

International Musician



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

Musicians Aren't a Typing Pool

by Victor W. Fuentelba, AFM President

You have recently read of the Federation's efforts to establish a recording royalty for sound recordings and of the intense pressure being brought by the broadcast lobby to kill this bill. Enactment of this legislation, which would require radio stations, jukebox operators and others who use recordings for profit, to pay a small royalty to musicians, is of vital concern to the AFM. It affects not only our recording musicians, but all members who may aspire to do recordings and whose opportunities for live musical performances are curtailed because broadcasters and jukebox operators need pay nothing for the recorded music that displaces our members.

I am writing to urge you to act now and to communicate the urgency of this important matter to your friends, family and fellow members. Write immediately to each member of the House Sub-

committee on the Judiciary considering this bill and to your own congressmen as well. Members of the Subcommittee are:

- Chairman Robert W. Kastenmeier
- George E. Danielson
- Allen E. Ertel
- James Santini
- Robert F. Drinan
- Thomas F. Railsback
- Caldwell Butler

These congressmen and your own representatives may be addressed care of the House of Representatives, Washington, D.C.

This is what the chief lobbyist for the broadcasters is telling Congress: "... A studio piano player whose playing of the keyboard contributes to a sound recording is no more entitled to be paid a copyright fee than the secretary whose 'playing' of a typewriter keyboard in a secretary pool is entitled to one."

That's what we are up against.

Congress needs to hear now from musicians and their friends. Your letters need not be long, but the need is immediate and urgent.

Here are some of the points you may want to make on letters referring to H.R. 6063:

1. Broadcasters are ripping off the singers, actors, musicians and producers who create records. They use records for three-quarters of their radio programming. They charge fancy prices for their advertising, but they don't pay anything to the creators of the records. This is unfair.

2. Not too long ago, singers and musicians were employed in radio stations, nightclubs and dance halls. Today records have replaced these performances by live musicians. Some singers and musicians even sit at home and hear their own recorded performances over the air — but they don't get paid for the performance by the broadcaster.

3. The record is the only copyrighted work that doesn't have a performance right and royalty. Books, plays, movies, musical compositions — all other copyrighted works have this right, and the creators get a royalty. It's time to give this same protection to the record.

4. American performers lose a lot of money because there is no performance right for records. Most of the western nations have a performance right, but they don't send royalty money to the U.S., because the U.S. doesn't reciprocate.

5. The only people who oppose a performance right for records are the broadcasters and jukebox operators. Now they're getting a free ride and they want to keep it.

6. Performing artists have been waiting forty years for Congress to grant a performance right to records. How long must we wait?

7. The Register of Copyrights conducted a comprehensive study and concluded that establishment of a performance right for records is a matter of simple fairness; that there are no persuasive arguments against it; that no legal, constitutional or economic barriers actually exist.

8. Broadcasters can afford to pay the modest royalties. The small broadcasters wouldn't have to pay anything.

9. The broadcasters are promoting a double standard. They ask Congress for a performance right from cable television, and they got it. Now they ask Congress to refuse the same right for records.

AFM MUSICIANS APPROVE VIDEOTAPE AGREEMENT

Members of the American Federation of Musicians have ratified by a vote of 652 to 79 the new Television Videotape Agreement tentatively reached on April 28, 1978, between their union and the television networks and producers of television programs. Approval of the two-year pact by affected members was announced recently by President Victor W. Fuentelba. The contract is retroactive to May 1.

Negotiations were characterized by unprecedented participation by rank and file members.

Improvements fall into three major areas, Mr. Fuentelba said: 1. Improvement of previously existing conditions; 2. Changes that comply with suggestions from members; 3. Changes designed to increase employment opportunities.

Improvements in previously existing conditions include the following: An increase in the hourly rehearsal rates to \$28.00 retroactive to May 1, 1978; going to \$30.00 on May 1, 1979. The old hourly rehearsal rate had been \$25.00. Air rates are increased 10 percent, also retroactive to May 1. Orchestras of more than fifteen musicians employed on strip variety shows are guaranteed rehearsal pay of 1½ hours. There was no prior guarantee. Music preparation fees have been increased 10 percent, and a 10 percent increase in the weekly rate for rehearsal musicians is in effect. Employer contributions to the health and welfare fund have been increased from \$2.50 to \$2.75 per day; maximum payments have been increased from \$12.50 to \$13.75 per week. "Of particular importance," Mr. Fuentelba said, "is the application of health and welfare benefits to those days when pre-recordings are used for rehearsals."

Other improvements in prior conditions include expansion of cartage allowances, premium pay days, run of the show guarantees, increases in music preparation allowances for re-use and expansion of benefits for rehearsal musicians. Considerable improvement in payments for use of programs on pay cable television, pay TV and cassettes was also achieved. The base on which payments are computed for cassette use has been increased by 50 percent (for a ½ hour program, the fee goes from \$200.00 to \$300.00; for a 2 hour program, from \$350.00 to \$525.00). Symphony programs are exempted from cassette production. Cassettes are limited to home use, including the educational market, and the union retains the right to re-open the agreement should total

industry supplemental market reach \$10 million annually. Mr. Fuentelba said, is that payment for sales, is now computed on the basis of the producers' gross revenue on "accountable" revenue will mean compensation of approximately 60 percent of income, as opposed to approximately 60 percent of products made subsequent to November 15, 1973, may be paid to supplemental markets (pay TV and cassettes), as complete programs may be those markets.

In the category of changes requested by members, Mr. Fuentelba reported the following highlights: elimination of the \$90.00 per hour buy-out provision, whereby producers could forego payments to musicians for tape use time, and improvements in foreign use payments.

Among several new provisions in the contract are improvements in payments for pre-recordings used on location; payment or reimbursement for travel expenses, including cost of hotel, when musicians are required to travel out of town; agreement that union representatives may visit any studio in which Federation members are working.

Mr. Fuentelba noted that for the first time in any AFM International agreement it is stipulated that musicians will not be required to work under conditions which present a health or safety hazard.

Several improvements have been made in the field of music preparation.

In the hope of creating new employment, agreement was reached for special conditions governing children's variety shows and dramatic shows featuring a variety act.

The AFM's nine-member International Executive Board and all of the player and Local representatives attending the negotiations had recommended acceptance of the new contract. Mr. Fuentelba paid tribute to AFM Vice President David Winstein, Vice President from Canada J. Alan Wood; Secretary-Treasurer J. Martin Kaiser; General Counsel Henry Herman; Executive Board Member Max Herman, and other representatives of Local 47 in Los Angeles; Local 802 in New York City; Local 257 in Nashville, and to members of the AFM staff for their assistance in concluding the successful negotiations.

Victor Fuentelba Is Elected Vice President of the DPE

AFM President Victor W. Fuentelba has been elected General Vice President of the AFL-CIO Department for Professional Employees, filling the post which became vacant in January with the death of Hal C. Davis. Announcement of the election by the DPE Board was made by Albert Shanker, Department President.

Fuentelba had been serving as Chairman of the Arts, Entertainment and Media Industry

Committee of the Department.

The Department for Professional Employees was created on December 7, 1977, after ten years as a Council, and brings scientific into relations of mutual assistance and cooperation. It is the largest interdisciplinary organization of professional and technical employees in the world, with more than twenty-five affiliates representing over one million people.



Left to right: AFM President Victor W. Fuentelba, DPE Director Jack Golodner, National Endowment for the Arts Chairman Livingston Biddle and (back to camera) Musical Artists' Executive Secretary Delloyd Tibbs at a recent meeting of the Department for Professional Employees Arts, Entertainment and Media Industry Committee.

AFM Members Will Receive Over \$15 Million in Special Payments

Members of the American Federation of Musicians who play for phonograph recordings will receive \$15,464,132 in 1978 from the Phonograph Record Manufacturers Special Payments Fund. President Victor W. Fuentelba, said that checks to some 40,000 AFM members will be mailed on August 1. Fuentelba reported that this is the largest payment to members in the fourteen-year history of the Fund.

The payments are made under the terms of the collective bargaining agreements between the union and recording companies that have signed agreements with the Federation. The figure this year represents the considerable increase of \$3,549,367 over the contributions of \$11,918,765 received by

the Fund last year.

Under the AFM contract, each record manufacturer makes payments to the Fund on the basis of its annual sale of records. Each union member who made phonograph recordings receives an individual payment based on his annual scale wages from recordings relative to total wages paid to all AFM members. Since payment schedules are set up so that members receive royalties for five years on all recordings, musicians getting checks this August will have made recordings from January, 1973, through December, 1977.

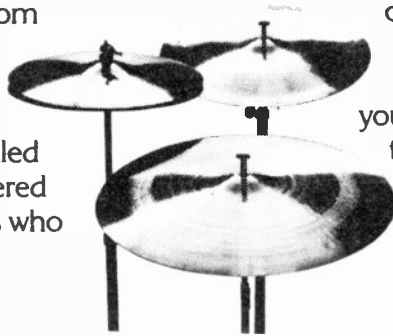
Industry contributions in 1964, the first year that the Fund was in operation, amounted to slightly more than \$1 million.

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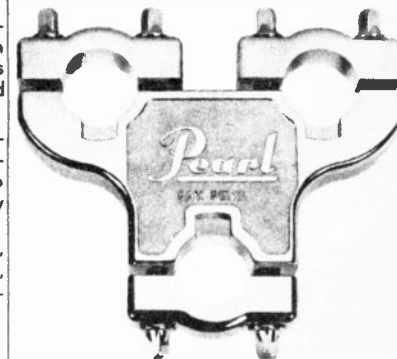
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ATTENDANCE SOARS OVER 200,000 AT AFL-CIO UNION INDUSTRIES SHOW

The thirty-third AFL-CIO Union Industries Show drew more than 200,000 visitors to the convention center in Los Angeles, California, for the annual display of the products and services produced throughout the country by union members and the companies they work for.

The exposition, sponsored by the AFL-CIO Union Label and Services Trades Department, illustrates to the public the prevailing atmosphere of cooperation that is characteristic of most labor-management relations. The 1978 show set participation records with more than 600 booths occupied by unions and employers.

At the opening day ceremonies, President William Wynn of the Retail Clerks, representing AFL-CIO President George Meany, called for the swift passage of the labor law reform measure now before the Senate, including effective remedies to make notoriously anti-union employers such as J. P. Stevens, Winn-Dixie and others recognize the legitimate rights of their workers to organize. Wynn also underscored the need for a fair trade policy to prevent further loss of U.S. jobs as a result of imports.

AFM Secretary-Treasurer J. Martin Emerson, in Los Angeles for the AFL-CIO Secretary-Treasurers Conference, was among the visitors to the show who were treated to one of the most entertaining of the expositions staged in recent years.

With Hollywood only a few miles away, the Theatrical Stage Employees took the opportunity to

create a colorful display that showcased the dozens of crafts their union provides. From film studio make-up artists creating "disaster" make-up on willing volunteers, to a mock sound studio, IATSE members demonstrated how their skills are an indispensable part of the entertainment industry.

On entering the show, visitors acquired shopping bags provided by the Retail Clerks to collect the many free samples, give-aways and prizes offered by exhibitors.

The RCIU's own display, which authentically recreated the atmosphere of a nineteenth century general store, this year was enhanced by the addition of products from the union's boot and shoe division.

Machinists' union members utilized the show to outline the high technology industries in which IAM members' skills are essential, ranging from the aircraft, airline and aerospace industries to the maintenance of both street and racing cars.

The exhibits of building trades unions, like the Bricklayers and the Plumbers and Pipefitters, demonstrated the training and skill required to handle the many complex jobs their members perform.

Diversity was also a theme of the International Brotherhood of Electrical Workers, which showcased not only construction and utility work, but also the many consumer products manufactured by IBEW members.

In a similar vein, the Carpenters offered displays and demonstrations

of woodworking skills as well as many consumer products. A highlight of the 1978 exhibit was a local Carpenters' large collection of antique tools.

The show also demonstrated how some union members translate their skills into personal enjoyment off the job as evidenced by the Painters' "art gallery" featuring the skills of members put to decorative use.

At the Sheet Metal Workers' exhibit, sponsored in cooperation with the national training fund for the industry, master craftsmen created colonial style copper lanterns, given away as prizes, against a background display which featured the potential of solar energy and power.

The Graphic Arts Union's exhibit, featuring a working printing press, explained in colorful detail the "art" that goes into modern graphic production.

Many exhibits offered information on apprenticeship and training, with the Operating Engineers emphasizing that a solid basic education is essential to handle the skilled jobs in their trade as well as others.

Craft and skill demonstrations, as well as other live shows and games, proved the most popular features of the show. The Glass Bottle Blowers' exhibit, where the ancient craft of blowing glass with hand-held pipes was demonstrated, also took visitors through a display of the modern techniques in glass manufacturing.

The two special events of the 1978 show were the AFL-CIO's own exhibit of paintings by George Meany and a special two-hour television show by KNBC-Los Angeles, which was broadcast live from the convention center, describing how organized labor has benefitted the American worker and the American economy.

Performances by the A. F. of M. demonstrated why "live music is best" as visitors enjoyed free haircuts from the Barbers and Beauticians or had their blood pressure checked by a Service Employees' member in the health industry.

And while consumers learned how to select the best meats from the Meat Cutters, watched the Bakery and Confectionery Workers decorate cakes, or looked for the union label at the ILGWU booth, they were also learning how organized labor has worked to bring a high standard of living to its members through collective bargaining.

Hubert Humphrey Institute for Public Affairs

At its mid-winter meeting, the AFL-CIO Executive Council voted to endow a chair at the Hubert Humphrey Institute for Public Affairs at the University of Minnesota.

