

INTERNATIONAL

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

AUGUST 1980

MUSICIAN

MUSICIANS STRIKE PRODUCERS MOVIE AND TV NEGOTIATIONS REACH IMPASSE

As this issue of the *International Musician* went to press, the American Federation of Musicians announced that it had begun a strike action against the Association of Motion Picture and Television Producers, and the Alliance.

Because no contract agreement was reached before midnight, July 31, when the

previous contract expired, AFM musicians will not be rendering their services for the production of musical tracks until further notice. The strike action is being taken

against all signatories of the Television Film and the Motion Picture Agreements, which include such studios as Universal, Paramount, MGM, Twentieth Century Fox, Disney, Warner Brothers, Columbia and MTM Productions.

The musicians' negotiating team was headed by a subcommittee of the Federation's International Executive Board, consisting of President Victor W. Fuentelba, Secretary-Treasurer J. Martin Emerson, Vice President David Winstein and Vice President from Canada J. Alan Wood. Executive Assistant to the President Bob Crothers aided in the effort. Also participating on behalf of the musicians were representatives from Los Angeles Local 47, New York Local 802 and Nashville Local 257. The members of these three AFM Locals, particularly those in the Los Angeles area, comprise the vast majority of the musicians affected by the strike.

Ed Prelock, First Vice President of the Association of Motion Picture and Television Producers, and Billy Hunt, attorney for the Alliance,

represented the producers in the negotiation talks.

Although the negotiating teams reached agreement on several issues, by the afternoon of the deadline date it became evident that the talks had hit an irretrievable impasse, when Hunt and Prelock declared emphatically that the producers' association would never agree to a formula for payment to musical performers for reuse of television films. This question of residual payments was considered the primary issue in the contract talks.

According to Mr. Fuentelba "there is a long-standing obvious and illogical inequity whereby musicians receive no reuse payment when TV films on which they have worked are rerun on television, while the producers make such payments to actors, directors and writers.

"Our members are determined to correct this inequity, and when the producers flatly refused to consider any formula at all in this area, we had absolutely no choice other than to strike."



AFM officials take to the picket line for the musicians' strike against the Association of Motion Picture and Television Producers, and the Alliance. Pictured from left are Executive Presidential Assistant Bob Crothers, Los Angeles Local 47 President Max Herman, New York Local 802 President Max Arons, Vice President from Canada J. Alan Wood, Secretary-Treasurer J. Martin Emerson, and President Victor W. Fuentelba. A breakdown in negotiations occurred just prior to the midnight, July 31, deadline causing the musicians' union to join the Screen Actors Guild and the American Federation of Television and Radio Artists in the strike action against the producers.

Decisive Convention Action Strengthens A. F. of M.'s Goals

The Eighty-third Convention of the American Federation of Musicians marked the beginning of a new and dynamic chapter in its history. There are new regulations to govern this, the largest entertainment union in the world, as well as a restored belief in the concept "In Unity There Is Strength."

It takes a strong union to meet the problems facing today's professional musicians. And the actions taken in Portland, Maine, June 16 to 19 will give the Federation the needed strength and resources to deal effectively with the changes and challenges which lie ahead.

The decision-making power at the Convention was in the hands of the 930 delegates in attendance. They studied, debated and passed upon some ninety proposals, proving that the Federation on every occasion can rise to meet the issues with a display of dedication and purpose which promotes the real brotherhood this organization stands for.

FIRST DAY

Lively music by Chandlers Band, under the direction of Maurice E. Lane, added to the excitement of the Convention at the outset of the initial session. The delegates thronged the Cumberland County Civic Center seemingly aware that verbal

battles in debate would occur on several issues important to musicians. They were also cognizant that an election contest was in the offing.

At only 10 minutes past the scheduled 2:00 P.M. starting time, President Victor W. Fuentelba, presiding over his third Convention, gavelled the meeting to order.

The delegates stood for the national anthems of the United States and Canada and for the moving invocation delivered by the Right Reverend Frederick B. Wolfe, bishop of the Episcopal Diocese of Maine.

Gloria McCullough, President of host Local 364, officially welcomed the delegates to the city and wished them every success in their deliberations.

Also on hand to extend greetings were Congressman David F. Emery of Maine's first Congressional district and Mayor John J. O'Leary of Portland.

The sentiments of the previous speakers were similarly expressed by Joseph Brennan, Governor of Maine, who issued a special proclamation which was read by Local 364's Secretary, Jerry Der Boghosian, declaring the week of June 15 to 21 as "Music Appreciation Week" throughout the state.

Upon assuming his place as

permanent chairman of the Convention, President Fuentelba, in his keynote address, outlined for the delegates what he felt were the three major subjects for concern: the Federation's image in the eyes of musicians, especially traveling musicians who frequently feel alienated from their union; certain sections of the Taft-Hartley Law, which have proved particularly discriminatory against musicians;

and the union's financial structure, perhaps the most vital issue on the Convention agenda.

Discussing the need for constantly improving the Federation's services to its members, President Fuentelba stated, "We have got to realize that musicians do not wish to join or belong to an organization that does not provide them something for their money. We are not in the business of collecting dues

to merely maintain the operation of our offices. We are a labor organization," he declared, "whose prime purpose is to protect and further the interests of our membership." Incentives must be instituted so that musicians will want to join the AFM for the furtherance of their careers.

More must be done to help solve the problems of our traveling
(Continued on page sixteen)

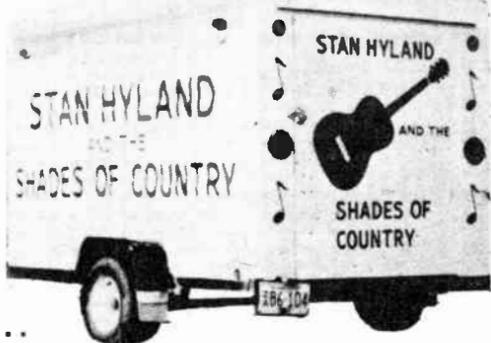


Delegates deliberate one of the ninety-plus proposals placed before the Convention.

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Official Journal of the
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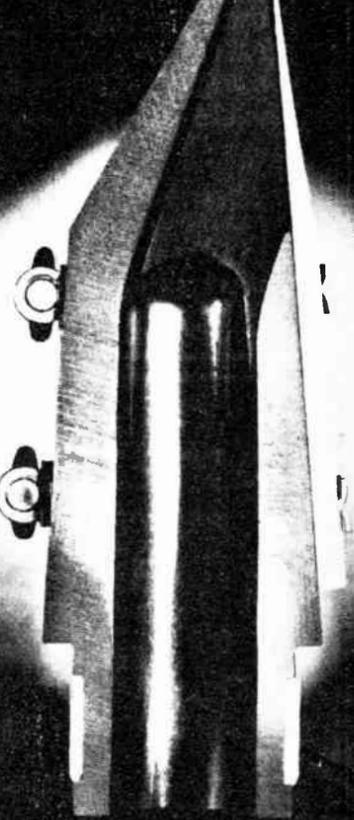
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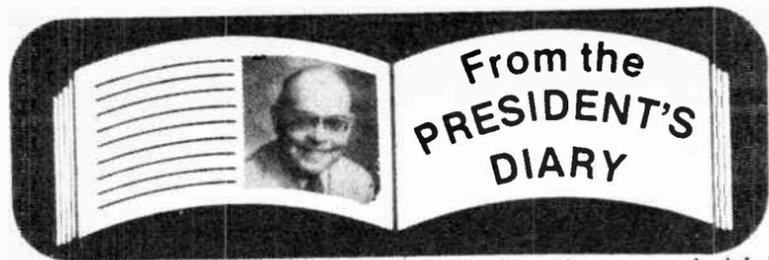
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By the time you receive this issue of the *International Musician*, the new Booking Agent Agreement will have been mailed to all of the current signatory agents with instructions that it must be signed and returned no later than August 1st. As you were advised in the May issue, this is a completely revised agreement and, for the first time, the agencies will be required to pay a \$75.00 annual renewal fee. It is anticipated that because of the imposition of a renewal fee, some of the signatory agents who are no longer active will relinquish their right to book Federation members. The International Executive Board intends to vigorously enforce all of the provisions of the new agreement and the Federation By-Law which prohibits our members from working for non-signatory agents. If any of you have any questions concerning the agreement, please contact my assistant, Lew Mancini, who is in charge of the Booking Agents Department.

Negotiations with the film industry for the production of movies

PBS REJECTS FUNDING FROM LABOR SOURCES

The Public Broadcasting Service has now announced that it has reversed its decision on accepting funds from labor organizations to help offset the cost of a series on the history of the labor movement in the United States.

PBS had originally banned such contributions, but reversed its position after the public and the press questioned its position in light of PBS' acceptance of funds from corporations to produce programs on business.

and television films were scheduled to begin on Monday, July 21st, in Hollywood, California, where the majority of this work takes place. Although it is hoped that the negotiations will be concluded by the end of July, the industry's negotiations with SAG and AFTRA have not yet been concluded and this factor may have some impact on our negotiations.

