 7)
Nathanson, Stuart (L. 47)
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Carlson Artists Corp.
National Artists, Inc. (L. 147)
Kent Alexander and Ever
Present Music, Inc.
National Booking Corp. (L. 47)
National Development
Corporation (L. 802)
National Folk Festival
Association (L. 161 710)
National Hotel Management
Co., Inc. (L. 256 733)
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National Orchestra Syndicate
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American Booking Co. and
Alexander Attractions
National Square Dance
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Navarro Productions, Frank
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Navarro
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Sgt A. H. St. Clair
Neal, Dale (L. 34 627)
Holmes Road Country Park
and Speedway
Nebel, Edgar (L. 3)
Homer Wertz
Neck Inn, The (L. 802)
James McCann
Necula, Nick (Sgt Nick)
(L. 70 558)
Sgt Nick's Cocktail Lounge
Needleman, Chut (L. 77, 271)
Morris Raiken
Needleman, Richard (L. 10 208)
Jack Peretz and Louis
Cappanola
Music Box, The (L. 334)
Craig Fanning
Music City Talent, Inc. (L.
166)
Skip Nelson
Music Guild of Pittsburgh,
Inc., The (L. 60 471)
Nicholas Nelson
Music Park, Inc. (L. 32)
Music Productions, Inc.
(L. 9 535)
John Sdoucos
Music Promotion Office
Inge Bender, Hans J.
Maureur
Mannheim, Germany
(No Loc. involved)
Music Row Talent, Inc. (L. 257)
Ruth B. White
Musical Merry Go Round
Company (L. 802)
James Roberts
Musick, Oral E. (L. 207)
Raymond H. Fluharty and
Bob Brumley
Muscomedy Festival, Inc.
(L. 655)
Sam Hirsch
Musso, William (L. 616)
Capri Club and William Hall
Mustang, The (L. 167)
Harry Oringer
Musto, Michael (L. 47)
Muszynski, Vi. (Mrs.)
(L. 10-208)
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Muto, James J. (L. 7)
- New England Exposition
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William R. Carr
New Facks (L. 6)
George Andros
New 42 Club (L. 402)
Jack Bond
New Hub Club, The (L. 101-473)
Allen J. Goode
New Ideas, Inc. (L. 802)
Don Friedman
New Leaf (L. 20 623)
Larryland, Ltd. (d.b.a. New
Leaf)
Larry Freeland, Mr. Webb
New Mambo Lounge (L. 332)
New Murray Hotel (L. 299)
Len Wilton
New Noble Theatre (L. 256 733)
Robert Giles
New Press Club, The (L. 136)
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New Products Institute of
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Mr. and Mrs. Fiocca and
Dick Beck
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Administration and Lillian Small
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(L. 65)
J. David Nichols
Nichols, Iva Dee (L. 147)
Dallas Theatre Guild and
Larsco Management Corp.
Nichols, Jr., James David
(L. 147)
International Buyers Club,
Inc., and Dan W. Thompson
Smith and
Nichols, Nita (L. 433)
Twenty First Century Prod.,
Inc., Marie Nohra, a.k.a.
Marie T. Nohra, a.k.a. Anna
Nohra, Hester M. Nora and
William "Bill" Moss
Nick and Jerry's Bar (L. 3)
Morris Glazier
Nickel, William (L. 400)
Nieberg, Sam (L. 2 197)
Nielsen, Carl (L. 10-208)
Club Sherree and Harry
Weimer
Niemann, Gordon J. (L. 6)