The basic funds for the endowment will be raised through a special 2 cent per member per year assessment over the next five years. But additional funds will be needed for special materials, scholarships and books.

This is where you come in. Individual union members are being asked to contribute to the Humphrey Institute as "a partial repayment to Hubert Humphrey for the love he had for his nation and this labor movement."

Contributions should be sent to the Humphrey Institute, c/o Lane Kirkland, 815 16th Street, N.W., Washington, D.C. 20006.

The AFL-CIO will pool the contributions and make a lump sum contribution for specific projects in the name of union members.

Won't you please send your contributions today?

Union Publications Hit by a Postage Rise

A three-step increase in second-class postal rates will add hundreds of thousands of dollars annually to the mailing costs of labor publications, the International Labor Press Association said.

The first step of the increase went into effect June 1 while the Postal Service was raising the price of a first-class stamp from 13 to 15 cents.

Two additional increases for second-class, nonprofit publications are scheduled to take effect this month and again in July, 1978.

Although the increased mailing costs will add substantially to the financial burden of labor publications, the increases will total about \$4 million a year less than had been threatened.

This estimate is based on the outcome of four cases that the ILPA challenged before the Postal Rate Commission — winning two, losing one and breaking even on the fourth — in addition to expected relief from the postal reform measure now before Congress.

A major victory before the rate commission came with the rejection of a proposed zone rating system for editorial matter that would have increased mailing costs about 70 percent. While the system is directed at commercial publications, the ILPA considered it a future threat to nonprofit publications as well.

The association also succeeded in winning rejection of a proposed increase in address correction

charges from 25 cents per copy to 30 cents. The increase, plus the charges for duplicate mailings, would have added nearly \$750,000 a year to union mailing costs, the ILPA pointed out.

But the commission failed to heed warnings of the ILPA that labor publications would be severely hurt by the three-step increase in piece and pound rates.

Effective June 1, mailing costs for labor publications rose from 1.1 cent per copy and 4.2 cents per pound to 1.3 cents per copy and 4.4 cents per pound. The rates will go up again this month to 1.7 cents per copy and to 5 cents per pound.

The third step of the increase, scheduled to take effect next year, would raise the piece rate for second-class, nonprofit publications to 2.1 cents and the pound rate to 5.7 cents.

But the House-passed postal reform measure, now before the Senate, could help reduce future rate increase for nonprofit publications, the ILPA noted.

While the higher piece and pound rates will add about \$350,000 a year to the mailing costs of labor publications, the ILPA estimates that union publications could save up to \$200,000 a year under new rules liberalizing the discount from the Postal Service for presorting. The discount is not as high as the ILPA had sought, but the association hopes to get additional relief in this area through the postal reform bill.

Performance Royalties Are Supported by the AFL-CIO

Legislation to establish a performer's or musician's right to royalties for public performance of copyrighted sound recordings is strongly supported by the AFL-CIO.

The Executive Council urged passage of legislation now before Congress to update the copyright

law to require broadcasters, background music services and others who use sound recordings for profit to compensate the performers, musicians and recording companies for the "commercial exploitation of their creative efforts."

It noted that almost every other western nation requires payment of performance royalties for sound recordings and that U.S. copyright laws "are out of step with the times and with the rest of the world."

NOTICE TO MEMBERS

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The 1978 edition of the AFL-CIO's Union Industries Show opened May 12 in Los Angeles, California, for a week-long stand. Participation records were set with more than 600 booths occupied by unions and employers. Many visitors enjoyed the music at the Federation's booth as performed by the Sam Magazine Trio (pictured above) as well as other Local 47 groups.



Craft and skill demonstrations proved the most popular features of the AFL-CIO's Union Industries Show.



A feature of the Union Industries Show was the beautiful display showcased by the Bakery and Confectionery Workers. Photos by Secretary Treasurer J. Martin Emerson

SMITHSONIAN SEEKS UNION ARTIFACTS FOR EXHIBIT ON HISTORY OF LABOR

The Smithsonian Institution's curators are working with the labor movement to find artifacts for a permanent exhibit of labor history.

In consultation with the George Meany Center for Labor Studies, Smithsonian officials are prepared to develop a major collection of American labor history. It will be part of the National Museum of History and Technology where it can be seen by the six million people who visit the museum each year.

To begin the long process of collecting objects that were significant in labor history, four Smithsonian staff members met recently at the George Meany Center in Silver Spring, Maryland, with representatives of twenty-four AFL-CIO unions.

Fred K. Hoehler, Jr., the center's executive director, arranged the meeting after an initial conference at the Smithsonian attended by Walter Davis, AFL-CIO education director; Reese Hammond, education director of the Operating Engineers; Lisa Portman, the center's assistant director and Hoehler.

Silvio Bedini, deputy director of the National Museum of History and Technology, headed the Smithsonian task force for the labor project.

Union representatives came in response to an invitation from the

center urging each national and international union to name one staff person as its "Smithsonian designee" to coordinate the hunt for historical artifacts among its locals.

Hoehler explained that every union is being asked to locate historical objects that relate to its own origins and history and to collect them for the Smithsonian's consideration.

Appropriate articles include early membership cards and books, buttons and badges, furniture, picket signs, political posters, voter registration kits, organizing literature, lithographs, engravings and photographs, motion pictures and phonograph records.

The process of collecting and culling the historical objects is expected to take three to six years. Genevieve Lutz will coordinate the program for the center.

If any AFM member has or knows the whereabouts of items that would be useful in a labor history exhibit, please notify Secretary-Treasurer J. Martin Emerson, 1500 Broadway, New York, New York 10036. Write, naming the object, describing it and the condition it seems to be in: fine, good, fair, or poor. Give the owner's name and address.

It is most important that historical items are not shipped to

anyone yet. If a member has or knows the location of anything that should be in the collection, let Secretary-Treasurer Emerson know about it. Notification will be sent as to the status of the particular object.

Carl Scheele, curator of the museum's Division of Community Life, which will house the labor history collection, said that thousands of objects will be accepted. However, the museum cannot accept everything offered. It will be largely up to the unions to view and evaluate the objects before they are accepted. The objects need not all be old, Scheele said. The museum is now interested in the twentieth century and even modern times.

When the labor exhibit has been organized, the Smithsonian will consider using some items for traveling exhibits that could be packed and shipped from city to city.

"Obviously, such a collection and exhibit can be an important asset to the entire labor movement," Hoehler pointed out, adding: "The program will be of special value to every union that participates. Moreover, it will be a ready source for historical studies of the labor movement for both the academic and popular media."



The two highest offices in the Federation are occupied by men who still enjoy playing their instruments. Pictured performing at the AFM's Midwinter Board Meeting are Secretary-Treasurer J. Martin Emerson (left) and President Victor W. Fuenzalba (right). A repeat performance occurred at the recent AFM Convention when the officers performed with E. V. Lewis' TEMPO Band.

Deborah Nattel Wins the 1978 Willens Memorial Scholarship

Seventeen-year-old Deborah Nattel of Bethesda, Maryland, winner of the 1978 Joseph E. Willens Memorial Scholarship (awarded by Local 161-710, Washington, D.C.) to the A. F. of M.'s Congress of Strings at the University of Cincinnati, is a serious student of music. She plays three instruments — piano, which she began to study in the third grade; classical guitar, which she has studied since the fifth grade; and the string bass, which she began to study on her own while in the seventh grade with help of her school's orchestra conductor. In addition, she took lessons in choral singing for a number of years.

It is not surprising that Deborah developed an early interest in music, as her entire family is in some way musical. Both her parents sang in their high school and college choirs and have some experience with instruments. Her fifteen-year-old sister plays both piano and violin and her ten-year-old brother plays piano, trombone and some French horn.

Deborah has had some performance experience with her junior high and high schools' orchestras, the National Music Camp (at Interlochen, Michigan) orchestra, the All State orchestra and, for two years, a chamber orchestra. She sang in her high school choir and madrigal group and is a member of the Friday Morning Music Club, the D.C. Federation of Music Clubs, the Washington Guitar Society and the Modern Music Masters. She also teaches classical guitar.

In addition, Deborah has taken part in several noteworthy competitions and festivals. As a guitarist, she has competed in the National Symphony Young Soloist Competition (1977 and 1978), the Baltimore Symphony Competition (1977) and the Music Teachers National Association's Competition (1977). Her talents on the string bass were showcased in the 1975 bass scholarship competition to the National Music Camp at Interlochen, the State Solo Festival, as well as Local 161-710's Congress of Strings audition competition. She also participated in the International Choral Festival in Italy (1973) and Mexico (1974).

Deborah plans to enter Towson State University in Baltimore this fall, where she will major in music theory and will study bass and classical guitar. She hopes to obtain her master degree in classical guitar at the Peabody Conservatory in Baltimore. Her long-range goals include the wish to become a concert guitarist and to play guitar and bass in orchestra and chamber groups.

She also expresses interest in composing and conducting.

The opportunity to attend the Congress of Strings program this summer comes at a most fortuitous time, as Deborah completes her high school studies and makes the transition to college level studies in music. It is a good time to see the musician's life from a "professional" viewpoint, and the A. F.



Deborah Nattel

of M.'s summer program is tailor-made in this regard. It will be a challenge to experience rehearsing and performing with the professional musicians that work with the Congress of Strings students.

For an earnest musician like Ms. Nattel, this opportunity holds much promise. She has commented, "I am very excited about the prospect of participating in the Congress of Strings. I have two friends who attended in the past. They were very enthusiastic about the program, and I expect it to be a great learning experience I expect the experience to help me greatly improve my bass playing and help me to become a more competent orchestra player, a better musician."

The Joseph E. Willens Memorial Scholarship was established by Local 161-710 in 1977 to honor one of its late musicians. The scholarship was made possible by Mr. Willens' widow, Anita, with the cooperation of Secretary-Treasurer J. Martin Emerson, Project Director of the Congress of Strings.

**Appoint a Local
TEMPO-PCC
Chairman
and
Committee**

CETA Funds: From Idea To Actuality

Local 99, Portland, Oregon, and Bob Jones, its Secretary-Treasurer, were behind the development of the new CETA-KOAP Studio Orchestra.

Formed March 1, the orchestra is used for various programs broadcast over Portland's public radio and television, as well as the area's closed circuit Golden Hours network.

"CETA certainly was not developed with the performing arts in mind and it has been difficult to develop programs for musicians," Jones stated. "But I was not surprised to find there was an ample supply of competent musicians out of work and available for this project."

The ten-month project terms include a budget developed from a \$339,123 grant, with wages of \$780 a month for sidemen and \$833 for the conductor.

The orchestra's conductor is Dennis Kalfas and the assistant conductor is Jan Chciuk-Celt.

Local officials were concerned that musicians responding to the notice for auditions would not cover

the required instrumentation.

Jones said, "We wanted musicians for such things as chamber music, stage band and jazz ensembles. We had no idea whether we'd get that or sixteen bagpipes, a bass drum and an ocharina. Fortunately, we did receive musicians for appropriate instruments."

The CETA rules for a person's eligibility are quite stringent stating that applicants must be unemployed or underemployed for a definite length of time.

The Federation gave Local 99 permission to apply the standard rate for CETA employees in its broadcasting contract, conditional to the Oregon State Department of Employment's agreement to be bound by all the other AFM national broadcasting agreement provisions.

"CETA recognizes only full-time employment, so their regulations and ours were merged," Jones said. "By reducing the number of hours spent in the studio to twenty-seven per week, with credit for outside individual practice and other creative efforts, we came up with

the required forty-hour work week."

Under the terms of the national AFM agreement, the musicians will receive additional payment for any material broadcast outside the state system after the project's conclusion.

The orchestra is currently performing at 6:00 P.M. every Tuesday and Thursday, as well as a daily program being aired over the Golden Hours network for rest and nursing homes, shut-ins and the elderly.

Recently, a live studio broadcast was held for national educational television and radio managers who were studio guests.

Jones feels that it is important to take advantage of federally-funded employment programs without displacing existing employment.

He stressed that the orchestra does not in any way conflict with or reduce opportunities for local employment of musicians.

"We also want to show the value of employing local musicians and the possibilities inherent in future local programming," Jones explained.



The KOAP Studio Orchestra performs under the direction of Dennis Kalfas. Its ensembles include symphony, chamber orchestra, chorus, chamber music, stage band, jazz octet, Dixieland, brass choir and Latin.

CITIZENS' INVOLVEMENT IN PUBLIC BROADCASTING URGED

Public broadcasting has the potential to achieve much that is needed in American society, but there must be greater public involvement to realize that potential, the AFL-CIO told Congress.

"Community involvement in public broadcasting is insufficient," Director Jack Golodner of the Federation's Department for Professional Employees told the Senate Subcommittee on Communications.

"Few citizens know how the governing boards of their public stations are selected. Fewer still are involved in the selection process," Golodner told the panel, chaired by Senator Ernest F. Hollings (D.-S.C.).

"Many stations do not even have governing boards drawn from the community they are licensed to serve."

Golodner, who testified in support of an Administration bill to fund the Corporation for Public Broadcasting through fiscal year 1985, said that greater public involvement could ameliorate the dangers of excessive influence by political or economic interests on public TV programming.

Last year, 25 percent of national public programming was con-

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Similarly, the utilization of the A. F. of M. seal by non-signatory booking agents is also in violation of Federal Law.

tributed by the same people who funded commercial broadcasting, he observed. "They are hardly sources of program neutral financing," he said.