Negotiations for a new agreement with Ringling Brothers and Barnum & Bailey Circus are scheduled to begin on Tuesday, August 19th, in New York with representatives of all of the itinerary of the circus invited to meet to discuss proposals on the previous day August 18th. The current agreement expires at the end of this year and requires negotiations to begin at this early date. At the conclusion of the opening day of the Convention in Portland, a meeting was held with representatives of the Locals involved for the purpose of informing the International Executive Board of desired changes in the contract. Although Local representatives to the August 18th meeting must attend at the Local's expense, I anticipate a large turnout.

On August 26th, I am scheduled to address the Annual Meeting of ICSOM in Portland, Oregon. Executive Officer Bob Jones and my Assistant, Ted Dreher, have been assigned to represent the Federation at all sessions of that conference.

Meetings of the International Executive Board are scheduled to begin on September 16th in New York City and will probably extend through the end of that week. At those meetings, the Board will

finalize rules and regulations for the implementation of the Federation Work Dues which will go into effect on January 1, 1981, and approve forms to be used by the Locals for the collection and remittance of the dues.

I am happy to announce the approval of the new Videotape Agreement by a vote of 540 in favor to 444 opposed. This agreement is retroactive to May 1, 1980, and will be in effect for a twenty-five-month period.

Final details for the offering of instrument insurance to all of our members should be concluded within the next few weeks. It is anticipated that Association Consultants, Inc., will have an announcement of all of the details of this new coverage published in next month's issue. The availability of this insurance will, undoubtedly, be well received by all of our members, particularly in view of the fact that many of them have been unable to obtain coverage on an individual basis.

Victor W. Fuentelba

BRITISH MUSICIANS' STRIKE IS SETTLED

A ballot of British Musicians Union members has settled their strike against the BBC. The strike, which began June 1, was the result of the BBC's dismissal of 170 staff musicians.

The settlement calls for two-thirds of the musicians who were to be laid off to remain on staff, while the others are to receive guarantees for freelance contracts. In addition, the Scottish Symphony Orchestra and the Northern Ireland Orchestra will continue to perform for the BBC, allowing the start of the season of concerts in the classical field.

In response to the British Musicians Union's request for worldwide support of their strike action, the AFM had adopted an emergency resolution at its Convention, condemning the BBC and pledging cooperation to their British colleagues.

ASOL Charges That American Conductors Are Victims of "Inverse Chauvenism"

According to several speakers at the conference of the American Symphony Orchestra League, held this past June in New York, American conductors are being severely stifled in their careers by what one league member called "inverse chauvenism," the favor given foreign-born artists by U.S. orchestras. Irving Kolodin, music editor of the *Saturday Review*, declared in his address to the 1,500 delegates that Americans are able to reach a certain status within an orchestra, but when approaching a loftier position, are faced with "an invisible sign reading: 'Americans need not apply.'"

Kolodin levied his criticism for this situation on the orchestra boards, saying, "The choice of a music director should not be left automatically and inevitably to those who sit on boards of directors... what is urgently required in this country is an upsurge in the choice of leadership for its prime musical institutions."

One suggested solution to the "inverse chauvenism" problem is to enlist the aid of professional music critics, who would evaluate the work of young conductors in-

involved in the Exxon/Endowment program. The critics would then report their findings to the boards of directors of all major symphony orchestras. Presumably, the consensus of the various assessments would indicate what Kolodin called a "ground swell of opinion behind any specific individuals."

Another idea under consideration is a conductors' competition, perhaps to be named after Leonard Bernstein. The competition would commence in 1981 to commemorate the tenth anniversary of the founding of Kennedy Center in Washington, D.C. Kolodin noted that these sort of competitions have often proved to be effective springboards for musicians, and that New York's Mitropoulos competitions, defunct since 1972, had served just such a purpose for many of today's foremost conductors.

Composer William Schuman, in his keynote speech, also condemned the "wholesale engaging of non-American conductors with little to prove that they are in any way outstanding." He added that special consideration was not being sought for American conductors, "except that they not be discriminated against in their own country. And the evidence that they are inescapable."

Schuman further contended that the problem did not end there, and stressed the need for a serious reevaluation of the purpose of the symphony orchestra. "The future (of the American symphony orchestra) can only be reassured by

the nourishment of contemporary artists," he declared. He went on to cite some rather alarming statistics substantiating his claim that American orchestras are not programming works by contemporary American composers. Schuman suggested that "a symphony orchestra should have a philosophy on programming and should choose a conductor who is sympathetic to that philosophy and who will give it living meaning in his choice of repertoire."

The third speaker to call for greater support of American conductors is himself one of the most well known and respected composer/conductors in the nation, Leonard Bernstein. At a special luncheon given by the league, Bernstein had nothing but praise for his too-often-overlooked professional colleagues, stating that they are "out there in quantity, gifted, brilliant, catholic in taste and spoiling for action."

Bernstein also had a special message for each person involved with orchestra life — conductors, players, managers, union officials and members of the boards of directors. Stressing the need for an attitude of openness and growth, Bernstein said, "A musical artist is a consecrated part of the world he inhabits; if he is fenced off he will stagnate. So will the orchestra. So will the public. So will art... It is your imagination, your innovative ideas, your flexibility, cooperation and good will that will save the situation."

AMERICAN FEDERATION OF MUSICIANS

GENERAL FUND STATEMENT OF INCOME, EXPENSES AND BUDGET

For the Six Months Ended June 30, 1980 and 1979

	Actual		Budget
	1980	1979	1980
INCOME:			
Per Capita Dues.....	\$1,643,435	\$1,429,895	\$1,647,500
Federation Initiation Fees....	390,150	474,609	471,000
Other Income.....	146,994	112,011	214,500
TOTAL INCOME.....	2,180,579	2,016,515	2,333,000
EXPENSES:			
Salaries.....	789,036	753,171	845,500
International Representa- tives Expenses.....	69,295	54,955	60,500
Legal Services.....	75,195	88,113	90,500
A. F. of M. Convention (Note 1).....	406,771	387,211	450,000
Per Capita Taxes — AFL-CIO and Others.....	108,194	449,787	252,000
Retirement Fund.....	149,257	145,461	163,000
Rent.....	174,211	175,968	149,000
Employee Benefits.....	67,319	65,806	74,500
Social Security & Other Payroll Taxes.....	59,903	63,392	73,000
Telephone and Telegraph ..	40,196	39,651	40,000
Postage.....	21,138	20,970	22,000
Other Expenses.....	433,137	320,478	323,000
TOTAL EXPENSES.....	2,393,652	2,564,963	2,543,000
EXCESS OF INCOME OVER (EXPENSES) FROM OPERA- TIONS.....	(213,073)	(548,448)	(210,000)
OTHER EXPENSE:			
Loss on Translation of Cana- dian Assets.....	(58,876)	21	—
Loss on Sales of Invest- ments and Sundry Assets.....	(20,866)	(56,355)	—
EXCESS OF INCOME OVER (EXPENSES).....	\$(292,815)	\$(604,782)	\$(210,000)

Note 1 — A. F. of M. Convention: The budget amount includes the total for year, since most of the actual expenses are included in the June expenses. All other budget items are based on one half of the annual budget.

CINCINNATI HOSTS THIRTY-FIFTH AFL-CIO UNION-INDUSTRIES SHOW

Union workers showed off their products, skills and services for more than 200,000 visitors who came to the Cincinnati Convention Center for the thirty-fifth AFL-CIO Union-Industries Show. This same city hosted the first Union-Industries Show in 1938.

AFL-CIO Secretary-Treasurer Thomas R. Donahue keynoted the opening day ceremonies for the show which drew local, state and national trade union leaders along with industry and government officials.

Donahue called the exhibition "labor's showcase, an appropriate setting to highlight the best in the American economic system, a system which is only as good as it is because it boasts a healthy, free, growing labor movement.

The six-day event featured some

300 exhibits set up and staffed by Federation affiliates in cooperation with participating companies under union contracts, reflecting the effectiveness of good labor management relations.

While members of Musicians' Local 1 entertained, show visitors had a chance to look behind the scenes to see how other working people do their jobs. The thousands of dollars worth of free souvenirs, gifts and valuable prizes of union-made goods provided a bonus attraction to visitors and a good public relations opportunity for each union, company and government agency which exhibited.

The show is produced and managed by the Union Label and Service Trades Department, AFL-CIO.

AFL-CIO ADOPTS MEMORIAL TO MEANY WITH ARCHIVES BUILDING AND AWARD

The AFL-CIO will build and equip a labor archives building and establish an international human rights award as memorials to its founding President, George Meany.

The AFL-CIO Executive Council approved recommendations for the archives building and the award made by a subcommittee set up at its February meeting to consider various proposals for memorials to Meany, who died in January two months after his retirement.

The subcommittee's report noted that the archives "would be a living memorial consistent with previous council and convention action"

calling for development of such a project. An architect will be retained to prepare a design for the archives building, which will be situated on the campus of the George Meany Center for Labor Studies in Silver Spring, Maryland.

The annual human rights award will be international in scope and will consist of a medallion and \$5,000. Recipients will be selected on the basis of recommendations by the Council's International Affairs Committee, with the presentation to be made at a dinner or conference focusing on the AFL-CIO's interest in international affairs.