Nightcap Inn, The (L. 328)
Betty Betenz
Nightspot Ent. Inc., d.b.a.
Zodiac Entertainment (L. 135)
Joe Weiss
9W Bowling Lanes Lounge
(L. 526)
Melton Flamm
953 Colorado Corp., d.b.a.
The Mod Look (L. 47)
Wayland W. Parisia
19th Hole, The (L. 601)
Bernie Adams
Nikitopoulos, Tommy (L. 240)
Tommy's Motel and
Restaurant
Nikos Restaurant (L. 10 208)
Nick Kalinas
Nisby, William (Ls 138, 281)
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Roland Striano
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Gimlet Lounge and John D.
Foulke
Nitti, Anthony (L. 143)
Shrewsbury Motor Inn &
Corp., Pasquale Masiello,
David Lamore
Nivens, Harry (L. 5)
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No Name Pub (L. 10 208)
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Nob Hill Club (L. 10-208)
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Joseph Colucci
Nobile, Greg (L. 174-496)
Anno Productions
Noce, Lou (L. 66)
Noel, Chantal, a.k.a. Mrs.
Robert Chamberlin (L. 677)
Noelle, Therese (L. 10 208)
Chicago Opera Repertory
Co., and John Corbett
Noer, George (L. 10 208)
Lady Fair, Inc.
Nohra, Marie, a.k.a. Marie T.
Nohra, a.k.a. Anna Nohra,
a.k.a. Anna Marie Nohra
(L. 433)
Twenty First Century Prod.,
Inc., Hester M. Nora,
William "Bill" Moss and Nita
Nichols
Nolan, Robert (L. 399)
Pat Frazese, El Matador
Club
Nolan, Thomas P. (L. 234-486)
Nimura, Tom
Shin Nichi Promotions
Tokyo, Japan
Nora, Hester M. (L. 433)
Twenty First Century Prod.,
Inc., Marie Nohra, a.k.a.
Marie T. Nohra, a.k.a. Anna
Nohra, a.k.a. Anna Marie
Nohra, William "Bill" Moss
and Nita Nichols
Norman, Jr., Tom S., (L. 334)
Cabaret Club,
Dick Van Arsdale
Normandy Hotel (L. 378)
Clare and Tom Farrell
Norris, Gene (L. 375)
Norris, Richard (L. 6)
Walker Prod., and
Joachim Walker
Norse, Don, a.k.a. Adams (L. 7)
(d.b.a. D.A.M. Ent.)
Sloopy's
- North American Music Fair
(L. 406)
Eric Vilon
North Central Releasing Corp.
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Andy Serrahn
North Coast, f.k.a. The Barr
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North East Casino (L. 161-710)
20th Century Gents, Inc.
Charles Johnson
North Plains Fair, The
(L. 532)
North Star Productions
(L. 34 627)
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North Starlight Lounge (L. 650)
Le Pussycat Club, John Rich,
Frederick Johnson
Northeastern Ohio Opera Group
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Bruce S. Welch
Northern Holiday Inn (L. 802)
Joseph Solaman
Northern Productions (L. 145)
Ron Mahonin, Mine Shaft
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Paul Johnston
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Sans Souci
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(L. 382)
Richard Knutson
Oak House, f.k.a. Elbo Room
(L. 661-708)
Paul Pincus, Tony Cuppuccio
Oasis Club (L. 245)
Herschel Mason and David
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Stoval, Walter M. (L. 256-733)
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Stover, Bill (L. 380)
Stover, Bill (L. 3)
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ATTENTION MEMBERS