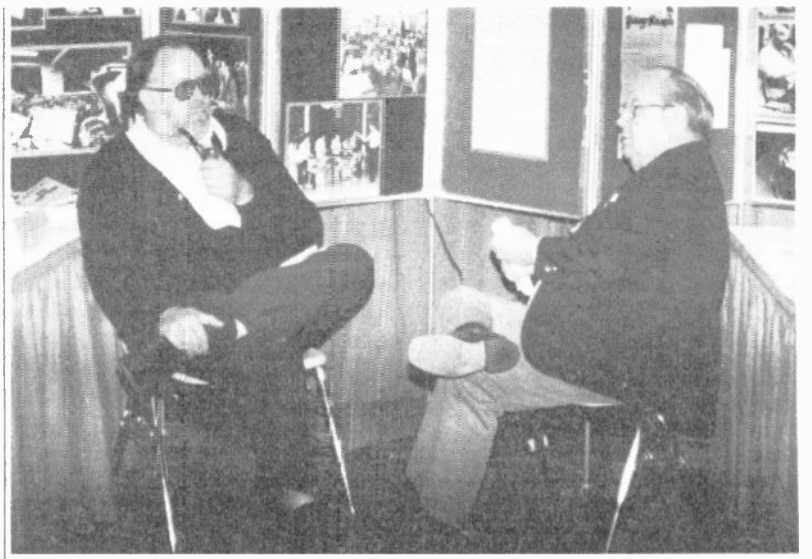
The assignment of large blocks of prime TV time to foreign-made programs also was criticized by Golodner, who charged that they militate against the encouragement of new independent producers and productions in the United States.

"With upwards of 23 percent of prime time usurped by foreign products, public broadcasting is not fully addressing its purpose," he said.

"By next year, there is every reason to believe the situation will become even worse." A British Broadcasting Corporation production of Shakespearean plays already has been booked by corporate sponsors, he noted.

The programs will take up two and one-half hours a night and, with repeats, five hours a week, he said. This amounts to more than 20 percent of the prime-time schedule each week, for six weeks a year, during the next six years, he observed.

Golodner said the AFL-CIO supports the Administration's suggestion that at least 25 percent of funds appropriated to CPB be used for the production of programs for national distribution, but is disappointed that the legislation does not recognize the need to foster and support American writing, directing, performing, producing and other media talents, "without which there can be no quality American public broadcasting service."



During the recent meeting of the MENC in Chicago, Secretary-Treasurer J. Martin Emerson talked about music in education with George Foss, a member of Local 538, Baton Rouge, Louisiana, and a teacher at Louisiana State University. Previously, Mr. Foss played trumpet with the National Symphony Orchestra and was a member of Local 161-710, Washington, D.C., when Mr. Emerson served as Secretary of that Local.

MENC GETS IT TOGETHER AT CHICAGO CONVENTION

Chicagoans welcomed members of the Music Educators National Conference to their city for the twenty-sixth National Biennial Conference which opened on April 12 and continued through April 16.

Educators from across the nation gathered at the Conrad Hilton Hotel to learn, share and demonstrate their commitment to the future of music in education.

The theme for the conference was "Music Is Basic to Education and Life" and the programs presented focused on the essential elements of music in the school curriculum and explained how music and the arts contribute to this basic concept.

The impressive array of guest speakers included the incomparable Pearl Bailey; David Rockefeller, Jr., chairman, Arts, Education and Americans Panel; Eleanor Steber, former soprano of the Metropolitan Opera Company; Livingston Biddle, chairman, National Endowment for the Arts; and Jack Faxon, state senator from Michigan.

General music sessions and concert activities at all levels were also plentiful during the five days of the conference and provided quality entertainment for those in attendance.

The entire conference schedule was planned so that each day contained a complete program for all facets of the profession.

If conference goers did not attend

a single session, merely visiting the exhibits made their trip a worthwhile experience. This year the MENC registration list for exhibitors was one of the most extensive in its history.

Thousands of music educators and students wandered through the area to review the many complicated and fascinating exhibits. Some were looking for specific items; some were searching for new ideas; all were interested in the organization's expertise in assisting the advancement of music education. The contact with MENC members and student performers proved very productive and mutually rewarding.

Representing the American Federation of Musicians at this conference were Secretary-Treasurer J. Martin Emerson and Assistant Editor Annemarie (Woletz) Franco. Both were pleased with the overall traffic and the overwhelming response to the Federation's exhibit. Informative brochures on the workings of the organization were available at the booth in sufficient quantity and the portable display unit, which the Federation purchased some time ago, was utilized to depict in picture form its sincere interest in music education. The unit's attractiveness and contemporary appearance drew many favorable comments from onlookers. In all, the conference provided an ideal setting to tell the Federation's story.



Rebecca E. Henry, who attended the 1976 AFM Congress of Strings program at the University of Cincinnati, stopped by the Federation's booth to personally thank Secretary-Treasurer J. Martin Emerson, who is Project Director of the Congress, for the Federation's interest in young instrumentalists. Currently Ms. Henry attends Indiana University School of Music in South Bend.

CONCERNED SENIOR CITIZENS WORK FOR BETTER GOVERNMENT

The purpose of the Concerned Seniors for Better Government (C.S.B.G.) since its inception in 1970 has been "to provide union retirees an opportunity to make a major contribution to the political candidates and causes for which their union background has motivated continuing concerns."

Unfortunately, until recently, no effective, national, ongoing or year-

round structure was devised to carry out and achieve the goals of its retired union members through C.S.B.G.

It is now the intention of its new program not to change the original purpose, but rather to implement an effective vehicle in as many states as possible to attain the goals of C.S.B.G. and to better utilize the knowledge and enthusiasm of

retirees from the trade union movement in the area of political action.

The basic proposal is to establish a network reaching from the Executive Board of C.S.B.G. into as many congressional districts as possible. This will operate through state coordinators on a year-round, full-time basis.

The coordinators, in turn, will seek out activists in their areas to serve as district coordinators who will develop committees to bring the collected views of all trade unionists in their areas together.

By bringing together the retirees, C.S.B.G. will not only have the benefit of their thinking, but also a readily available source of manpower to utilize in behalf of candidates and issues supported by the labor movement within each state and congressional district.

Through this network C.S.B.G. will strive to elect those candidates to public office that are endorsed by the state labor movement and will help communicate to candidates the labor movement's position on retirees, and other issues.

While it is not the purpose of C.S.B.G. to create specific legislation for public officials, it is within their jurisdiction to communicate to candidates the political issues which are the specific concern of trade union retirees.

It is the philosophy of Concerned Citizens for Better Government that retired trade unionists, for the most part, wish to continue in the tradition which made the labor movement a respected institution.

As they provided the strength of the labor movement during their working years, retirees can continue to supply an important contribution to the political actions goals of organized labor, as well as for all senior citizens. It is for those reasons that C.S.B.G., through its network of affiliates, attempts to maximize retired trade unionist participation in the political and/or electoral processes.

Labor Law Reform.

"We are, of course, disappointed that the current deadlock continues, but we remain confident that this bill will be promptly returned to the floor and finally enacted.

"Today's cloture vote was meaningless, since a number of pro-labor law reform senators voted against cloture in order to support the Majority Leader's request that the bill be recommitted to committee.

Labor Law Reform Stalemate

The AFL-CIO issued the following statement on June 22 regarding the Senate's return of the Labor Law Reform Bill to committee for revision.

"By recommitting the bill to committee with instructions, the Senate has recognized the stalemate that exists. The legislation is still alive; the committee now has an opportunity to consider the concerns of those senators who have expressed a desire to support the goals of



Recently Secretary-Treasurer J. Martin Emerson attended the 1978 Secretary-Treasurers Conference in Los Angeles, California. While there he, and other conference attendees, joined in the picketing against Coors Beer to show their support for the national boycott against the company.



Howard Lanin

by Burt KORALL

Longevity is the name of the game. In any business, it generally means success. Certainly this has been the case with Howard Lanin, who bears one of the great names in American dance music.

On the scene over sixty-five years, and still active, spry and ambitious, Lanin recently came to New York from homebase in Philadelphia to visit his Manhattan office. With an obvious sense of pleasure, he talked about the many years he has spent as a musician, leader of bands and man about entertainment.

A member of a family that spawned bandleaders, he became a professional musician, January 10, 1913. At least that's when he joined the union. At that time, Lanin had no idea whatever that bands through the country would eventually bear his name. He just liked music, was drawn to it, like his father before him. (Papa Lanin had been a major bandleader in Czarist Russia, and even played before royalty before emigrating to America in the 1880s.)

"I started on trumpet," Lanin says. "But after a short while I moved over to drums. I felt I had some 'personality' and didn't want to hide it behind a horn. When I formed a duo with a pianist-friend, I even sang a little. Our first engagement was at New Jersey's Stone Harbor Yacht Club."

There was more than a little of the businessman in Lanin. He sensed the way things were going, right before World War I. And because he had drive and vision, he remained a sideman for only a brief period.

"I went into the orchestra business in 1915," he recalls. "There was new money available in America. People wanted to dance and have fun. The time seemed right to develop something. I began playing proms, debutante parties, a variety of jobs. My object was to be heard. You can't get a band going if no one hears you."

Business acumen went hand-in-glove with musical artistry. Lanin



Howard Lanin

knew a great source of work for his band was hotels. So he went to the railroad companies — they controlled a large number of hotels — and offered the services of his band. A few top executives took to him and his music. His bookings proliferated. Momentum developed. All the while, Lanin sought out the best musicians for his organization, "the best money could buy."

Before long Lanin was sufficiently well-established to give a minimum of twelve men a guaranteed salary on a yearly basis, whether they worked or not.

In 1922, while at the fashionable Arcadia Restaurant in Philadelphia, he initially became involved in radio, broadcasting directly from the spot, setting a precedent for bands in years to come. By this time, his band had grown to three brass, four saxophones, bass, piano, drums and violin.

"I followed 'society,'" Lanin explains. "We would generally play in New York in the winter, Newport, Bar Harbour and the Hamptons on Long Island in the summer. Immediately after New Year's Eve, we'd go down to Palm Beach, Florida, and play there until early

spring."

Lanin must have been doing something right. The demand for his highly danceable form of music continued to grow. When the requests became too numerous for a single band to fill, he began to provide units which carried his name and played music in his style.

"Musicians were my passion. Always I was on the lookout for good players and leaders for my organization," he says. "I remember being repeatedly told about the Dorsey Brothers and the Scranton Sirens. One night, during a summer tour in the 1920s, a few of my players and I drove to Rocky Glen Park near Wilkes-Barre, Pennsylvania, to hear the Dorseys with the Sirens. I was very impressed with both Tommy and Jimmy and eventually got them work in New York with my brother, Sam, at Roseland."

As we spoke, it became clear how much Lanin has done and how many key people have played a role in his life.

It was Rudolph Valentino who made Lanin aware of how important the right tempo was when it came to playing a number.

In 1929, the top executive at Campbell Soup Company opened the way for Lanin's career in network radio during the 1930s. While heading the band-in-residence on this executive's estate in Bar Harbour, Maine, during the summer, Lanin suggested radio would be an excellent medium in which to advertise Campbell Soup. The executive agreed. The result was a 15-minute show, featuring the Lanin band, five nights a week, following the top program of the period, "Amos and Andy." Subsequently, Lanin did programs for Atwater Kent, A. S. Beck Shoes, Evening in Paris Perfume, Domino Sugar and others, using musicians like the Dorseys, Benny Goodman and Benny Baker in his band.

Lanin also recorded a great deal in the 1920s and the 1930s. "Over the years, my brother, Sam, and I recorded for twenty-nine companies with our respective bands," Lanin reports. "Sam retired in the early 1930s, went to Florida and never worked again. Didn't have to."

"I kept on. As time went by, I found myself doing the best work in the 'society' field. My band played the opening of the 'new' Waldorf-Astoria Hotel in 1931. We started the Birthday Ball for Infantile Paralysis in honor of President Roosevelt in 1934. Local 802 gave me permission to book thirty-five men who volunteered their services."

"I was one of the first to have 'Battle of the Bands' at proms and parties. Also I'm quite proud to say

that I induced the management at Broadway's Roseland — this was in the 1920s — to book a black band — Fletcher Henderson's — for an extensive engagement. This was a major breakthrough!

"So many things come to mind, when surveying a career," Lanin declared. "Barbara Hutton's coming out party at the Ritz Carlton Hotel in New York. It was over at 11:30 the next morning. The Baltimore Bachelors Cotillion. I've played that event for the past fifty years."

He added: "I take particular pride in my association with great musicians over the years, like the Dorseys, Goodman, Bunny Berigan, Bobby Hackett, Joe Venuti, Manny Klein, Arthur Schutt, Arnold Brillhart, Red Nichols and so many others. I could offer a man a good income from steady jobs, convention business and recordings. Because of this I was able to induce some of the best men in various sections of the nation to join me."

Lanin's business interests became more numerous and diversified as the years passed. To handle them, he had to form a company. For some time, its foundation was provided by the Howard Lanin Orchestras. At the peak of activity, Lanin fielded in excess of forty-five orchestras in various parts of the country, twenty-three playing south of the Washington area alone.

Influential American: George Meany

AFL-CIO President George Meany is the third most influential American in the opinion of 1,200 "decision makers" polled by U.S. News and World Report magazine.

They ranked President Carter first, followed by House Majority Leader Thomas P. O'Neill, Jr., and then Meany. Completing the top five were Senate Majority Leader Robert C. Byrd and Chief Justice Warren E. Burger.

Meany is the only person ranked in the top five leaders for all five years the magazine has conducted its poll. Last year he was in fourth place, preceded by Federal Reserve Chairman Arthur F. Burns and Chief Justice Burger. Burns, now out of office, dropped to fourteenth spot in the ratings.