HOLIDAY CLOSING

The offices of the American Federation of Musicians will be closed on Monday, September 1, for Labor Day.

AUGUST, 1980

John D. Rockefeller IV, Governor Of West Virginia, Joins the Fight To Repeal the Lea Act



STATE OF WEST VIRGINIA
OFFICE OF THE GOVERNOR
CHARLESTON 25305

JOHN D. ROCKEFELLER IV
GOVERNOR

July 9, 1980

Dear Jennings,

I recently met in Charleston with Ned Guthrie of Local 136 of the American Federation of Musicians concerning the Lea Act and whether it should be repealed. I also understand from research conducted by my own staff that you have introduced legislation which would accomplish this and correct an inequity which has existed for over thirty years.

The purpose of this letter is to lend my support to this effort. I share the belief of many outstanding West Virginia musicians that Section 506 of the Communications Act is outdated and unjust, and that it singles out musicians in an unfair and discriminatory manner. Whatever may have been the argument in 1946 when this legislation was passed, it now appears evident to me (as it has to you for quite some time) that now--while the Congress is reviewing the Communications Act--would be an appropriate time for a complete review of the situation.

With kindest personal regards.

Sincerely,

John D. Rockefeller IV

The Honorable Jennings Randolph
U. S. Senate
5152 New Senate Office Building
Washington, D. C. 20510

cc: Mr. Ned H. Guthrie
Mr. Joseph W. Powell

Reprinted above is one of ten individual letters from John D. Rockefeller IV, Governor of West Virginia, which were sent out under dates of July 9 and 10, 1980, to Senator Jennings Randolph, author of S.761, Senator Robert C. Byrd, Senator Howard W. Cannon, Congressman Lionel Van Deerlin, Congressman Nick Joe Rahall, II, Dr. Charles F. Martyn, Professor of Music at the West Virginia Institute of Technology, Joseph W. Powell, President of West Virginia AFL-CIO, Secretary Philip Stone of Huntington Local 362, A. F. of M. President Victor Fuentealba and others.



John D. Rockefeller IV

Yes, it's true, Jay Rockefeller, the great-grandson of John D. Rockefeller and Chairman of the President's Coal Commission, is demonstrating his willingness to help musicians maintain our rights of due process and equal opportunity under the law in following our profession here in West Virginia.

Governor Rockefeller has researched the Lea Act and its history in depth. He has informed the West Virginia delegation in Congress and the Communications Committee Chairmen in both Houses of Congress that he supports repeal of the Lea Act because it is unfair to musicians and is outdated.

As the first citizen of the Sovereign State of West Virginia, Governor Rockefeller is telling Congress that this Federal statute is undesirable in West Virginia. He is a forthright example of how a Chief Executive can thoughtfully become involved and concerned with the problems of his fellow citizens.

The musicians in West Virginia are truly appreciative of Jay Rockefeller's actions in our behalf. We predict that musicians in other states will shortly be appreciative in a like manner of their Governors.

Ned H. Guthrie, Chairman,
National Committee for Repeal of the Lea Act

AN APPEAL FOR HELP

Printed at right are two examples of petitions for repeal of the Lea Act -- one for your Senators and one for your Congressman from your district. If you are an officer of a Local or if you are a member of a Local, please reproduce these forms and use them at this most critical time. It will really help me. I am appealing for your time and effort now.

The situation is as follows:

In the Senate, there is a bill (S.2827) on communications rewrite. It is a new bill dealing with several areas of communications, and on page 125 there is a provision for outright repeal of the Lea Act (S.761). This bill will be presented to the Senate Full Committee during this session of Congress.

In the House of Representatives, following Congressman Jack Slack's death, we were able to get, with the help of Local 802, Congressman John Murphy from Staten Island, New York, to introduce H.R.7587, which is identical to John Slack's bill to repeal the Lea Act. Congressman Murphy is willing to try to have the Lea Act come out on the floor of the House on its own this session of Congress. He needs to hear from your Congressman in your state that he will have his support.

Congress will adjourn early this year, about October 12, to go home and campaign for reelection.

A petition is not considered the best approach to a member of Congress. If these petitions were a first effort that would be true now; however, we

(Continued on page twenty-one)

STATE OF _____

PLEASE SIGN THE PETITION BELOW TO HELP US REPEAL THE LEA ACT (SECTION 506 OF THE FEDERAL COMMUNICATIONS ACT). THIS VERY UNJUST LAW MAKES IT IMPOSSIBLE FOR ANY MUSICIAN OR GROUP OF MUSICIANS TO ENGAGE IN ANY ACTIVITY "AGAINST THE WILL OF THE BROADCASTER." NO OTHER CRAFT OR UNION IS BOUND IN THIS MANNER.

THESE SIGNATURES SHOULD BE SENT TO SENATOR _____ TO ASSIST SENATOR JENNINGS RANDOLPH OF WEST VIRGINIA IN S. 761 (THE REPEAL OF THE LEA ACT). LIVE MUSIC ON NETWORKS AND INDIVIDUAL STATIONS CERTAINLY COULD PROMOTE MORE EMPLOYMENT AND BENEFIT WHAT APPEARS TO BE AN AILING ECONOMY.

SENATOR _____:

WE, THE UNDERSIGNED, APPEAL TO YOUR SENSE OF JUSTICE IN REPEALING THE DISCRIMINATORY LEA ACT.

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STATE OF _____

PLEASE SIGN THE PETITION BELOW TO HELP US REPEAL THE LEA ACT (SECTION 506 OF THE FEDERAL COMMUNICATIONS ACT). THIS VERY UNJUST LAW MAKES IT IMPOSSIBLE FOR ANY MUSICIAN OR GROUP OF MUSICIANS TO ENGAGE IN ANY ACTIVITY "AGAINST THE WILL OF THE BROADCASTER." NO OTHER CRAFT OR UNION IS BOUND IN THIS MANNER.

THESE SIGNATURES SHOULD BE SENT TO CONGRESSMAN _____ TO ASSIST IN PASSAGE OF H. R. 7587 (A BILL TO REPEAL THE LEA ACT), INTRODUCED BY CONGRESSMAN JOHN MURPHY OF NEW YORK. LIVE MUSIC ON NETWORKS AND INDIVIDUAL STATIONS CERTAINLY COULD PROMOTE MORE EMPLOYMENT AND BENEFIT WHAT APPEARS TO BE AN AILING ECONOMY.

CONGRESSMAN _____:

WE, THE UNDERSIGNED, APPEAL TO YOUR SENSE OF JUSTICE IN REPEALING THE DISCRIMINATORY LEA ACT.

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BETWEEN You & MARTY EMERSON



Last month we endeavored to transmit the flavor of the 1980 AFM Convention by reporting some of the dramatic highlights as well as a few of the amusing tidbits. From beginning to end the reportage covered about two and a half weeks, so that by the time we arrived home and put time in at the office playing catch-up it was time to go again. (I tell members that I went home the other night and my dog bit me!)

This time it was a trip to Salt Lake City to sign contracts and make arrangements for next year's Convention which is scheduled to be the last of the annual conclaves, for starting in 1981 Conventions will be held biennially — or every other year.

Actually, booking a Convention at this late date is somewhat hazardous, to say the least, since most Conventions are booked five and six years in advance. We are most fortunate indeed that Salt Lake City could accommodate us for 1981. Much credit goes to Local 104 and President Loel Hepworth and Secretary Dave Wilkins who cheerfully volunteered to play host to the 1981 meeting.

An additional dimension to the story concerns one Larry Jackstien, a member of Local 104 and an outstanding pianist, who conceived the idea of inviting the AFM Convention to Salt Lake City — although not as soon as 1981. Brother Jackstien is Director of Sales at the elegant Hotel Utah and the plan was to have that hostelry serve as the Headquarters Hotel. But, alas, the Hotel Utah is booked solid next June and, due to this twist in fate, we have been compelled to do business with Jackstien's friendly competitor, the Little America Hotel and his counterpart Mark Erekson, a delightful young man who graciously made 425 rooms available at this (AAA) five-diamond property.

The 750 additional rooms needed have been reserved at six other hotels at variable rates, while the beautiful and spacious Salt Palace will be the scene of the Convention proceedings.

The foregoing assignment took care of the first week in July and then it was on (from Salt Lake City) to Los Angeles, California, to participate in Motion Picture and T.V. Film Contract Negotiations which were due to commence July 14th.

What the subcommittee of the International Executive Board ran into was the tail end of the SAG-AFTRA-Motion Picture Producers negotiations which, as this is being written, produced a strike and a delay in the AFM talks.

Oh, well, there was the Republican National Convention on the tube and the Ringling Bros. and Barnum & Bailey Circus showing down the road at The Forum in Inglewood. Although I saw neither one, it was interesting to mentally observe that both "shows" involved elephants.