There no longer are any local unions of the American Federation of Musicians segregated because of race.

Resolution No. 10 which contained several as yet unproven allegations and insinuations was thoroughly discussed during the 1971 convention and referred by the convention to my office.

In compliance with the intent of Resolution No. 10, President Emeritus James C. Petrillo, director of our Civil Rights Department, and my assistant, E. V. Lewis, will be calling on all merged locals to assist in any problems that might exist and to assure enforcement of our basic policy of fair and equal treatment for all.

Any member of a merged union who feels he is being treated unfairly or discriminated against because of race is urged to contact my office stating the facts of the case.

All legitimate complaints will be thoroughly investigated.

Hal C. Davis, President

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HELP WANTED Ads cont. on page 19

SYMPHONIC HIGHLIGHTS

(Continued from page ten)

to Joy from Beethoven's Ninth. Some 1,200 of the top choral singers in the area participated in the program under the direction of Elmer Thomas, professor of choral music at the University of Cincinnati College-Conservatory of Music and head of the division of ensembles and conducting.

AWARDS Antal Dorati, music director of the National Symphony Orchestra of Washington, D. C., has been made a Commander of the Order of Vasa by Sweden's King Gustav VI Adolf. The cross of the Order, representing that country's highest civilian honor, was presented to the maestro at a gala concert re opening Stockholm's Konserthuset, none of the Stockholm Philharmonic Orchestra, of which he is chief conductor. Earlier Mr. Dorati accepted the award of "Washingtonian of the Year," presented by the Washingtonian Magazine at a meeting of the Rotary Club of Washington. He was cited as the man who has brought the National Symphony Orchestra back to life . . . Thor Johnson, conductor of the Nashville Symphony, recently received the Good Citizenship Medal from the Sons of the American Revolution. In making the presentation Colonel Robert Van Volkenburgh, president-elect of the local Andrew Jackson chapter of SAR, stated that the members of that organization "are grateful that our National Anthem is played at the beginning of every symphony performance and we believe that Dr. Johnson contributes outstandingly to the many thousands of proud and patriotic Tennesseans who benefit from his musical and community efforts."

PROMENADES The New York Philharmonic's eleventh season of "Promenades" opened on May 16 under the direction of Andre Kostelanetz, artistic director, who conducted thirteen of the nineteen concerts during the four-week non-subscription series. Guest conductors this season were Milton Katims and Aaron Copland, each of whom conducted three concerts.

BENEFIT Danny Kaye appeared as guest conductor of the Minnesota Orchestra on June 16 in a benefit performance at Northrop Auditorium. The actor-comedian-conductor, who donated his services for the concert, has been conducting symphony orchestras for eighteen years. He has appeared in over twenty-four major cities in the United States and abroad, raising more than \$4 million for the benefit of orchestras.

TOURS The National Arts Centre Orchestra of Canada, under its conductor Mario Bernardi, recently presented concerts in the Soviet Union, Poland, England, France and Italy. In the fall the NACO makes a return visit to the United States, playing concerts in New York State . . . The San Francisco Symphony Orchestra is touring the Soviet Union as part of the cultural exchange agreement between the U. S. and the Soviet Union. Conducted by Seiji Ozawa, with guest piano soloist Andre Watts, the ensemble opened in Leningrad on June 8. Performances were also scheduled for Vilnius and Moscow during the sixteen-day trip . . . The Cleveland Orchestra will perform in Australia and New Zealand from September 16 through October 4. The tour is under the auspices of the Australian Broadcasting Commission, as part of a three-month celebration marking the opening of the new Sydney

Opera House, and the New Zealand Broadcasting Corporation. Lorin Maazel, Erich Leinsdorf and Stanislaw Skrowaczewski are slated to conduct the orchestra . . . Preliminary plans are being explored by the Richmond (Virginia) Sinfonia, under the direction of Jacques Houtmann, for a three-week European jaunt in the fall of 1974. Invitations have already been received from France, Germany, Belgium, Yugoslavia, as well as from Bermuda.

NEW SERIES The Junior Symphony Series of the Hartford Symphony Orchestra, with Donald Matran conducting and featuring members of the Hartford Ballet Company, presented "The History

of America through Music and Dance" in two concerts (same program) on May 14 at the Bushnell Memorial. These concerts were prepared for junior high and middle school grades and were made possible by grants from the Hartford Foundation for Public Giving and the Connecticut Commission on the Arts.

GRANT The Harlem Philharmonic Orchestra, under the direction of Karl Hampton Porter, presented three afternoons of classical music: on April 29 at the Salem United Methodist Church, on May 27 at the American Academy of Arts and Letters and on May 28 at the Damrosch Park Band Shell at Lincoln Center. These concerts were made possible with the assistance of a grant from the New York State Council on the Arts.



Robert A. Uihlein (center), President and Chairman of the Board of the Joseph Schlitz Brewing Company — which presents "Summer in the Parks" concerts by the Milwaukee Symphony Orchestra, the New York Philharmonic and the Washington National Symphony Orchestra — and owner of the Milwaukee Brewers baseball team, is the recipient of the National Symphony Orchestra's first National Corporate Award, which is to be given annually henceforth to a corporation lending support to the performing arts throughout the country. The presentation was made in Washington by David Lloyd Kreeger, President of the National Symphony Orchestra and of the Government Employees Insurance Corporation (left), while Antal Dorati (right), music director of the National Symphony Orchestra, looks on.

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