In terms of institutional influence, however, big business moved clearly ahead of labor when ranked "according to the amount of influence it had on decisions affecting the nation as a whole."

Last year, unions were ranked third and big business was fifth. In the latest poll, big business was just behind the White House as the most powerful institution, followed by the

Now Howard Lanin Productions, Inc., headed by his son, Mike, does industrial shows and is into various forms of production, management and booking. It brought the Royal Danish Ballet to America for the first time; produced a Gershwin Festival that played 170 cities; staged "Conservatory Without Walls," an event which honored our greatest Afro-American musicians and launched the Duke Ellington Fellowship Fund at Yale University.

Though Lanin felt the need, beginning in the 1940s, to move beyond the performance aspect of his career, he has never given up appearing before people. Even now, though semi-retired, he remains a factor in the society band business and continues to play key dates, presenting music in as contemporary a manner as possible.

"I insist on going on," Lanin says. "Making music and listening to it is so much a part of me. I'll keep on as long as I can."

Before concluding the interview, the old talent scout inquired: "Did you see that big band presentation on TV recently, featuring Count Basie and some others? You did, good! How about Basie's drummer? I spotted him right away. He's got great personality and facility. Butch Miles. So that's his name. Kid's got a future. I know about these things!"

Supreme Court, television, labor unions, the Senate and the House. Tied for last place among the twenty-nine major institutions listed were small business, motion pictures and the Republican Party.

In a sub-category, where persons were asked to list the most influential leaders in their own fields, the top five in labor were Meany, Auto Workers President Douglas A. Fraser, AFL-CIO Secretary-Treasurer Lane Kirkland, Secretary of Labor Ray Marshall and Thomas R. Donahue, executive assistant to Meany.

In the all-category voting, only three of the top ten in influence do not hold public office. In addition to Meany, they were television commentator Walter Cronkite in eighth place and banker David Rockefeller in tenth.

Quoting from opinions of Meany expressed by persons prominent in various fields, the magazine noted that he was considered "direct and gutsy," as "a real patriot," and as a person who "commands respect in a large and influential segment of our society."

Local 47 Encourages Career Education

In an effort to develop young talent in this country the A. F. of M. often sponsors and promotes programs that encourage students to enter professional careers in the arts. Perhaps the most well known of these is the Federation's Congress of Strings. However, also worthy of note are two programs supported by Los Angeles Local 47 called "Artasia" and "Quest," coordinated by Edward Truman and educator Phil Padelford. At a recent session on Labor Unions in Career Education Mr. Truman explained that the union is most interested in the field of education. He commented on the shortage of career education programs in the schools and stated, "We found that often music students are encouraged for several years, but they don't know to what end."

Artasia is a program that helps arts students to clarify career goals and familiarize themselves with the business side of the arts. The

program's activities feature the interaction of students, teachers, and professionals from various fields in the arts. One of the main thrusts of Artasia is to involve students in the production of the program on their own campus putting to use the old adage "learning by doing." In organizing Artasia activities students gain a firsthand knowledge of leadership responsibilities, advertising and publicity techniques, business communications, data processing, fund raising, career possibilities, as well as many other areas which bridge the gap between the everyday business world and the working artist. Artasia programs have been happening for several years now on the campuses of high schools and colleges and each year the participation has increased.

The Quest program is similar to Artasia but is directed toward the faculty members. Teachers take part in activities, on or off campus,

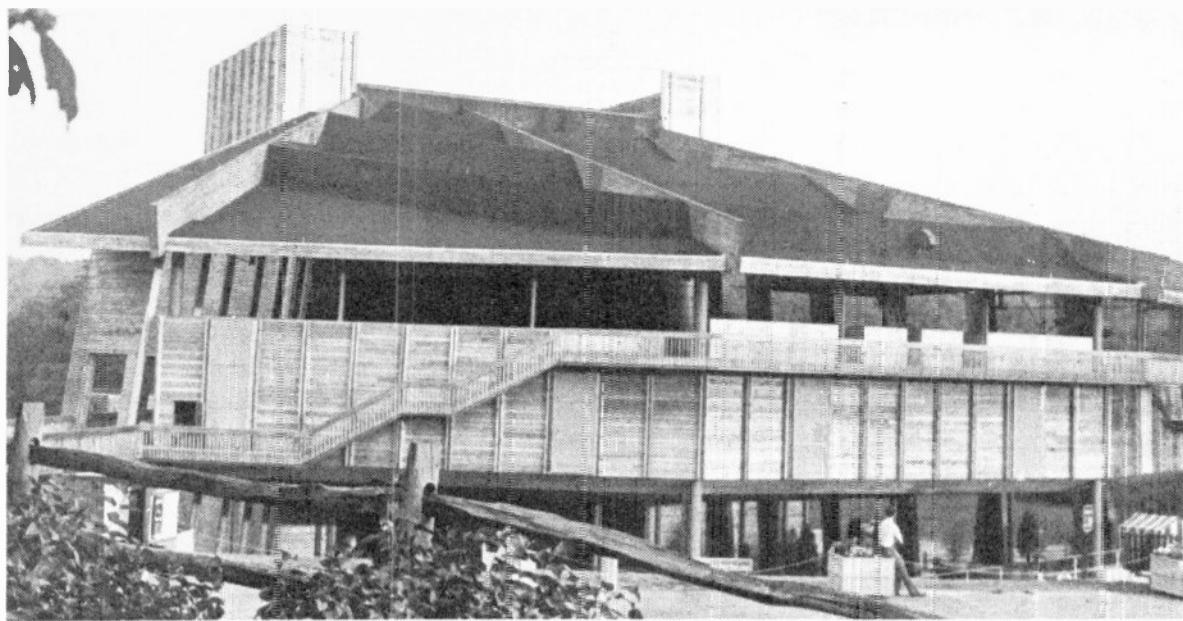
for university credit if desired. Working with professionals from the arts, the object is to impart accurate career information and experience. The format may be lecture or seminar, or may involve working in residence with a noted creative or performing artist. The focus is always the artist's role in the working world.

For further information on either the Artasia or Quest programs please write to Edward Truman, 1826 Jewett Drive, Los Angeles, California 90046 or Phil Padelford, 4485 El Como Way, Las Vegas, Nevada 89121.

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Secretary



HOWARD LANIN ORCHESTRA
1926-1976
IN GRATEFUL APPRECIATION
BOARD OF MANAGERS
BACHELORS COTILLON



Filene Center exterior.

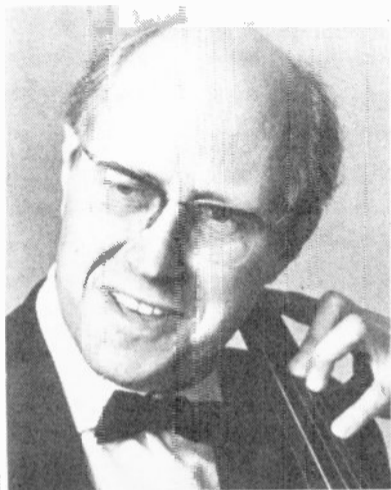
Wolf Trap Farm Park for Performing Arts

The summer of 1978 marks the eighth season of the Wolf Trap Farm Park for the Performing Arts in Vienna, Virginia. Only twenty-five minutes from the White House, it is the first, and presently the only, National Park in the United States dedicated to the performing arts.

The Park's twelve-week season features a diverse program that ranges from ballet and opera to folk and pop music concerts.

This season the National Symphony Orchestra will give its major summer series at Wolf Trap. The orchestra will perform sixteen concerts beginning June 16 and ending August 25. Most of the concerts will be classical, four or five will be of a lighter pops variety. Mstislav Rostropovich will conduct four concerts during August. In his role of music director of the *National Symphony*, he will also serve as music director of the Wolf Trap Series.

Although the symphony has given concerts each summer at Wolf Trap since its opening in 1971, this will be



Mstislav Rostropovich

the first time that all of the orchestra's summer admission concerts will be there.

Wolf Trap is also the setting for hundreds of performances by artists from around the world. The Metropolitan Opera, the New York City Ballet, the Chicago Symphony,

the Cleveland and Philadelphia orchestras, Benny Goodman, the Bolshoi Ballet, Sarah Caldwell's production of *War and Peace*, Beverly Sills, Isaac Stern, the Preservation Hall Jazz Band, Earl Scruggs, Ella Fitzgerald, Jose Feliciano, Dave Brubeck, Cleo Laine, and many others have delighted Wolf Trap's audiences with their own special talents.

Filene Center, an open-sided amphitheatre that houses the stage for most of the productions, seats 3,500. A large, sloping lawn directly behind the Center has room for 3,000 more who may wish to view the performances while lounging on blankets or picnicking.

Mrs. Jouett Filene Shouse, heir to the Filene Department Store fortune, bought the first fifty-two acres, of what later became a 168-acre farm, in 1930 as a place to raise her children.

But in the 1960s the acreage was divided by a freeway to Dulles Airport. It was at that time that Mrs. Shouse's dream began to form.

In 1966 she donated 100 acres to the National Park Service, Department of the Interior, to be used as an outdoor performing arts center. She also supplied the funds to construct the theatre and provided the impetus for the park's creation.

An Act of Congress, passed in 1966, established "a park for the performing arts and related educational programs, and for recreational use."

In the eighteenth century Virginia paid bounties, in 100-pound weights of tobacco, on wolves that were making the region dangerous. Many traps were set in the area, hence the name, Wolf Trap.

On any given summer's day the Park is a conglomeration of ambassadors, college students, park rangers, politicians and their spouses, children, senior citizens, society folk and members of the silent majority all enjoying what the area has to offer. Hundreds of thousands attend each year.

Half of the cost for running the Center comes from the National Park Service. It provides the maintenance of the lawn, fields and woodlands, as well as the operation of the amphitheatre.

The rest is supplied by the private sector — the Wolf Trap Foundation — which is responsible for the presentation and selection of the entertainment.

Because many businesses seek opportunities to participate in the country's cultural scene, the Foundation created the National Business Advisory Council (NBAC) to help communications between Wolf Trap and the business community. When businesses join the NBAC they pledge \$25,000 payable over five years.

In the entertainment vein, Wolf Trap's artistic staff visits major cities throughout the year, auditioning talented dancers and musicians not yet established enough to earn a living at their art. The best are given a chance to participate in ten weeks of summer productions at Wolf Trap.

The National Park Service also

sponsors an Enrichment Program. People who have never seen a live performance by professionals are sought. These "culturally deprived" persons are invited, by the thousands, to free Wolf Trap programs.

Many other activities are also featured. The Concert Shell, designed and built by the National Park Service a few hundred yards from the Filene Center, is the site for all types of concerts.

A tent is set up in a meadow next to the Center where some 200 children participate in a workshop offered by the Park Service's Interpretive Program. The tent is also used for adult education programs, guest lectures by artists, and a list of other functions ranging from square dancing to master classes.

Mrs. Shouse also has plans for six or seven cottages. One cabin was completed in 1973. Aaron Copland and Earl Wild are among the composers who have stayed there to work in the Park's peaceful surroundings.

And what of Wolf Trap's future? Plans included in the original proposal to the Federal Government call for a museum of the performing arts — a resource library for information on what is happening nationally, a small theatre that will give the Park a year-round format, and a restaurant to complete the complex.

Also included in the original legislation is an administration building to house the joint staffs of the National Park Service and the Wolf Trap Foundation.

Eventually Wolf Trap hopes to produce shows which will travel to other cities so that more people will be able to enjoy the productions.

Today, Mrs. Shouse remains a constant force behind the scenes at the successful Wolf Trap Farm Park. She is still active in the planning of Filene Center's productions, along with other dignitaries — including Mrs. Rosalynn Carter and AFM Secretary-Treasurer J. Martin Emerson — who serve on the Foundation's Board of Directors.

Worth Repeating

FROM AFM LOCAL JOURNALS



Editor's Note: The following letter written by Louis C. Nauman, Jr., President of Local 2-197, St. Louis, Missouri, was prepared as part of homework required in the Greater St. Louis Labor Council's program to develop a cadre of speakers capable of explaining the so-called "right-to-work" issue for public audiences. This imaginary letter to the Kansas City Right-to-Work Committee gives plenty food for thought while at the same time exposes the fallacy of the "right-to-work" argument.

Right-to-Work Committee
Kansas City, Missouri

Gentlemen:

In your bulletin under "What Is Right-to-Work" you state: "Right-to-work" is voluntary unionism and makes illegal compulsory unionism and the closed shop."

Therefore, your goal is to eliminate so-called "compulsory unionism." If this is your goal, why not go all the way and eliminate all unionism — such as marriage, church membership, citizenship (local, state and national), club membership (private and public), etc.

All these are "Unions," because a Union is merely nothing more than two or more people dedicated to the same idea.

Think of it! Now I can play my saxophone without belonging to the Musicians Union and get the same wages I've always received as a member of Local 2-197, American Federation of Musicians. As Santa Claus says — Ho Ho Ho.

But first, I'll carry your theory further. I'll divorce my wife of thirty-eight years, but I don't move out of the house — I stay and freeload. Meals, a warm place to sleep, TV watching, use of two cars, personal favors from my ex-wife (former Union partner), including sex, laundry done, full use of the seven-room house, all of these terrible things I obtained. From now on I'm in free and won't even worry about the mortgage payment because the loan company has stockholders and this makes them a Union, but as a Right-to-Worker now I hate Unions and won't participate in such weird ideas.