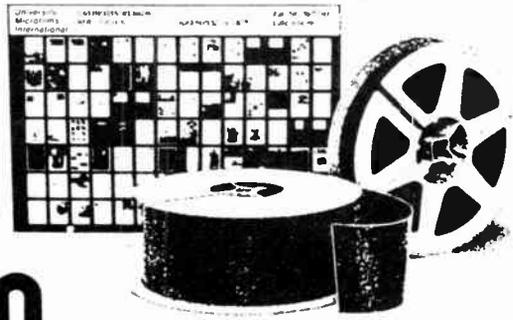
Now, I have always had a penchant for elephants. I guess, when all is said and done, they are my favorite of all the "wild" animals — and that fact has nothing to do with my politics because I am still wondering why, with 220 million Americans, I will be compelled to vote for only two or three Presidential candidates who have done nothing more than outlast a plethora of meaningless caucuses and primaries and who are plastic

creations of a senseless news media. Did you see the Republican Convention? Screaming, zany people with funny hats and wearing campaign buttons from head to foot? Reacting on cue? Shouting endlessly?

The Democrats, meeting this month in the Big Apple will be going through the same gyrations and carrying on in the same feverish manner — if they haven't already done so by the time you read this. All of which tends to give Conventions, in general, an undeserving reputation, causing members back

(Continued on page fifteen)

this publication is available in microform



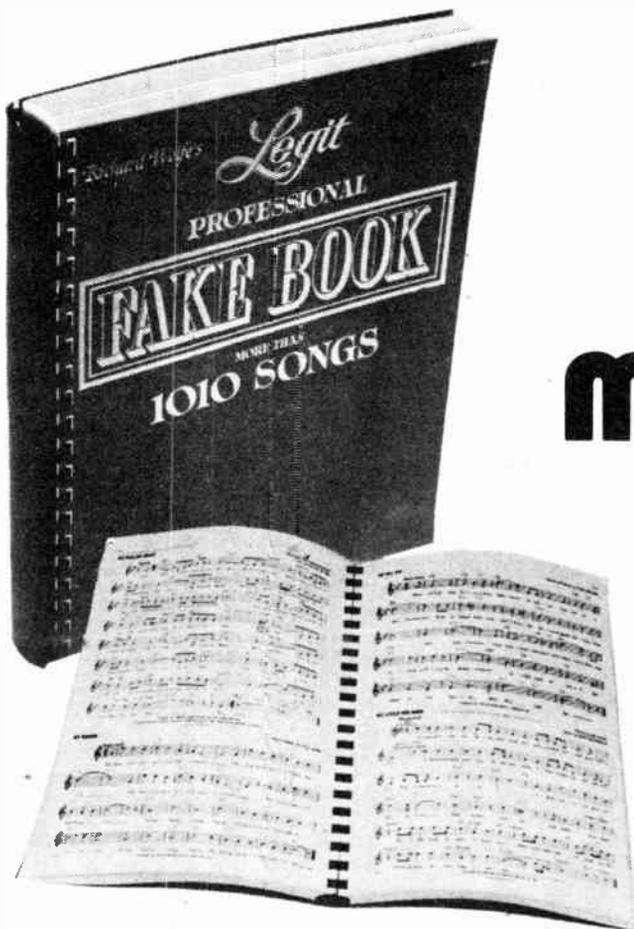
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- I Left My Heart In San Francisco • It's Impossible • Laura
- By The Time I Get To Phoenix • We've Only Just Begun
- Blue Moon • Roses Are Red My Love • Don't Blame Me
- City of New Orleans • El Paso • You Made Me Love You
- Peg O' My Heart • Killing Me Softly With His Song
- On A Clear Day • Who Can I Turn To • Bouquet Of Roses
- Oklahoma • Bye Bye Love • Ruby • Somewhere My Love
- Don't Be Cruel • Over The Rainbow • Unchained Melody
- The Shadow Of Your Smile • If Ever I Would Leave You
- Getting To Know You • My Blue Heaven • Toot Toot Tootsie
- Gimme A Little Kiss • Blue Suede Shoes • Gigi
- My Funny Valentine • Weekend in New England
- My Favorite Things • Nobody Does It Better • Ebb Tide

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FB-07-80

Eleventh Hour Contributions Allow The Guggenheim Concerts To Continue

Only days after the announcement that the fifty-five member Guggenheim Concert Band would not have sufficient funding to continue its popular New York City park performances, several contributors stepped forward to offer the necessary backing. So, on June 25 — against all odds — the summer concert series opened its sixty-third season.

The band's woes were not caused by any lack of interest on the part of the public. These free concerts were always well attended, and in fact came to hold a special place in the hearts of not only the loyal audiences, but also the musicians

themselves. After learning of the concert band's imminent demise, French horn player Fred Klein lamented, "Maybe it (the band) is not the greatest musical organization in the world, but it has a wonderful reputation and on a warm summer night, people at Damrosch Park were literally hanging off the trees to listen." But even with this sort of deep commitment from performers and public alike, a sponsorship of the concert series simply became too large an undertaking for one organization, in this case the Daniel and Florence Guggenheim Foundation.

A spokesperson for the foundation revealed that the cost of backing the seven-week schedule of concerts had doubled since 1972, and that the 1980 series would require a total of \$180,000 to \$200,000. The Guggenheim Foundation was prepared to supply up to half that amount if other sources could be found to complete the necessary funding. Although the Music Performance Trust Funds (through the cooperation of New York Local 802) had provided \$30,000 in 1979, and had agreed to once again contribute, other sources of financing could not be arranged.

Part of the problem stemmed

from the name of the band itself. Since 1918, the band had borne the name of its creator, Edwin Franko Goldman. Over the years, Goldman had come to be widely regarded as the natural successor to John Philip Sousa as America's premiere bandmaster and band music composer. After Goldman's death in 1956 at the age of seventy-eight his son, Richard Franko Goldman, assumed the conductor's role with the band, and carried on in the same fine tradition as his father. But when Richard Franko Goldman fell ill last fall, the fate of the band became hazy.

Because the band lacked definite direction, no aggressive attempt was made to seek additional funds, even though the Guggenheim Foundation had been warning for years that it could no longer bear the financial burden alone. Following Goldman's death in January, his family requested that the band discontinue use of their name. Ainslee Cox, music director and conductor of the band for the past

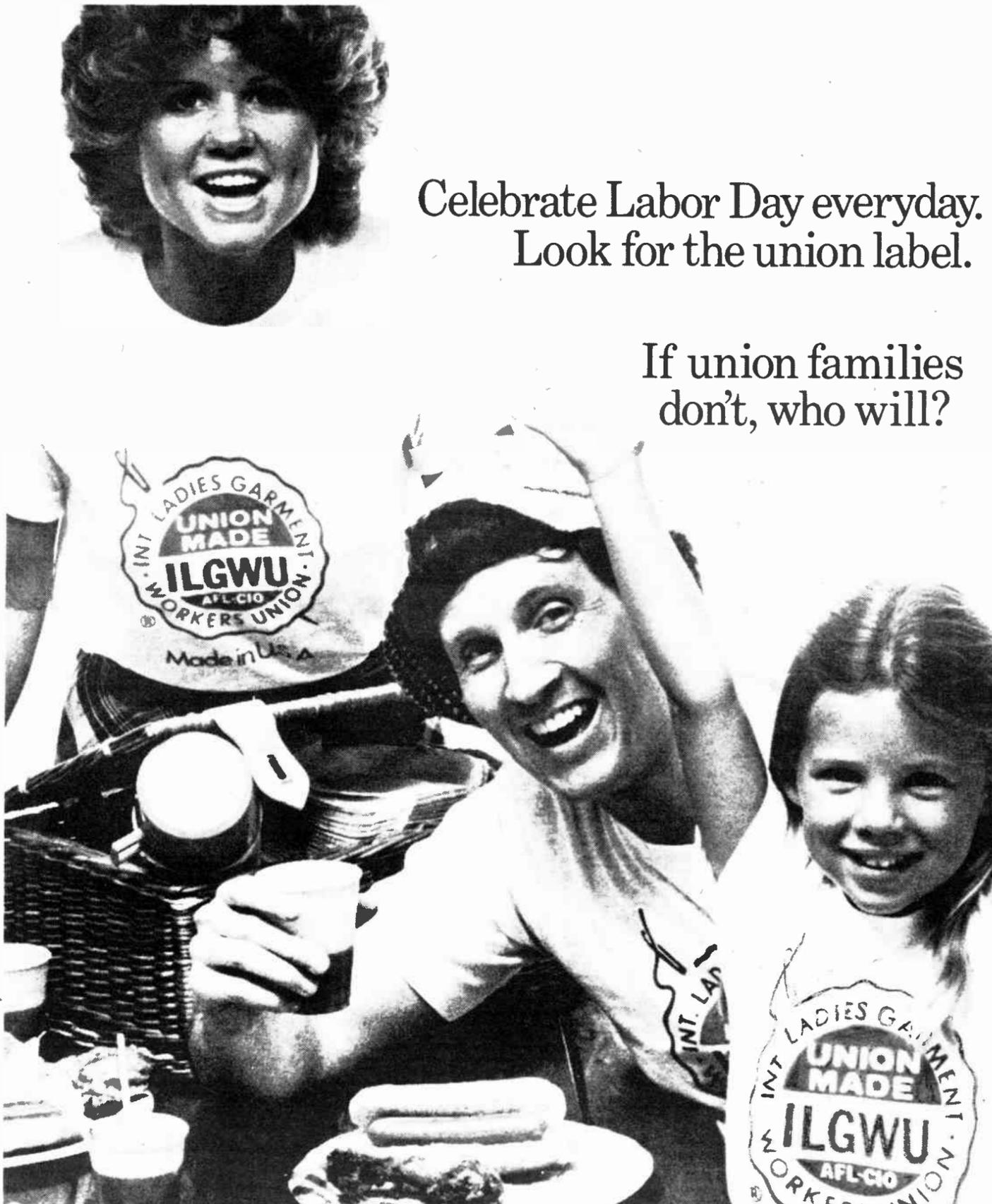
twelve years, went about the task of reorganizing the group and, honoring the family's wishes, the name was changed from the Goldman Band to the Guggenheim Concert Band, after its primary benefactor.

Not only did this cost the group the immediate identification with the much-respected Goldman reputation, but also reportedly caused some potential backers to balk. It seems that several corporations felt that if they were to be providing even partial financing of the series, that the name of the band should represent their respective businesses alone.

The turning point in the efforts to find adequate funding came when Kathleen Teltsch of *The New York Times* wrote a series of articles on the situation. The first article, which appeared in that publication on June 3, was intended to be the sounding of the death toll for the popular concert band, but it actually served as its saving grace. Within a week of the printing of Teltsch's article, the Edna McConnell Clark Foundation, the Louis and Anne Abrons Foundation, Lehman Brothers Kuhn Loeb, Inc., and XOIL Energy Marketing Group, Inc., all pledged substantial donations to the Guggenheim Concert Band. With a grant from the Music Performance Trust Funds to complete the funding, the summer concert series was back in business, and despite the setbacks, began only four days behind schedule.

Conductor Ainslee Cox termed the eleventh hour turnaround of events "overwhelming," and added, "It is thrilling to know that there are so many people who care about the city's special traditions. The band will be playing its heart out this summer in gratitude for this miracle."

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LABOR DAY IS A SPECIAL HOLIDAY

Samuel Gompers, founder and longtime President of the American Federation of Labor, wrote an editorial for *The American Federationist* more than half a century ago in which he discussed the deep significance of Labor Day. His remarks made then on the subject of Labor Day have lost none of their point.

"No day in the calendar is a greater fixture, one which is more truly regarded as a real holiday, or one which is so surely destined to endure for all time, than the first Monday in September of each recurring year, Labor Day," he wrote.

"Labor Day differs in every essential from the other holidays of the year of any country. All other holidays are, in a more or less degree, connected with conflicts and battles, of man's prowess over man, of strife and discord for greed or power, of glories achieved by one nation over another. Labor Day . . . is devoted to no man, living or dead; to no sect, race or nation. It is founded upon the highest principles of humanity, is as broad in its scope as the universe."

Labor Day began in 1882 and was officially declared a holiday in 1894. Through the years it grew in importance. It became a day of picnics, parades, gaudy floats, pompous political speeches and old-fashioned "good, clean fun." But, more importantly, it was a day of recognition, assessment and encouragement to the thousands of people who labored and cared about their union, their country and their future.

As Labor Day celebrates the value of American workers in our society, it gives labor and the nation brief pause to look back and then ahead in quest of the American dream.

International Ladies' Garment Workers' Union Union Label Department, 22 W. 38th Street,
New York, New York 10018

FEEDBACK

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

The article titled "American Labor Is Alive and Well" (October, 1979) underscores something I have been convinced of for a long time. "There has been an absolute decline, since World War II, of employment in areas of our economy that historically have been the base of the American trade movement."

The article states in simple terms (that) where unions are strong, unemployment is high; where unions are weak, unemployment is low. This is printed in your paper!

Can't labor unions attract members for the benefits they offer? Or must people join unions because of un-American "closed shops"?

I belong to unions myself — NEA, AFM — but I respect my colleagues' right not to join in order to work. Every human being has a right to earn a living without having to pay tribute to highly paid and often corrupt union officials.

Frank A. Mazurek,
Local 132, Ithaca, New York

Feedback response:

The quote to which member Mazurek refers to is from a statement made by Lane Kirkland, George Meany's successor as AFL-CIO President. Kirkland has been plain-spoken in his assessment of the labor movement, and we are sure he would concur that it serves no real purpose to turn our backs on the problems facing unions in the coming years.

Unionism was born of workers' anger and frustration at being exploited. Needless to say, the object of the movement was not then, and is not now, to destroy the American system of business, but to become a more equal partner in that system.

Look at the facts, according to Fortune magazine: In 1978, the year marked by most as the year of the diminishing dollar, Fortune cited the profit level for the top 500 U.S. industries at the highest it had been in twenty-three years. Conversely, with the inflation rate, unions were forced to negotiate pay cuts in real dollar terms. Obviously, unionists were not the ones benefitting from what Fortune called "absolutely sensational" profits — but non-unionists did even worse. Every so-called "right-to-work" state boasts an average wage level well below that of states that have turned down the right-to-work legislation. Why

NEW PAMPHLET GIVES TIPS ON WRITING CONGRESSMEN

A new AFL-CIO pamphlet encourages union members to write to their elected representatives — in Congress, state legislatures and city councils — and gives specific suggestions on effective letters.

The publication, "When You Write Your Legislator," can be ordered from the Pamphlet Division, AFL-CIO, 815 16th Street, N.W., Washington, D.C. 20006. Single copies are free. Larger orders are 5 cents each or \$4.00 for 100.

do they "boast" it? because they want to attract those businesses that are still nosing around for a bargain. Can American wage earners really afford to put themselves up for sale at bargain-basement prices?

Like the early unionists, we're still fighting for a fair share — nothing more, nothing less. The stakes are undeniably high — the very future of the American worker. It would be naive indeed to believe that those who stand to profit most would not roll back those gains already made by wage-earners, if given half a chance.

In the music business, union membership takes on a special significance. Union membership does not limit a performer's opportunity to succeed. Superstars are still superstars and are able to command whatever they will for their engagements, but they remain the minority. For the rest of those making a living in music, whatever stability may be gleaned in such an unstable business should be guarded carefully. Providing stability is one of the AFM's primary functions for the professional musician, but a union can only gain strength in numbers. So even if your non-union friends are not underpricing you, they are certainly undermining you by weakening the bargaining leverage of your union's representatives.

Besides, a professional musician is not just selling music, he or she is selling professionalism. Dues paid to keep the standards of that profession high are all a part of the give-and-take, rights-and-responsibilities of a union member's career.

I received an informative pamphlet from my Local, written by Ken Foeller. I feel he left out one very important point. Let me explain that as far as I am concerned the Union is supposed to be on the musicians' side.

However, a couple of years ago, when gas wasn't so expensive, without so much as a word, the Federation allowed the booking agencies to boost commissions up an outrageous 5 percent.

I heard about this decision while on the road. We were never informed by anybody in the Union. It was too late to fight it, and no one that I know even tried! What I am saying is that the Union-licensed agents got too much at once, too soon. As far as the price of gas goes, it led to profitless tours for small circuit groups. I think a good idea is for the agents in this country to waive some of their big 15 percent commission to their acts for gas expense.

As a former group leader, I could go on with a list of just vehicle expenses that would probably surprise you. I do know that the Federation decided the traveling musician no longer has to pay work dues on top of travel dues. That did help a lot. However, it doesn't even come close to compensate for that big 5 percent commission increase. 5 percent may not sound like much, but when you're traveling far away from home, the road expenses compounded by a 15 percent commission off the top puts quite a bite on you.

I'm not concerned in starting any grief for the Union — I'm not a rabble-rouser. I just refuse to see important points such as this swept under the carpet. Inflation is hurting everybody in the Union, I realize that.

Let's just try to work together. Please inform us (the members) of any drastic changes coming up in the future.

Chris

EDITOR'S NOTE: For the record, the decision regarding the 5 percent commission increase for licensed booking agents was included in the "Minutes of the Mid-Winter Meetings of the International Executive Board," printed in the June, 1976, issue of the International Musician. Specific reference to this matter appears on page 23 of that issue.

Please put the enclosed ad in the "At Liberty" section of the International Musician.

My appreciation and thanks to you for this service over the years. It is a great help to all members of our Union.

James. M. Spaeth,
Local 802, New York, New York;
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NEW LAWS AND CHANGES

The following actions were taken by the 1980 Convention in Portland, Maine. Those which constitute new laws or changes in the Constitution and By-Laws will become effective September 15, 1980, unless otherwise specified. Members are directed to govern themselves accordingly.

Sub-sections (C), (D), (E), (F) and (G) of Article 2, Section 8, of the By-Laws were deleted and the following new sub-sections were substituted:

(C) All members of the Federation, as a condition of membership, shall be required to pay dues based on earnings (hereinafter called work dues) for all musical services performed, in a minimum amount of 1 percent of scale wages earned. One-half of said minimum amount shall be due and payable to the Federation and

known as "Federation" work dues and the remainder plus any additional work dues as hereinafter permitted shall be due and payable to the Local in whose jurisdiction the services were performed (unless provided otherwise herein) and shall be known as "Local" work dues. The work dues of any Local which had any work dues in effect as of July 1, 1980, shall be automatically increased an additional 1 percent of scale wages earned which shall be due and payable to the Local on all services performed in the jurisdiction of the Local; such automatic increase, or any part thereof, may be waived by a Local with the permission of the International Executive Board.