Next, I quit my church. But naturally I attend on Sunday, but I ignore the collection box — the

"right-to-work" way. Freeload, never support, but call on the minister for counsel, use the premises for my daughter's wedding, etc. Incidentally, I tried to talk my daughter out of getting married (forming a Union), but she's old-fashioned and likes to go by the church's rules and the general rules of society, including the right to collective bargaining by anyone.

Next, I quit all forms of government because it's obvious they are Unions. The United States of America for instance — on the day I was born I became a citizen automatically because I was born in Missouri and was forced into a Union — the USA (compulsory unionism). Also, to go back to church, my parents had me christened when I was a few weeks old making me a member of said church — again, compulsory unionism because all churches are united in their faiths which makes them Unions — right?

Next, let's go to the town I live in — Union, Missouri — Wow! I'm moving out of there as soon as possible — that name is something else. I wrote the mayor and told him to stuff his town, the tax bills and assessments. However, I warned him: not to cut off my fire and police protection, sewer service and other nice things the city provides, including schools, swimming pools, public golf courses, tennis courts, ball fields, etc. I told him I was a Right-to-Worker and his reply was not too courteous.

I also gave the county clerk about the same piece of mind regarding services and suggested he free me

from any tax burdens as I did not believe in paying for something a Union provided and his bunch of townships and towns was a Union and to heck with it. His answer was about the same as the mayor of my hometown.

Then I wrote to President Carter and told him I wanted to give up my citizenship in the USA because it was forced on me just because I was born in Missouri and this is compulsory unionism as far as I'm concerned. He suggested I think it over and talk with some people that do not live in "right-to-work" states. Isn't this ridiculous when he comes from a "right-to-work" state? I also suggested to him to advise Israel and Egypt not to waste a lot of time negotiating, but let Russia tell them what to do, after all, negotiating smacks of unionism — right? Also, I told him, why not dissolve the Senate and House of Representatives because they negotiate and debate and really work for a Union — the USA. This really could be applied to the Army, Navy, Marines and Coast Guard too, and, while we're at it, throw in the Boy Scouts and Girl Scouts also. Forget about my income tax — I'm not paying any "Union dues."

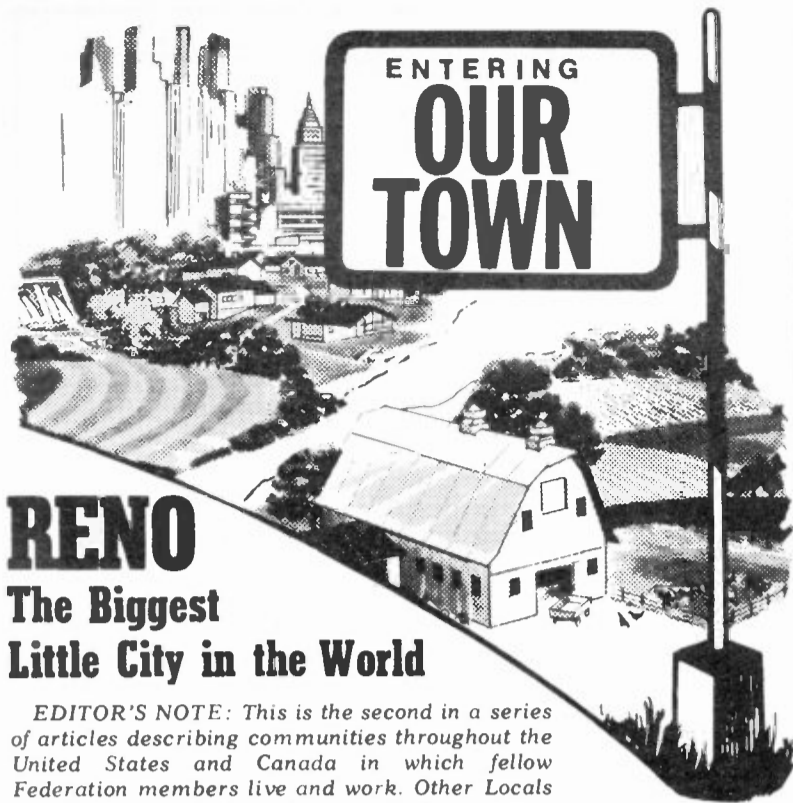
Then I really did it. I quit the American Legion. This Union practices patriotism and this is a bad mixture. Why should the Army, Navy, Marines, etc., unite to save the country in time of war? Let them bid for services to see who fights, like the airplane companies and warship builders bid for monies to be spent by the big Union, the USA. To hell with Unions

— it only means somewhere along the way you might have unity and as a Right-to-Worker, who wants that. Can you imagine some fool Union and fool company agreeing on a contract? This would revert back to the age-old concept of collective bargaining which has withstood the ravages of time and the thinking of Union baiters and left the USA, the greatest country in the world in spite of twenty "right-to-work" states in the Union. At least the other thirty know better.

As I stated earlier, I'm moving from Union, Missouri — and thinking of going to Mexico, Puerto Rico, or Haiti. Since I quit my Union I can't find work with anyone and have gone on relief and this is really bad. The unemployment office has a strong Union and I was told that I'll be off the team in twenty-six weeks and out in the cold.

Sincerely yours,
LOUIS C. NAUMAN, JR.

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RENO

The Biggest Little City in the World

EDITOR'S NOTE: This is the second in a series of articles describing communities throughout the United States and Canada in which fellow Federation members live and work. Other Locals are invited to submit articles about their towns.

Reno, Nevada's, history has been one of steady growth from the time of the first discovery of the Comstock Lode at Virginia City.

The "Biggest Little City in the World" first gained prominence in



Vahe Khochayan

northern Nevada in 1859 when it was known as Fuller's Ferry. C. W. Fuller had an inn on the south side of the Truckee River where Jessie Beck's Riverside Hotel/Casino now stands.

In 1863 M. C. Lake purchased

Fuller's Inn and his toll bridge was at the site of the present Virginia Street bridge. Virginia City's mines were booming and Lake's Crossing, as the town then became known, carried a steady stream of wagons ferrying food and other supplies to the Comstock.

Until 1868 Lake had the area that is now Reno all to himself. Then the Central Pacific Railroad pushed its way over the Sierra Nevada Mountains and a land auction was held near the railroad station on May 9, 1868 — five days after the railroad arrived. Within a month, 100 homes stood on land where only jackrabbits previously lived.

The budding city was then called End of the Track, but a railroad official soon named Reno after General Jesse Lee Reno, a Union officer of the Civil War, who was killed in battle a short time later.

The new town was less than a year old when it dared to challenge flourishing Washoe City, fifteen miles to the south. In 1871 the state legislature officially moved the county seat from Washoe City to Reno. Lake offered the city land just south of the Truckee to be used as a county courthouse site. In 1873 the courthouse was built on Lake's

land over loud protests from people who said it was too far away and not even in town. The original building was replaced by another in 1905, and this courthouse is still in use today. Incidentally, the building now stands in the center of the city.

Reno's prosperity as a trading center got another boost in 1872 when the Virginia and Truckee Railroad connected it with Virginia City. The Central Pacific had become a transcontinental line in 1869 and Reno became a transfer point between the fabulously rich Comstock and the trading centers of the United States. The V and T, one of the richest railroads in the world, declined with the decreasing ore values of Virginia City and finally closed in 1950.

Throughout the years Reno has grown culturally as well as economically. In 1886 the University of Nevada — which had been opened in Elko in 1874 — was moved to Reno, where it has remained and grown. The city is currently the cultural center of northern Nevada with its opera, symphonic orchestra and theatrical organizations, to cite only a few.

Opera arrived in Reno ten years ago as the brainchild of Ted and Deena Puffer. The artistic director of the Nevada Opera Company, Ted Puffer is a man of remarkable and varied talents. Deena Puffer, who works with her husband in every aspect of production and management, also collaborates with him on the English translations which have become the trademark of the Nevada Opera Company.

Having convinced a handful of opera enthusiasts that opera in Reno was something to get excited about, the company produced its first summer season. In the decade that followed, the Nevada Opera Guild grew to a membership of 500, a fall through spring season, productions housed in the 1,400-seat Pioneer Theatre Auditorium and national recognition and acclaim.

The Nevada Opera Company has excited the operatic world with two American premieres, both translated by the Puffers: Busoni's *Doktor Faust* and *Joan of Arc* by Tchaikovsky.

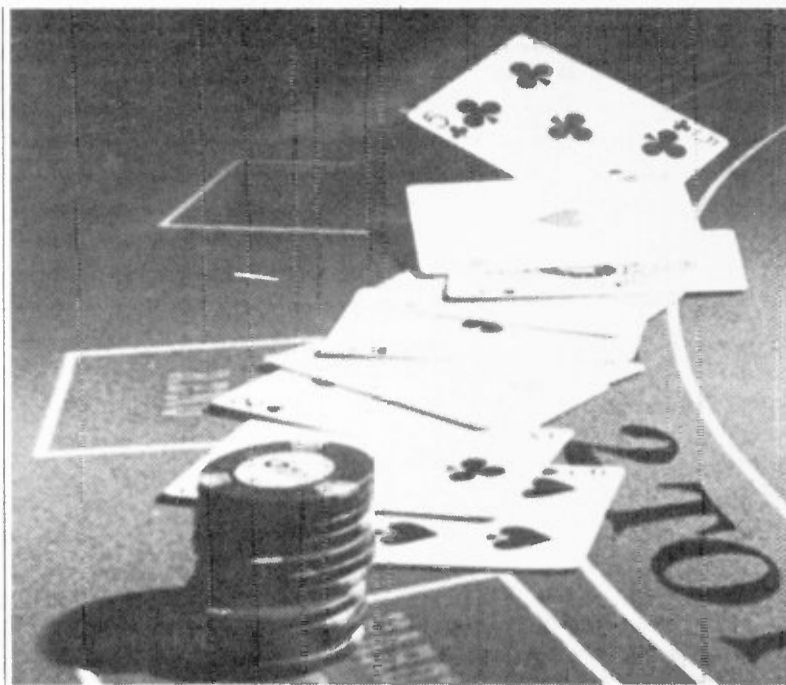
What's the secret formula for success? Obviously there's hard work, tremendous talent, dedication, and a little luck, but, perhaps most of all, there's a community that cares.

The northern Nevada businesses that have generously donated to the Guild's largest fund-raiser, the Op-Auction; the local media that provide public service coverage; thousands of school children that are able to attend special matinee performances; the Musicians Union (Local 368) which is always extremely positive and supportive in joint efforts with the company; the many involved citizens that volunteer their time and talents to the production of opera in Reno — all combine to make the Nevada Opera Company something to be proud of.

The Reno Chamber Orchestra was founded and incorporated in 1975 by a group of the area's leading professional string players. Under the direction of conductor and musical director Vahe Khochayan, the ensemble performs an average of eight concerts a year.

The twenty-two-member group has featured many local soloists as well as visiting guest artists. It has performed to capacity audiences with consistent excellence and has received outstanding reviews from local critics.

The repertoire encompasses music from the Baroque era to the contemporary period. The orchestra prides itself its diversification of music. Works by Corelli, Vivaldi, Bach, Mendelssohn, Grieg, Bartok, Hindemith, Barber and many others



A nine-card "21" is hard to come by, but anything is possible at the gaming tables of Reno. "21," or blackjack as it is known, is one of the most popular games in Nevada.

have been performed in the group's three-year existence.

The orchestra has been assisted in its development by Musicians Performance Trust Funds grants made possible by Local 368, as well as grants by the Nevada State Council on the Arts. The success of the Reno Chamber Orchestra has also drawn support from prominent members of the greater Reno community.

Maestro Khochayan, who has been a Reno resident and member of Local 368 since 1970, received his education from Santa Cecilia Academy of Music in Rome.

Until about 1900, Reno's reputation was based on its value as a distribution point. It was about that time that several well-known people (such as Mrs. William Altes Corey, wife of the President of U.S. Steel) obtained divorces under the six-month law which had been on the books of the state legislature since 1861. These divorces attracted so much attention from the press that Reno became known as a divorce headquarters. Today, marriages outnumber divorces ten to one. The city's importance as a tourist destination and merchandising center overshadow all other features of its economy.

Gambling, first licensed in

Nevada in 1879, was outlawed in 1910. For many years, successive laws made gambling legal and illegal, until it was fully legalized in 1931.

It was after this time that Reno reached its own "bonanza" as a tourism center.

Today, Reno's major business is tourism, with gaming being the heartblood of this activity. The jingle of slot machines and shuffling of cards blend easily with the continuous entertainment scene. Frequent marquee names include Sammy Davis, Jr., Pearl Bailey, Mitzi Gaynor and Liberace.

The air is clean, the traffic manageable and there are plenty of wide open spaces to delight both visitors and residents alike.

The city, which has been busy the last two years getting ready to show visitors its new attractions for the 1978-79 season, now boasts many new hotel/casinos like the Sahara Reno, Circus Circus and the biggest casino in the world — the MGM Grand Reno.

Increased gaming and entertainment is not all that's new to the Reno area, however, as currently under construction are a new shopping

(Continued on page nineteen)



Reno's most famous symbol — the arch — welcomes visitors to "casino row" located in the heart of the city. More than a dozen casinos and hotel/casinos are within walking distance from the arch. Photos by the Greater Reno Chamber of Commerce

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Monday July 1978

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Monday, July 31

INTERNATIONAL MUSICIAN

Profile

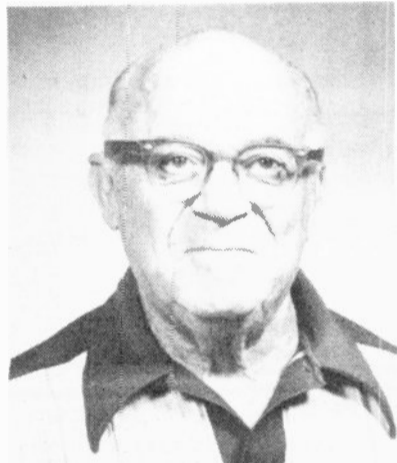
EDDIE RITTEN—A WORLD OF EXPERIENCE

Many Federation members will remember Eddie Ritten as a fine trumpet player. Well into his seventies, he still plays the trumpet as well as directs the Local 5 (Detroit, Michigan) Dodge Band.