(D) The Local in whose jurisdiction the services were performed (unless provided other-

wise herein) shall collect the Federation work dues along with its Local work dues and shall forward the Federation work dues to the International Secretary-Treasurer in such manner as shall be determined by the International Executive Board. The International Executive Board shall have full authority to promulgate rules and regulations for the collection of Federation work dues, including the establishment of penalties for violations of this section of the By-Laws.

(E) In addition to the aforementioned 1 percent minimum work dues, Locals may impose additional work dues on scale wages earned; provided that the maximum amount of work dues payable by any traveling member for performing services within the jurisdiction of a Local of which he is not a member shall be not more than 4½ percent of the scale wages earned and the maximum amount of work dues payable by any Local member for performing services within the jurisdiction of a Local of which he is a member shall be not more than 5 percent of the scale wages earned. No greater rate of work dues shall be imposed upon a traveling member for services performed within the jurisdiction of

a Local of which he is not a member than the rate imposed upon a Local member for the same classification of services.

(F) All work dues, both Federation and Local, shall be payable on all scale wages with no Local restrictions as to the total amount payable within any specified time period.

(G) The work dues By-Laws provisions of any Local which are inconsistent or in conflict with the provisions of Article 2, Section 8, of these By-Laws shall automatically be amended to conform with the provisions of Article 2, Section 8, of these By-Laws effective January 1, 1981. The rate of the work dues of each Local which was in effect as of July 1, 1980, shall not be decreased without the prior consent of the International Executive Board; the provisions of this sentence shall become effective immediately upon passage of this recommendation.

(H) For the purpose of this article, the scale wages of traveling musicians shall be the minimum local wages plus 10 percent, except for employment exempted from the traveling engagement wage differential in Article 15, Section 5, of these By-Laws.

(I) Members performing symphony, opera or ballet services outside of the home Local of the orchestra when such services are rendered under a master agreement between the home Local and the orchestra management, shall not be considered traveling members for the purposes of this article and shall be required to pay Federation and Local work dues only to the home Local.

Article 2, Section 9, of the By-Laws was deleted and a new Article 2, Section 9, was substituted which reads as follows:

"All work dues shall be due and payable no later than the fifteenth day of the month following the month during which the services were performed. Any member violating the provisions of this section shall be subject to a fine of not less than \$10.00 nor more than \$450.00 and/or expulsion from the Federation."

Article 2, Section 10 (A), of the By-Laws was amended by adding the words "Federation and Local" on line 7 between the words "including" and "work." Also, the word "equivalents" on the same line was eliminated.

Article 2, Section 10 (B), of the By-Laws was amended by adding the words "Federation and Local" on line 5 between the words "including" and "work." Also, the word "equivalents" on the same line was eliminated.

Sections 6, 7, 8, 9 and 10 of Article 17 were deleted from the By-Laws.

Article 21, Section 3, of the By-

Laws was amended by deleting the words "the Federation or" from the first sentence.

EXCEPT AS PROVIDED IN SUB-SECTION (G) OF ARTICLE 2, SECTION 8, ALL THE FOREGOING CHANGES SHALL BECOME EFFECTIVE ON JANUARY 1, 1981.

Article 7, Section 22, of the By-Laws was amended to read as follows:

"All fines imposed under the laws of the Federation must be forthwith reported to the International Secretary-Treasurer, who shall notify the member or members. A member who within thirty days fails to pay the fine or fails to appeal to the International Executive Board or to the Convention in cases wherein the laws of the Federation provide for such appeal shall be suspended from membership by the Local to which he belongs."

A new Section 38 was added to Article 13 of the By-Laws which reads as follows:

"Any member failing to comply with an arbitration award of the International Executive Board is subject to charges for such failure. The charges shall be tried by the International Executive Board or a Subcommittee thereof appointed by the International President."

Article 1, Section 5-I, of the By-Laws was amended by deleting the word "revisions" in the eleventh (11th) line and adding the following language at the end of the paragraph:

"Any provision in the Constitution or By-Laws of the Local which is in conflict with the provisions of the Constitution or By-Laws of the Federation, or which is illegal, shall be null and void."

Article 1, Section 5-M, of the By-Laws was deleted.

The preamble to Article 8 of the By-Laws was amended to read as follows:

"The following sections of this Article apply to all appeals except those from awards which are governed by provisions of Section 6 or Section 9 of Article 9."

Article 9, Section 1, of the By-Laws was amended to read as follows:

"A member of the Federation shall have the right to make claim through his Local union or the Federation, as the case may be, against any leader, agent, employer, member or whoever it may be, for any amount resulting from failure to receive his salary, for violation of contract or agreement, or for any difference in price actually received by him for an engagement and the price established by his Local union or the

(Continued on page twenty-two)

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A. F. M. TEMPO POLITICAL CONTRIBUTIONS COMMITTEE STATEMENT OF RECEIPTS AND DISBURSEMENTS FOR THE SIX MONTHS ENDED JUNE 30, 1980	
CASH BALANCE — December 31, 1980	\$148,603.72
RECEIPTS:	
Donations by Members of Locals	\$36,420.51
Interest Income	5,360.04
Total Receipts	41,780.55
TOTAL BALANCE IN RECEIPTS	190,384.27
DISBURSEMENTS:	
Political Contributions	4,000.00
Federal Income Taxes	4,497.00
Promotional Materials and Other Expenses	11,475.52
Total Disbursements	19,972.52
CASH BALANCE — June 30, 1980	\$170,411.75

SPOTLIGHT ON

WILLIE NELSON

BY GERRY WOOD

He started out as a country music songwriter.

Somewhere along the way he developed into a country music recording artist.

And now, he has evolved into a movie star.

That's Willie Nelson, an artist whose area of accomplishment is spanning a multitude of medias.

"It's scary... things are going so well... I'm singing and acting... I don't work for a living." So says Willie Nelson, writer-turned-artist-turned-movie star.

Nelson experienced his first taste of the movies with his appearance as Robert Redford's manager in "The Electric Horseman." The

guitar, sold used cars, peddled encyclopedias and Bibles door-to-door and worked as a janitor and plumber's helper.

He taught Sunday school and, on weekdays, played music in the rough'n'roll honkytonks in Fort Worth. In these turbulent years, Nelson married his first wife, a sixteen-year-old Cherokee waitress named Martha. They had a daughter named Lana.

Nelson worked as a radio disk jockey at stations in Houston, San Antonio and Fort Worth. He soon came into his own as a songwriter. In 1959, he wrote "Night Life," but sold all the rights to the song for a mere \$150.00 to buy a second-hand

Besides Price, Patsy Cline became one of the first Nashville talents to record Nelson originals — Patsy waxed "Crazy," one of her biggest hits. Faron Young had a hit with "Hello Walls," and, in 1961, Nelson wrote the classic, "Funny How Time Slips Away," that has been recorded more than eighty times.

Nelson's 800 compositions have been recorded by such artists as Elvis Presley, Kris Kristofferson, Linda Ronstadt, Perry Como, Frank Sinatra, Leon Russell, Ray Charles, Lawrence Welk, Roy Orbison, Doris Day, Andy Williams, Al Green, Aretha Franklin, Eydie Gorme, Bing Crosby and other top acts. He has been voted into the Songwriter's Hall of Fame by the Nashville Songwriters Association, International.

As often happens, the songwriting success led to singing success. He landed a contract with Liberty Records, recording several albums there before moving on to RCA. "Touch Me" became his first top 10 hit.

An auspicious beginning... but it was also the end for awhile: it was thirteen years later before he'd reach the top 10 again. That was when "Blue Eyes Crying in the Rain" hit No. 1 in 1975.

Nelson recorded many albums for RCA and various other labels in his Nashville decade, but nothing hit. His sophisticated songwriting style and earthy singing went against the grain of a Nashville that was going slick with strings and things.

Though the records weren't selling, his writing royalties kept him well lubricated with money, allowing him to tour through Texas with a band and appear on the Grand Ole Opry and on Ernest Tubbs' syndicated television show.

He once quit the road, settling down with wife Shirley on a 100-acre farm near Nashville that he still owns. He raised hogs — a pursuit he ditched when he realized he was buying the critters for 27 cents a pound and selling them for 19 cents a pound.

"Songwriting is better than this," he concluded.

In 1969, Nelson entered his last year as a Nashville native. It was a low time in the Old South. He had gone through another divorce and four wrecked cars. He and Hank Cochran sat down and wrote a tragedy song called "What Can You Do to Me Now."

Don't taunt the gods. The next day, Willie's house burned down. He managed to save his beloved Martin guitar and a pound of marijuana.

He took the hint and moved to Texas, for a last shot at making it. He played the rough'n'raucous

(Continued on page twenty-one)



Willie Nelson, singer, songwriter and guitarist, is now an actor, too.

role was limited, but the actor wasn't.

The Columbia Records artist drew almost as many acclaims for his brief, yet poignant, film appearance as he did for his soundtrack singing that netted him No. 1 success on the music popularity charts of the nation's trade magazines.