Born on a farm near Warsaw, Poland, Ritten migrated to the United States when he was two. His involvement with music came at an early age, when, as a young boy, he sang soprano in a choir that accompanied the Cantor during the Jewish High Holidays. He also received early training in the Solfeggio System of Music which carried him through his entire musical career.

Switching from violin to trumpet while in high school, Ritten studied diligently and joined Local 5 in 1921.

He soon found work in Harold Greenmeyer's band in Piqua, Ohio.



Eddie Ritten

leaving shortly to play with the Joe Reichman Band in Hialeah, Florida. From there Ritten moved to Fulford, Florida, to perform with the Blue Steele Orchestra on WGBU radio. It was the time of Florida's big real estate boom, but when the boom was over so was the job.

Ritten then returned to Detroit and joined Jean Goldkette at the famous Graystone Ballroom. The Dorsey brothers were also members of the band, as well as Fuzzy Farrar (from whom Ritten furthered his study on the trumpet).

In 1927, one week after Charles Lindberg made his historic flight to Paris, Ritten went to France to play with the Fred Zierer Band. There he met Ray Ventura where they, and a group called The Play Boys, made several recordings.

The recordings were heard by Lud Gluskin who booked the musicians into the Excelsior Hotel in Lido, Venice. On Ritten's return to Paris, Gluskin placed him in a forty-piece pit orchestra at the Casino de Paris where Maurice Chevalier and the Dolly Sisters were performing.

For a while the group worked three jobs daily — dubbing American musicals for Paramount Studios in the morning, playing the Casino in the evening and winding up at the Perroquet at 3:00 A.M.

After one year Gluskin began a round robin of several countries which lasted for three or four years. The orchestra began with gigs in Paris, then moved to Amsterdam, to Berlin, then Munich, to Monte Carlo, to Switzerland, and back again to Paris.

While in Berlin and Paris the group made over 400 recordings, as well as short wave broadcasts and

him to conduct a thirty-member orchestra in the closing street scenes for the Franco Gaumont pictures.

It was not until 1935 that Ritten returned to America. Since then he has played with many orchestras, and even toured with the Ringling Brothers Circus. Of late he has stayed in the Detroit area, involving himself with many diversified musical jobs.

Last year a reunion was held and twenty-four musicians from all over America joined Ritten in Detroit spending three days talking, laughing and reminiscing. The highlights of the reunion included an eight-hour jam session and a call from Paris from Ritten's old buddy, Ray Ventura.

concerts in Berlin's largest opera house.

While making a short film, Ritten met a musical arranger from Warner Brothers in Nice, who hired

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People can get information about the quality of care furnished by hospitals, skilled nursing facilities, and other providers of Medicare services by visiting a social security office.

Available information includes deficiencies noted by the latest state surveys as well as the providers' plans for corrective action.

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The survey information is open for public inspection. Copies of as many as fifty pages can be obtained free of charge. When more than fifty pages are requested, copies are available at 10 cents a page.

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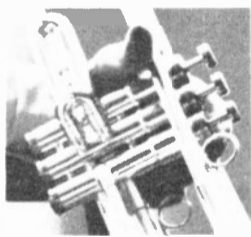
one to the other.

"I like the MF4 particularly for playing some of the softer jazz things and the quicker-moving pieces, because it isn't quite as demanding as far as air power and velocity go.

"Also, I realize that not everyone uses my size mouthpiece. A player might prefer a *huge* mouthpiece that takes more air. Then he might rather have an instrument with a bore that's not as large as the MF's. The theory of 'large mouthpiece/small-bore horn.' Now, with the MF4, we're giving him that option. A medium-large bore that might match his mouthpiece better. Plus all the features that've made the MF so popular":

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Toughness. "I'm very rough on an instrument. So it has to be designed and constructed so it'll withstand me. And the airlines.

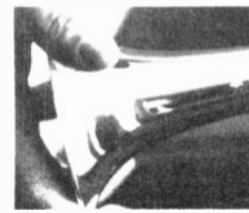
For a test, once, the President of Leblanc tossed my horn into its case, took it to the edge of a stairwell, and threw it over! Just threw it down the stairs! I almost freaked! We examined the horn, then, and it was still perfect. Perfect!"

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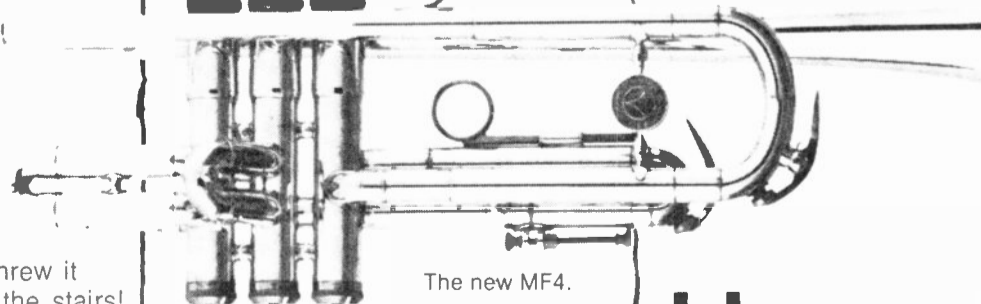
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HOLTON



CANADIAN NOTES

by Gerald Levitch



A jazz landmark in Toronto, the Colonial Tavern, is being sold. The names of the new owners haven't been announced yet, but the employees have been given notice. The club, which has featured almost every jazz great during the last twenty-five years, has suffered declining attendance recently and hasn't been able to compete successfully against the El Mocambo for big-name pop acts.

On the other hand, Yellowfingers has reopened its doors and reaffirmed its faith in jazz by booking Ted Moses, Ed Bickert, Marty Morell, among others. They enjoyed conspicuous success with the reclusive Montreal guitarist Sonny Greenwich, who also made a recent appearance at the Colonial for a Sunday concert. He was accompanied by Gene Perla, Don Thompson and Claude Ranger.

Several Toronto hotels are featuring Saturday afternoon jazz and doing well enough to encourage others, among them the Hotel Toronto and the Waldorf Astoria, which is being booked by guitarist Andy Krehm. Local groups, like Paul Grosney and his quartet and a trio, composed of Wray Downes, Dave Young and Ed Bickert, are featured. The Louisiana Joymakers have been playing at the KCR Room at the Park Plaza Hotel, and Malloney's Tavern followed suit with the Climax Jazz Band.

Peter Appleyard's syndicated jazz television series, "Peter Appleyard Presents," returns this fall. Taping for the upcoming lineup began in April and continued through May, with talent including Henry Cuesta, Kid Sheik, Kenny Davern, the Climax Jazz Band, Kid Thomas, Olive Brown, Billy Butterfield, Eubie Blake, Joe Venuti, Lonnie Donegan, Clarence "Frogman" Henry, Professor Longhair and the Downchild Band, Helen Humes and George Melly.

Another familiar Toronto name, singer Tommy Ambrose, who's more typically found in the studios than on club dates, made a rare concert appearance at Basin Street. The band included Doug Riley, Guido Basso, Rick Wilkins, Keith Jollimore, Gary Morgan, Tom Szczesniak and Bob McLaren.

American expatriate Paul Horn (now based in Vancouver) headed out for his first major North American tour in four years. He was on the road from mid-March through early May, starting in Nanaimo, British Columbia, and ending in Monterey, with stops in between at Edmonton, Calgary, Winnipeg, Tucson, Berkeley, Washington, D.C., Boston, New York, Montreal, Toronto, Kansas City and Los Angeles.

Horn's latest album, "Dream Machine," was released simultaneously, with arranging and conducting chores by Lalo Schiffrin. Recording was in L.A. with session players Jim Keltner, Ernie Watts, Jim Horn, Mike Melvoin and Joe Sample.

Montreal jazz activity included the Gary Burton Quartet at the El Casino, the Preservation Hall Jazz Band at Place des Arts and Dave Brubeck at the Theatre St. Denis. Quebec City also saw Gary Burton

at the Unversite Laval, while Preservation and Brubeck played the Grand Theatre.

Toronto's Music Gallery held a special avant-garde concert, called Air Raid, on May 5, with John Oswald and Maury Coles (altos), John Karpenko (trombone and tuba) and Bill Smith (soprano and clarinet). Other special jazz action includes the upcoming Montreal Jazz Festival (July 21-23) with McCoy Tyner, Ron Carter, Nina Simone, Dexter Gordon and Hubert Laws. There's also going to be a Toronto Jazz Festival in August.

The Capital City Jazz Band is playing traditional jazz every Friday night at the Chez Lucien Hotel in Ottawa; regular sessions are being held at the Nostalgia Lounge at Ottawa's Beacon Arms Hotel. Terry Riley appeared at both the Ontario Art Gallery in Toronto and the Montreal Museum of Fine Arts in April and May, respectively. The Montreal Museum also featured Steve Lacy and Steve Potts in a duo sax concert.

TV Ontario, the educational television network in Ontario, won an Ohio State educational broadcasting award for its documentary, "Symphony," on the Thunder Bay Symphony Orchestra. . . . Festival Ottawa at the National Arts Centre will feature operas by Britten, Verdi and Rossini. The festival runs through July 29. Festival artistic director Mario Bernardi conducts. Other scheduled artists include the Orford Quartet, the Beaux Arts Trio, the Fine Arts Quartet, the Canadian Brass, Barry Tuckwell and Ingrid Haebler.

The Guelph Spring Festival ran

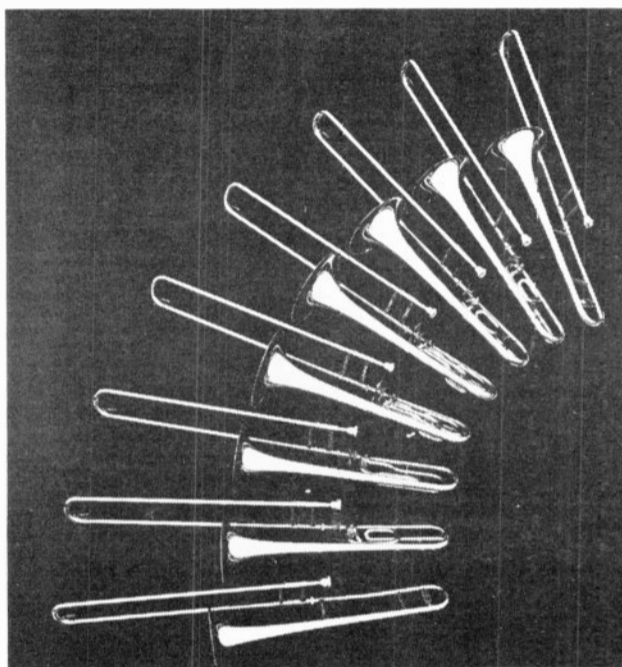
from April 28 to May 19, with performances by the Orford String Quartet, Bouchard and Morisset (duo pianists), Gisela Depkat (cello), the Festival Singers of Canada, the Kitchener-Waterloo Symphony, Peter Pears, Murray Perahia, the Chamber Players of Toronto (conducted by Marta Hidy), the Montreal Symphony (conducted by Charles Dutoit), with pianist Henri Brassard, Peter Schickele and the London Sinfonia (conducted by Clifford Evans), and a special program by Douglas Haas (organ) and John Tickner (trumpet).



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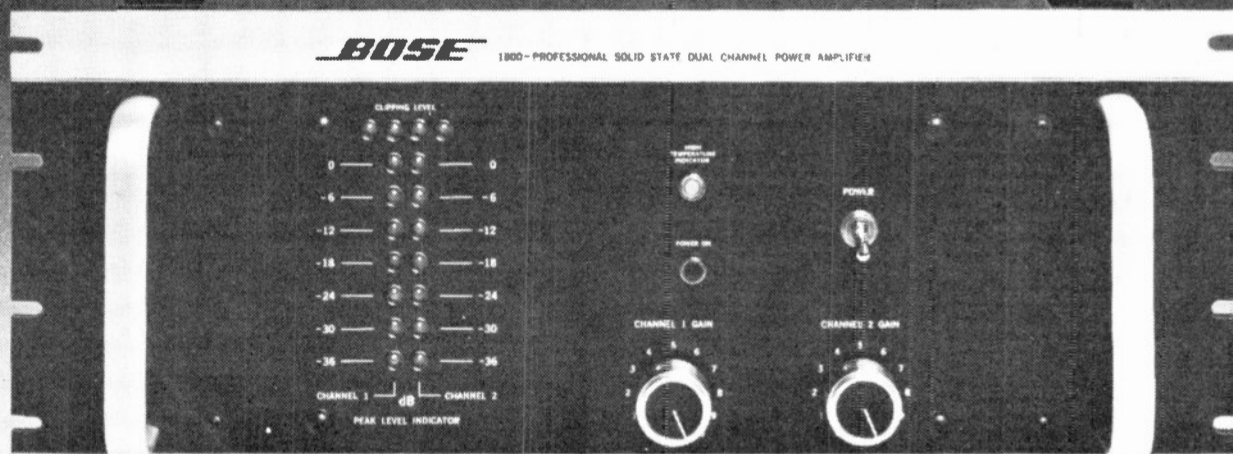
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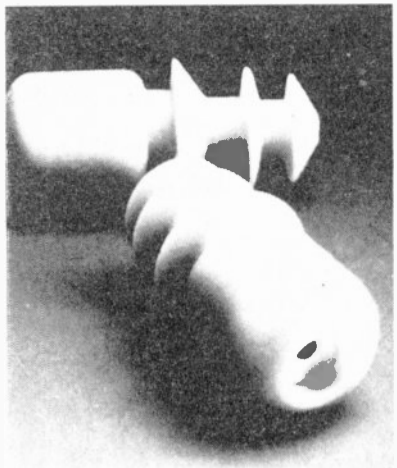
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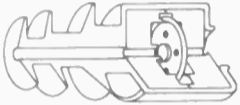
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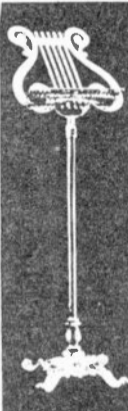
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OVER FEDERATION FIELD



The sixty-seventh anniversary dinner-dance of Local 561, Allentown, Pennsylvania, was held on May 7. Pictured at the celebration are, from left to right: AFM Secretary-Treasurer J. Martin Emerson, Local 561 President Homer G. Schlenker, Jr., and AFM President Victor W. Fuentealba.