And it led to a starring role in "Honeysuckle Rose," a movie that seems typecast and typical for Nelson, yet contains enough diversity to cause even hardened New York and Hollywood critics to praise his innate acting skills.

The motion picture success is just one more step in the career that has taken Willie Nelson from a rejected songwriter to a projected star.

It began back in the early '50s when Willie began eking out a meager existence in the wild and woolly Texas clubs near Fort Worth. Born April 30, 1933, in Abbot, Texas (population 375), in the crux of the Great Depression, Willie Hugh Nelson had a father who was a mechanic and a mother who left home when he was six months old.

Willie and his older sister Bobbie, who has played piano in his band for several years, were raised by their grandparents. The young Nelson picked cotton for \$3.00 a day, and became heavily influenced by the music of the black field hands. Willie's grandmother penned gospel songs, and, at an early age, Willie began writing.

Nelson's grandfather, a blacksmith, gave him his first guitar. By age thirteen, he put together his own group and became involved in a lifestyle that included "a lot of drinking beer with the guys."

He served in the Air Force during the Korean War, and briefly studied at Baylor University. He also taught

Buick that carted him to Nashville and the newest phase of his career.

That song has since become a classic, recorded by more than seventy artists and selling over 30,000,000 copies.

In Nashville, he married for a second time — this time to Shirley Collie. This marriage would last a decade.

Hank Cochran, a banner Nashville writer, discovered Nelson singing at Tootsie's Orchid Lounge, the country music watering hole that adjoined the Ryman Auditorium. Cochran signed him to Pamper Music, and soon Nelson was writing and playing bass for Ray Price.

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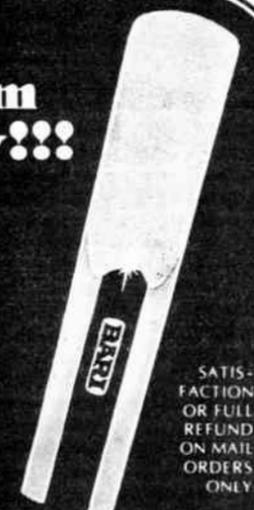
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CANADIAN SCENE

CNE

The Canadian National Exhibition, one of the world's largest annual fairs, situated on Toronto's Lakeshore, will open its gates for the 102nd year on August 13 and run until September 1. During the three-week span it will hire scores of Toronto Local 149 musicians who will provide everything in music from military

By Murray Ginsberg

to rock. Opening day alone will feature a massive parade down University Avenue and along Front Street to the fair grounds, led off by the scarlet coated horsemen of the Royal Canadian Mounted Police Musical Ride, and followed by more than 2,000 musicians from the greatest International and Canadian bands. From August 14-17 the bands will take to the field at the CNE Grandstand for the 1980 Scottish World Festival Tattoo, and quite an extravaganza it will be. From August 18 on, the Grandstand, which seats 24,000, will headline Dionne Warwick, Kenny Rogers, Burton Cummings, The Doobie Brothers, James Taylor, Gordon Lightfoot and others. At the Grandstand too, on August 20, the Canadian Rock Festival will take over, featuring Trooper, The Kings, Toronto, Minglewood Band and much more. According to Lieutenant Colonel Clifford Hunt, director of music for the Ex, "If you add up all the band concerts, jazz presentations, variety shows, rock concerts, Grandstand and Leon Sait orchestras, Warriors'

Day, Labor Day and whatever-else-day parades that are scheduled this year, over 3,000 individual engagements will be performed by Local 149 members during the fair's three weeks."

In addition to that impressive number, the 150-piece Royal Marine Band from Great Britain, and the 100-piece United States Army Band from Washington, will perform every day at the Bandsheil. The Ex has always been a gigantic show, and thanks to the negotiating efforts of Local 149 officials (President Sam Levine, Secretary Vic Bridgewater and former President J. Alan Wood who is AFM Vice President from Canada) Toronto musicians have for years looked forward to the action.

One interesting note in the "what a nice guy department" will be Gordon Lightfoot's performance at the Grandstand September 1. It seems that Canada's foremost country-folk-western-pop singer will be donating the proceeds of his services to Canada's Olympic athletes who chose to stay away from the Moscow games this summer in their protest against the Soviet invasion of Afghanistan. Some guys are like that.

ONTARIO PLACE

Just south of the CNE, across Lakeshore Boulevard, Ontario Place Forum will be in full swing with nightly concerts, providing a good deal of activity for local musicians who will back up guest performers. Headliners scheduled for August are Chuck Mangione, Pablo Cruise, Bruce Cockburn, The Travellers, Rita Coolidge and

Booker T. Jones, Cano, Neil Sedaka, the Toronto Symphony (in its ninth summer season at the Forum) and the National Ballet of Canada.

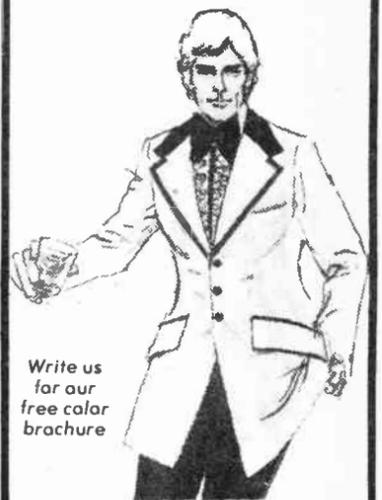
The noticeable absence of heavy rock names from the Forum lineup is due to the cancellation by Ontario Place officials of all such groups until further notice. Unfortunately, during a sold-out performance by Teenage Head last May, hundreds of kids who could not gain entrance to hear their favorite rock band decided to riot instead. The subsequent damage to property induced authorities to postpone all future rock concerts. Naturally, there was a hue and cry from all sides of the fence, the *Toronto Star* even printing an editorial urging Ontario Place officials to exercise some restraint. As a result, all is not lost.

"For the moment we'll stay away from the heavy rock bands," said Forum Program Manager, John Wilkes, recently. Pablo Cruise and Cano, both excellent groups but obviously not the heaviest of rockers, are still on for August.

Ontario Place presented its Second Annual Jazz Festival June 27-29. The great and near-great were on hand to attract thousands of jazz lovers to the three-day affair. The opening salvo was set off at 6:00 P.M., June 27, by Rob McConnell and the Boss Brass, a band of impeccable Canadian musicians: Buddy Rich, Sarah Vaughan, Kathryn Moses Quartet, Paul Horn, Dizzie Gillespie, Spyro Gyra — the great fusion rock band — Moe Koffman Quintet, Stan Getz Quintet, Herbie Mann's Flute and Percussion Theatre completed the lineup at the Forum. At the same time, over at the beautiful Ontario Bandstand, Michael Stuart-Keith Blackley Jazz Quintet, Maple Leaf Jazz Band, Harvey Silver's Dixieland Blueblowers, Excelsior Jazz Band, Jim Galloway's Metro Stompers and the Jazz Corporation

(Continued on page twenty-one)

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Born with twin passions for mechanical creation and music — interests that ran strong in his family — he quit formal education at fourteen after completing the eighth grade of grammar school and joined a small touring circus as a cornet player. Aware that he might have to double, he began "studies" to learn the high flying tricks of the trapeze artist. He was on his way. Soon he was playing in the wide-open gambling town of French Lick, Indiana, and by 1917 was a court

jester and musician in New Orleans during Mardi Gras at the grand Pickwick Club. He blew loud and clear at the best hotels and sat in with the fiery jazz groups at "dance and hug" dives.

Bitten by the blues bug and enjoying it, Maier played with lively bands in Memphis and blew his horn in other Southern cities with the Drew Stark Quartette — even touring on the Gus Sun vaudeville circuit. When the group split up, he sold door-to-door for Fuller Brush and then made his way north to French Lick to chauffeur a Cadillac. Winter cold in French Lick drove him home to his native Chelsea, Michigan — a lovely town but one with limited challenge or opportunity for a musician.

So Roy Maier made it to Chicago, and in Chicago he made it. With no radio yet, the Windy City's theatres were booming and there was lots of work in the pit bands and vaudeville houses. His superior musicianship earned him an offer to tour with the large and prestigious Paul Whiteman band, where he made lasting friendships with such talented reed men as Charles Strickfaden. Maier later performed for the Ziegfield Follies, both the NBC and CBS radio orchestras and the Chicago Symphony.

While working with Whiteman, Maier shared a problem that many musicians faced — the unreliability and lack of uniformity in the imported and handmade reeds. He managed to cajole a number of first quality reeds from Strickfaden, but his friend's generosity was hardly a solution to this vexing situation. Instead of just complaining, Roy

Maier applied his engineering talents — with brilliant results. Recognizing that the age-old way of hand making reeds through the draw-shave method could never assure uniformity of product, he came up with an entirely new concept. Let machines do the job, with experts monitoring the automatic reed machines.