Pictured is Local 294, Lancaster, Pennsylvania, President Jerry Wingenroth (right) presenting a gift to Federation President Victor W. Fuentealba.



Pictured is Dale Phelps accepting his life membership card from Local 483, Oelwein, Iowa, after fifty-one years of service to his Local.



The Officers and Executive Board Members of Local 311-641, Wilmington, Delaware, were installed into office on January 8 by Federation President Victor W. Fuentealba. Pictured are, left to right: John Williams, James McGonigal, Dick Kenny, John Jimmy, "Hank" Perle, Federation President Victor W. Fuentealba, Clifford Bergstrom, Secretary-Treasurer Helen Rairigh, John Lokatos, Vice President Lloyd Johnson and President Manny Klein.

Local members ranging in age from sixty-four to ninety-two, certificates of achievement were presented to four musicians who have been Local members for fifty consecutive years. Recipients were: Harold Boyer, Paul Lutz, Wilmer Sitler and Henry Strauss, Jr.

After remarks from the International Officers, the portion of the dinner ended and the Mel-O-Dee Aces, a popular local combo, took over and played for dancing.

The Kingsborough Community College in Brooklyn, New York, along with Local 802, New York City, recently announced the beginning of a four-year college course leading to a city university bachelor of arts degree in music. All members in good standing of Local 802 are eligible.

Sometime before each semester, Local members will be auditioned to fill the fifty places that are available.

Course study is varied as well as interesting, and includes arranging, calligraphy, ear training, harmony, improvisation and orchestration.

Local 289, Dubuque, Iowa, celebrated its seventy-fifth anniversary with a cocktail hour and dinner-dance at the Julien Motor Inn on April 2.

Vice President David Winstein was present, representing the Federation, and his after dinner comments were enjoyed by all. Other speakers were Thomas Tully, Mayor of Dubuque, and William J. Herrig, President of the Dubuque Federation of Labor.

Local 289 President Irv Behr



Recently Local 289, Dubuque, Iowa, celebrated its seventy-fifth anniversary at the Julien Motor Inn. Pictured are, from left to right: Local 289 Vice President Jim Squire, Federation Vice President David Winstein, Local 289 President Irv Behr, and Local 289 Secretary-Treasurer/Business Agent Walt Paar.



George Casey, past President of Local 70-558, Omaha, Nebraska, is presented with a plaque commemorating his many years of dedicated service to the Local by President Shorty Vest. They are joined by the members of the Dixie 7, with whom Mr. Casey performs at the Riviera Club in Omaha. Left to right: Dick Buhl, Byron Giles, Bob Mueller, George Casey, Ed Mueller, Jack Murphy, John Wilderman and Shorty Vest.

served as toastmaster. Vice President Jim Squire and Secretary-Treasurer/Business Agent Walter C. Paar also made brief comments.

All Local 289 officers and board members served as the anniversary celebration committee. Executive Board Members are: Michael D. Ellis, Robert O'Brien, Ralph "Whitey" Woelk, Kenneth C. Wolf and Bert A. Vogel. Herb Grewe is Local 289's Sergeant at Arms.

Approximately 250 members and guests were treated to the dance music of the Al Pierson Orchestra of Chicago.

A measure, that would make it a crime for someone to record a live performance without the performers' knowledge and with the intent to sell the recording, was passed May 23 by the California State Senate Judiciary Committee by a 7-0 margin.

The bill, SB 2166, extends current California "tape piracy" laws to prevent such recording of a performance for later sale as a record. It was introduced at the request of Local 47, Los Angeles, and supported by the Los Angeles City Attorney's office.

The bill excludes recordings made during broadcasts, which are covered by federal law, or recordings made with the consent of the artists under various contractual arrangements.

Local 47 President Max Herman, who is also an International Executive Board Member, said that the Local had heard of cases "where our members have heard themselves playing on the radio from a recording that could only have been made without their knowledge."

"The most precious thing a musician has is his or her talent . . . that's what we sell, how we make a living. Someone who steals that from us steals not our livelihood and our pension rights, but the unique properties of the particular concert or performance."

Q. I know the AFM-EPW Fund has a death benefit but let's say I die before I accumulate the necessary credits to qualify for any pension. Where would I stand as far as the death benefit is concerned?

A. It wouldn't matter. You could still be eligible for a death benefit. The basic requirement is that you have one year of credit (or \$1,200.00 in covered earnings in a calendar year) and that you earn at least \$500.00 in contributory employment either in the calendar year of your death or in the preceding year.

Q. Certain colleges and universities are refusing to sign contracts for the services of musicians unless the contract contains a clause requiring musicians to pay the performing license fees levied by such organizations as ASCAP, BMI and SESAC. Aren't such fees normally paid by the purchaser of the music?

A. Musicians are not required by law to pay performing license fees and Article 25, Section 16, of the AFM By-Laws specifically prohibits members from assuming this responsibility.

Q. How can you tell if a work is copyrighted?

A. All copyrighted works bear a copyright notice in which the date of copyright is included. Under the old law, the term of copyright was twenty-eight years with the possible renewal of an additional twenty-eight years. However, during the legislative process leading to the new law, all copyrights from September 19, 1906, which had been renewed but which would otherwise have expired were extended so that they did not fall into public domain. Thus, all subsisting copyrights, if renewed, will have, under the new law, a term of copyright of seventy-five years from the date copyright was originally secured. Since all copyrights subsisting on January 1, 1978, must have been or will have to be renewed at the end of twenty-eight years in order to continue to be protected, there is a possibility that no renewal was or will be effected and the work is or will be in the public domain. This is unlikely in the case of musical compositions. More likely, ephemeral publications such as advertising matter, catalogs, periodicals, etc. are the types of copyrighted matter not renewed. Therefore, to be safe, one should assume that any publication which bears a copyright notice of 1906 or later is protected. The absence of a renewal notice is no assurance that the work was not renewed since it may be a copy predating that event. Also, there is no requirement under law to indicate "copyright renewed" on copies of the work.

Q. Can you give me the best source to locate a music publisher?

A. At times those wishing to secure a license or permission to perform a dramatico-musical work, or to make an arrangement or for some other copyright inquiry may have difficulty in



Members of the Federation, as well as Local officers, are invited to send in questions and/or comments for the "Sound Advice" column, but are requested to keep them brief. The Editor reserves the right to select and condense all material and/or place it in such form as it is deemed necessary. The names of members or officers will be published unless requested otherwise.

locating the copyright proprietor. The name, of course, may appear with the copyright notice on the title page or elsewhere in the publication. Sometimes, however, the publishing company has been absorbed by another, changed its name and address, or for some other reason is difficult to locate. The National Music Publishers' Association, Inc. (110 East 59th Street, New York, New York 10022), and/or the Music Publishers' Association of the United States (Third Floor, 130 West 57th Street, New York, New York 10019) will undertake to supply that information. While this may not

always be possible, the information available to those organizations makes them the best source to assist all those who have difficulty in locating a music publisher.

Q. If an employer spends money on advertising a band's appearance and is informed the day before the opening that the group has broken up and will not perform, who is liable for the advertising bills?

A. If a band has signed a contract with an employer and does not show up for the engagement, the group can be charged for failure to appear and the employer can claim damages against the band provided he can prove that he actually spent the money on advertising, etc.

Q. In addition to my affiliation with the AFM, I am also Secretary-Treasurer and Business Agent for the Hotel and Restaurant Employees and Bartenders International Union in my hometown. If our union employees are on strike, are AFM members allowed to cross picket lines and vice versa?

A. Union members have a statutory and constitutional right to honor a primary picket line of a sister union, as long as the picket line is itself lawful and the musicians are not performing under a contractual limitation upon their right to engage in sympathy strike activities. Therefore, if the Hotel and Restaurant Employees have a lawful primary dispute with an establishment, members of the Federation may honor that picket line and refuse to work at that establishment. Concomitantly, members of the Federation may, if they choose, refuse to honor another union's picket line and continue to work without suffering legal consequences. The above, of course, applies to any other union and the decision of their members to cross or not to cross a Federation picket line.



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SOCIAL SECURITY questions and answers

Q. Do I have to be permanently disabled to get monthly disability benefits?
A. Social security can pay you benefits if you can't work because of a severe physical or mental impairment which is expected to last (or has lasted) at least twelve months, or is expected to result in death. Benefits start with the sixth full month of disability.

Q. My mother is seventy-three and can no longer be cared for at home. Will her Medicare pay anything if she goes to a nursing home where they can help her dress and eat and give her medicine?
A. Medicare cannot pay for care that is mainly custodial, such as helping a person eat, dress, walk, bathe, or take medicine.

Q. I don't understand Medicare coverage of home health services. Both parts of Medicare cover home health care. What's the difference?
A. Medicare hospital insurance can cover home health care when it is needed for further treatment of a condition which was treated in a hospital or skilled nursing facility. Medicare medical insurance can cover home health services when a person needs part-time skilled nursing care but doesn't need to be in a hospital first. Medical insurance also can cover home health visits when you have used up the 100 visits covered under hospital in-

visual impairment meets this definition, she may qualify for SSI payments. But, if a person eligible for SSI is living in another person's household, the payment amount may be reduced. For more information, contact a social security office.

Q. My wife and I are planning to retire this year. How soon should we apply for our social security payments?
A. You should apply for social security retirement payments about three months before the month you plan to retire. This way, your application can be processed in time for your checks to start as soon as you stop working.

Q. My nephew, who is handicapped and has very little income, lives in a public facility. Would this affect his eligibility for SSI payments?
A. In general, a person who is a patient of a public institution is not eligible for SSI. But, there are three exceptions to this rule. If a person lives in a publicly-operated community residence which serves no more than sixteen people, he or she may be eligible for SSI. If a person is a resident of a public institution primarily to attend approved educational or vocational training provided there, he or she may be eligible. People in a public and private health facility which receives substantial payments on their behalf under Medicaid may be eligible for SSI, but the basic payment amount is reduced.

Q. My wife and I just received a notice telling us we're not eligible

for SSI payments. We disagree. Is there any way we can appeal this decision?
A. A claimant has the right to appeal any decision made about his or her eligibility for SSI payments or payment amount. There are four steps in the appeals process, and there is a time limit for requesting each one. Contact any social security office and the people there will assist you in requesting an appeal. This should be done as soon as possible after you receive the notice.

Q. I get a small widow's benefit from social security. The only asset I have is my car. Would it count against me if I apply for SSI payments?
A. Not all resources (assets) are counted in determining a person's eligibility for SSI payments. A car is not counted if it has a retail value of \$1,200 or less or, regardless of its value, if it is used by the household for transportation to a job or to a place for regular treatment of a specific medical problem.

Q. I know Medicare medical insurance helps pay for services of doctors and suppliers, but I don't know who or what a supplier is. Can you tell me?
A. A supplier is a person or organization, other than a doctor or health care facility, that furnishes equipment or services covered by Medicare medical insurance. For example, ambulance firms, independent laboratories, and organizations that rent or sell medical equipment are considered suppliers.

Q. My wife and I just received a notice telling us we're not eligible



Pictured are The Centennials, of Local 609, North Platte, Nebraska, a big band organized in 1973 to help celebrate the city's centennial year. The group has been together ever since then, helping to keep the Big Band Sound alive. Band members are from left to right, front row: Jerry Murtough, Virgil French, Fred Gorder, Tom Murphy. Second row: Donna Olson, Mitch Ashley, Hugh Roettger, Bob Merrell, George McKain, Jan Bachman, Jim DuTemple. Third row: Larry Romeiser, Scott Tollion, R. K. McNeal (who is President of Local 609).

THE POP AND JAZZ SCENE

(Continued from page ten)

held at Lincoln Center's Library in New York through Labor Day. George Wein and the Newport Jazz Festival are also providing support for this venture. . . . Irving Fields tells us that he is now musical director of the Stork Club in New York City.

JAZZ NOTES

George Russell, the visionary composer, arranger and theoretician, has formed a big band. It made its debut at New York's Village Vanguard on four successive Monday nights in April. Russell presented a retrospective of his compositions, spanning in time 1947 to the present. . . . Keyboard player-composer Chick Corea is appearing with a new unit. A thirteen-piecer, it includes four strings. Some of the featured musicians are Allen Vizzuti, trumpet; ex-Woody Herman star Jim Pugh, trombone; Rick Laird, bass; and Gayle Moran, keyboards and vocals. The band's world tour ended June 14. Its itinerary included concerts in Europe, Australia, Japan and Hawaii. . . . Pianist Johnny Knapp, with Mel Lewis (drums), Dave Shapiro (bass) and Ray Alexander (vibes), can be heard Wednesday and Thursday nights at the Stack O'Barley 2 in Hicksville, New York.

. . . Veteran tenor saxophonist and clarinetist Aaron Sachs, too long away from the New York scene, recently appeared with the Marty Napoleon Quintet at the new Stork Club on Central Park South. . . . Trumpeter Ted Curson will be in Europe playing jazz festivals, July through September.

. . . Saxophonist J. R. Monterose, for several years a resident of Belgium, made his first New York appearance in over a decade when he recently gave a concert with his ensemble. The site: The Exhibitionists in Jamaica, Queens, New York. . . . Pianist-singer Bob Dorough, who has a particularly devoted following in New York, returned to Gotham in March for an engagement at Sweet Basil's. . . . The Billy May orchestra, the Teddy Buckner band, Hadley Caliman and Sarah Vaughan were featured in a pilot TV film for a proposed jazz series, titled "Stars of Jazz — Nostalgia and New Sounds." Bobby Troup was the host. . . . Saxophonist-clarinetist Bob Wilber played a series of dates in England in April. . . . Local 47, on Vine Street in Hollywood, played host earlier this year to a "Parade of Bands" concert. It featured Rob Morris' "Summer of '42" Orchestra, playing music in the Miller manner;

Tommy King's Big Band performing in the style of Count Basie and Tommy Dorsey; Bill Holman and his Orchestra, projecting the contemporary Stan Kenton sound; Ray Linn and the Chicago Stompers, offering material in the Dixieland style; the Abe Most Big Band, showcasing music in the manner of Shaw and Goodman; and trombonist Bill Tole and his Orchestra — who played Tommy Dorsey in the film, "New York, New York." Proceeds from the event, dedicated to Al and Mary Lou La Plante, went to a special musicians fund. . . . The music for "Just Below Jacksonville," a film short, forty minutes in length, is the work of Ron Carter. . . . There's some excellent jazz played at Nick's Lounge in Upton, Massachusetts, says correspondent Stan McDivitt. The group in question is the Frank Padula Quintet: Frank Padula, cordovox; Frank Padula, Jr., drums; Mike Padula, trumpet and valve trombone; Henry Ceurvels, guitar; and Howie Jefferson, electric tenor sax. . . . The Wichita (Kansas) Jazz Festival in April spotlighted a Buddy Rich and Louis Bellson band battle, Clark Terry, Matrix IX and the Dan Haerle Trio with Arnie Lawrence, among the others. . . . The Olympia Brass Band of New Orleans appeared at the "Steamboat Days" Festival, Burlington, Iowa, June 17 and 18.

OUR TOWN

(Continued from page eight)

center with an indoor ice arena and a \$30 million expansion of the Reno International Airport.

Even with all the excitement of new facilities, Reno has retained its quieter side. Situated in the Truckee Meadows with the Sierra Nevada mountains overlooking the city, Reno is one of the most varied vacation spots in the world.

Sports of all seasons abound in and around Reno. Fishing can be done right in the downtown area in the Truckee River or at one of the nearby lakes, including Lake Tahoe, Washoe Lake and Pyramid Lake, to name just a few. Water sports of all kinds can be enjoyed at these lakes.

The open range is also just outside the city — hunting, exploring and four-wheeling are popular pastimes in this area. "SkiReno" is a popular phrase during the winter months with over twenty ski areas from which enthusiasts can choose.

Reno has both indoor and outdoor public swimming pools as well as indoor (privately owned) and outdoor tennis courts. The city also boasts five public golf courses, which includes the famous fifteenth island hole at Lakeridge Golf Course.

The area also has two of the largest collections of their type in the world. Harrah's Automobile

Collection, located three miles from the center of town, contains more than 1,100 vintage and antique cars on display.

Also in Reno is Harolds Club Gun Collection. The free display, located on the casino's second floor, is open to all ages and houses more than 1,000 firearms.

The Greater Reno Chamber of Commerce has prepared a Reno Scenic Drive which encompasses the city's points of interest. The thirty-five mile trip, usually taking motorists one and a half hours, is a perfect introduction to the city. The trip touches upon some thirty-three parks within the city limits. These public areas cover more than 290 acres and contain ponds, lakes, children's play areas and picnic facilities.

Annual Reno events include the National Championship Air Races in September, the Reno Rodeo in June and the Nevada State Fair, also in September. Virginia City holds its interesting camel and ostrich races each year in September.

Reno has added even more attractions to the already popular western vacation spot that it is. The city is big enough to entertain visitors in a cosmopolitan manner, but small enough to remain the friendly city it has always been.

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NEWS NUGGETS

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Recently, Frances Steiner, prominent maestra, was named as an Outstanding Woman of the Year at a luncheon sponsored by the YWCA of Torrance, California. Dr. Steiner was chosen for this honor because of her appearance as the first woman to conduct a professional symphony orchestra from the stage of the Dorothy Chandler Pavilion in the Los Angeles Music Center. In addition, she was commended for her work with three community based

harmonic, gave the first piccolo recital in New York and since that time Mr. Trott has performed piccolo recitals in New York City, Buffalo and Boston. In addition, he has taught a master class at the New England Conservatory of Music.

Many of these concerts featured premieres of musical pieces written especially for Mr. Trott. He encourages composers who are interested in composing works for piccolo to



Dr. Frances Steiner

musical organizations in the South Bay area of Los Angeles: the Baroque Consortium, the Carson Community Symphony and the Compton Civic Symphony. She was also cited for her outstanding contributions as a professor of music at California State College, Dominguez Hills.

Two new works by composer Janos Kiss were premiered at the February 19 concert of the West Suburban Philharmonic Orchestra in the Fairview High School Auditorium, Fairview Park, Ohio, conducted by the composer.

Suite in Stilo Antico for orchestra and *Episode* for French horn, oboe, bassoon and harp featured Elliott Higgins, Peggy Zbiegien, Andrew Fairlie and Lisa Craig, respectively.

Kiss' latest work, *Via Lactea*, a symphonic fantasy, was premiered at the May 21 concert of the West Suburban Philharmonic Orchestra.

Piccoloist Laurence Trott has been performing various concerts in recent months in order to demonstrate that the piccolo is a serious interpretive instrument. Last year he, and eleven of his colleagues in the Buffalo (New York) Phil-

contact The Piccolo Society, 309 Middlesex Road, Buffalo, New York 14216.

George Trautwein, music director and conductor of the Tucson (Arizona) Symphony, has been appointed general music director of the Symphony Orchestra of the Educational Network at Radio Berlin, Germany (R.I.A.S.), beginning this summer. Dr. Trautwein's duties with the Berlin Radio Orchestra have been arranged to avoid conflict with his duties as resident conductor of the Tucson Symphony.

Dr. Trautwein started his career as a violinist in his hometown of Chicago, and, at seventeen, became the youngest string player to join the Indianapolis Symphony. He played violin with the Oklahoma City, Dallas, Baltimore, and National symphonies, as well as the Cleveland Orchestra. After serving four years as assistant and associate conductor of the Dallas Symphony, he became associate conductor of the Minnesota Orchestra. Before moving to Tucson this season, he was for three years music director and conductor of the Savannah Symphony and was guest conductor of orchestras throughout the United States and Europe.

Dr. Trautwein enjoys a wide

reputation for his work with young musicians, having conducted numerous music festivals and summer music camps all over the country. Most notably, he served as music director of the A. F. of M. Congress of Strings program at the University of Cincinnati location from 1973-76.

Martin Rich, music director of the Philharmonic Symphony of Westchester, Inc. (Mount Vernon, New York), has joined the faculty of the Academy of Vocal Arts in Philadelphia, Pennsylvania.

The McGill Chamber Orchestra, under the direction of Alexander Brott, has recently returned from a triumphant tour through Poland, Czechoslovakia and Hungary, thanks to a grant by Canada's Ministry of External Affairs. Its appearance in Poland and Hungary was an historic event, since it marked the first occasion in a Canadian ensemble performed in these countries.

Paul Weiss, a big band enthusiast, has been carrying on his own one-man campaign to encourage the return of big band music. Thirteen years ago he began to write letters to radio stations across the nation, urging them to give air time to the sound of the big bands. Since then, he has sent letters and brochures to over 4,000 radio stations, 800 universities, the National Association of Ballroom Operators, recording companies and over 400 newspapers.

Mr. Weiss has his own hour-long radio program, broadcast over Rutgers University radio station WRSU every Sunday, on which he plays all big band music. The program is also syndicated on seventeen radio stations throughout the country.

This past May 25 the North Fort Myers (Florida) High School senior choir, led by music director Pruella Niver, gave a presentation of "Our Prayer." The music for this composition was written by A. F. of M. International Representative Harold Allen Imhoff, and is dedicated to his parents.

Composer Robert Kelly's *Concerto for Viola and Orchestra* had its world premiere earlier this year to favorable reviews. The concerto was performed by the Champaign-Urbana (Illinois) Symphony Orchestra, under the baton of Paul Vermel, with violist Guillermo Perich as the soloist.

Mr. Kelly received a National Endowment for the Arts Bicentennial Grant for his work on this composition.

The Daytona Beach (Florida) Municipal Band, established in 1930, brings live music to thousands of music lovers who attend its concerts every year. The band is so popular that its conductor, Carl M. Hulbert, a thirty-six-year veteran band



Curtis Guckert, a member of Local 147, Dallas, Texas, is the owner of the most complete set of woodwind instruments in the world. This set is priceless and the only one of its kind. Among some of the unusual instruments are the Rothophone, Heckelphone, bass oboe, English horn, oboe d'amore, bass flute, A flat piccolo, con-o-phone, and octavin.

member, has received numerous inquiries from the A. F. of M. members around the country who are moving to Florida and would like to join in the musicmaking.

The city of Daytona Beach sponsors the band concerts through its recreation department. Supplementary concerts have been made possible in recent years by funds supplied by the Recording Companies through the Music Performance Trust Funds, with the cooperation of Local 601.

Maurice Abravanel, music director and conductor of the Utah Symphony, celebrated his seventy-fifth birthday on January 6. In honor of this occasion both the Governor of Utah, Scott M. Matheson, and the Mayor of Salt Lake City, Ted L. Wilson, declared January 6 "Maurice Abravanel Day."

Since he joined the Utah Symphony in 1947, it has grown under his guidance to be one of the top twelve major orchestras in the United States. Now in his thirty-first season, the maestro holds the longest tenure of any conductor with a major U.S. orchestra, with the exception of Eugene Ormandy in Philadelphia.

Violinist-conductor-composer Don Avlon contributes much to the musical life of his community of Delano, California. In addition to the free monthly concerts he and his music club present, he recently organized a concert, the proceeds of which were donated to the Delano Cancer Foundation.

An accomplished music educator as well as musician, Mr. Avlon was honored to have been mentioned in the 1975 edition of the "International Who's Who in Music."

The International Society for Music Education (ISME) will hold its World Congress at the University of Western Ontario in London, Ontario, from August 12 to 20. It is the first time this event will take place in Canada and over 3,000 delegates from forty countries are expected to attend. A diverse selection of workshops, lecture recitals, master classes and concerts will be offered. For further information write to the ISME Congress, University of Western Ontario, London, Ontario, Canada N6A 3K7.

The Kansas City (Missouri) Philharmonic is known as a "young" orchestra as many members are in their twenties and thirties. However, the median age came down further recently when eleven-year-old jazz drummer Scott Robinson joined the group as the featured artist in a four-day concert series for pre-school age children.

The Lollipop Series marked Scott's debut with the Philharmonic. It was a tough schedule at that. But

the youngster is used to hard work "on the skins." He has already appeared in concert with top jazz performers and has been the featured program artist at the National Association of Jazz Educators, with the Wichita (Kansas) Jazz Festival, in tributes to Count Basie, and with members of the Tommy Dorsey Band. With credits like these, Scott is a true "pro."

Scott also comes from a very musical family. His father, Glenn, was percussionist with the Cincinnati Symphony for nineteen years. Marinka, his mother, was violinist with this ensemble for two years.

In August of 1977, Scott became a member of Local 34-627, Kansas City. He was, however, granted permission by the Federation to perform with professionals at the age of nine.



Scott Robinson

For the past year Scott has been a scholarship student of the Charlie Parker Foundation in Kansas City. Named for the famed alto sax musician who died at thirty-four in 1955, the Parker Foundation specializes in providing musical coaching and theoretical studies of the most promising youngsters in the basic jazz idiom.

The Philharmonic's decision to play was easily arrived at. The boy has been a part of the orchestra "family" for years, as his father is now a percussionist with the Kansas Citizens. Music Director Maurice Peress' personal commitment to jazz as a pianist and trumpeter is well documented, as is his strong support and encouragement of the Parker Foundation. Scott was therefore a natural choice as a guest soloist for the children's concert series.

Francis Buebendorf has been a professor of music at the University of Missouri in Kansas City for the past thirty years. Recently the UMKC Civic String Orchestra under Dr. Buebendorf gave the premiere performance of his *Sarabande and Gigue* for guitar and string orchestra.



The Clearwater (Florida) Community Band, led by George Bailey, played to a packed house during a concert sponsored by the Music Performance Trust Funds of the Recording Industries on April 27.