A new era was born. The Roy J. Maier Corporation of Sun Valley, California, is booming, and musicians celebrating. The company is described in a recent "Purchaser's Guide to the Music Industries" as "one of the largest manufacturers of reeds and accessories for woodwind instruments," with such products as La Voz reeds, Reedgard conditioner, the Mitchell Lurie line of clarinet accessories and Maier Signature reeds sold through Selmer. Using modern electronic gear, the company has a research laboratory to control quality and design new items. Maier ran the lab himself until he retired last year after several strokes.

Now he can relax and enjoy his well-earned fortune, and he's doing just that. He's frequently in touch with musician friends, and he's done some traveling and a lot of letter writing. Some of his reminiscences are so colorful that he's been urged to do a book. Whatever this energetic and gifted man does, thousands of musicians will be in his debt for his lasting contributions to the world of professional performance. Musicians, engineer and industrial leader, dynamic Roy Maier did it all his way — enjoying every challenge and every minute.

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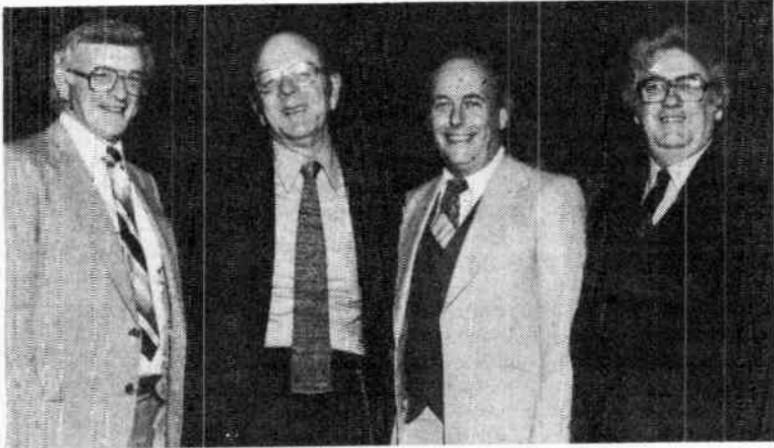
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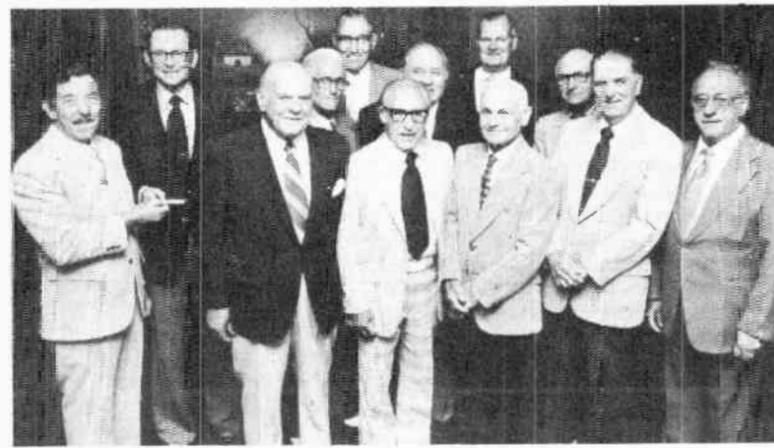
Local 126, Lynn, Massachusetts, recently sponsored a fund raiser for TEMPO-PCC which netted \$200.00. Donating their services for the affair were Joe DiTullio and the Harmonachords. Left to right: William Mackey, Norm Dobson, Lou Ames (Local 126 President who joined in the music making) and Jack Malaquias. Has anyone ever heard of a trumpet player being backed by an harmonica trio?



Enjoying the festivities during Local 547 (Calgary, Alberta, Canada) Member Night on April 20 are (left to right) current Local President John Mackie and the immediate Past Presidents. Stan Brown, who held the office from 1972-78; Ray Petch, in office from 1969-71 and now the Local's Secretary-Treasurer; and F. M. (Ray) McLeod, President in 1978.



Last year Local 409, Lewiston, Maine, struck a note for live music with its Community Appreciation for Live Music (C.A.L.M.) project. The program held several live music performances during 1979 that highlighted different types of music, for which the city of Lewiston donated the use of its Multi-Purpose Center. The committee that organized the first concert in the continuing series, which featured big band music, consisted of (left to right) Local 409 Vice President Richard Garwood, Maine State Representative Louis Jalbert, former Lewiston Mayor Lillian L. Caron, Secretary of State Edmund S. Muskie and Local 409 Secretary-Treasurer Jerry Der Boghosian.



During (Norwalk, Connecticut) Local 52's eighteenth annual May dance, Local President Anthony "Bix" Santella (far left) presents gold cards to thirty-year members Harry Street and Joe Bonazzo (front row, left). Fifty-year-plus members, who received commemorative plaques, are (left to right) in the front row, next to Mr. Bonazzo: John Cutrone, Sr., Frank Gall, Aaron Aspblom, Joseph Cutrone; in the second row: Andy Bloomer, Ernie Pollard, Mike Livingston; and the back row: Peter "Vic" Vaast, Sr., and Dick Cross. Fifty-five-year member Ernie Harris also received a plaque during the festivities, but was not present for the photo.

Several members of AFM Local 80 in Chattanooga, Tennessee, recently proved that the small differences over musical preferences are far outweighed by the common bond of music itself.

When that Local sponsored a special Unity Concert to benefit the symphonic musicians who had lost much work during the strike against the Chattanooga Symphony Association, some of the area's top country, bluegrass, rock and jazz performers took part. Bob Watkins, Local 80's Secretary-Treasurer and Business Manager, reports that the evening was a complete success and, moreover, was an admittedly rare — but nevertheless reassuring — demonstration of unity among musicians of diverse backgrounds.

It should be noted that the symphonic performers have since resolved their dispute with the CSA, but they will no doubt long remember the good will that was fostered by their brother and sister musicians on that spring evening.

Local 401, Reinerton, Pennsylvania, is going to be fifty years old this year. Its golden anniversary celebration will be held on September 14 in the Tower City American Legion Home, Tower City, Pennsylvania. A large crowd is expected to turn out for the planned dinner dance.

Local 547, Calgary, Alberta, Canada, honored Past Presidents Stan Brown and F. M. (Ray) McLeod on April 20 during Members Night. Nearly 300 members and guests were on hand for this edition of the annual event to applaud as current Local 547 President John Mackie presented both former officers with gifts.

Mr. Brown, who also received an honorary membership card, held the offices of Local Vice President, Secretary-Treasurer and Executive Board Member prior to holding the Local Presidency from 1972-78. He has also served as AFM Alberta Provincial Representative and as a member of the Executive Board of the Canadian Conference.

Mr. McLeod served on the Local's Executive Board and as Vice President before becoming President in 1978. A former regular army music director with the P.P.C.L.I. and Lord Strathcona Horse Bands, Mr. McLeod is currently music director of the Calgary Concert Band.

Local 56, Grand Rapids, Michigan, will celebrate its seventy-fifth anniversary on September 7 with a dinner dance.

Woody Herman and his Thundering Herd will provide music for the festivities.

Local 52, Norwalk, Connecticut, honored twelve of its members at its eighteenth annual May dance held at Norwalk's Continental Manor. Local 52 President Anthony "Bix" Santella presented thirty-year members Harry Street and Joe Bonazzo with gold cards and fifty-year-plus members John Cutrone, Sr., Frank Gall, Aaron Aspblom, Joseph Cutrone, Andy Bloomer, Ernie Pollard, Mike Livingston, Peter "Vic" Vaast, Sr., Dick Cross and Ernie Harris with commemorative plaques.

Unable to attend the event, but nevertheless recognized for their long affiliation with the Local, were John Ohanian and James Bacchiocchi, both thirty-year members; and James D'Amato and Robert DeCesare, for fifty-plus years. The awards were mailed to these honorees.

The dance was well attended and a good time was had by all.

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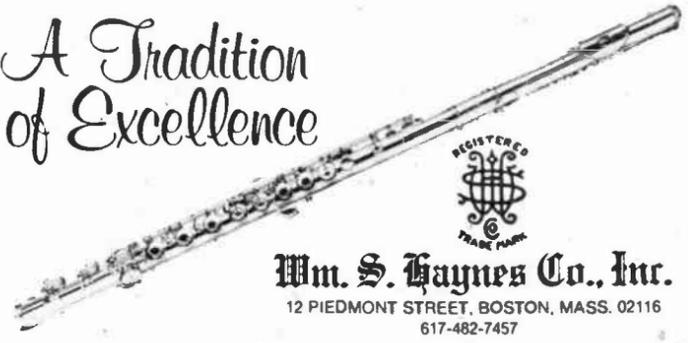
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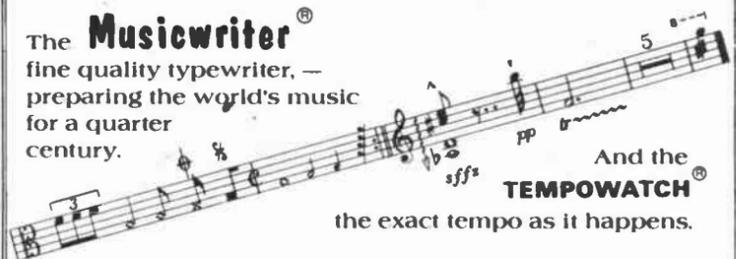
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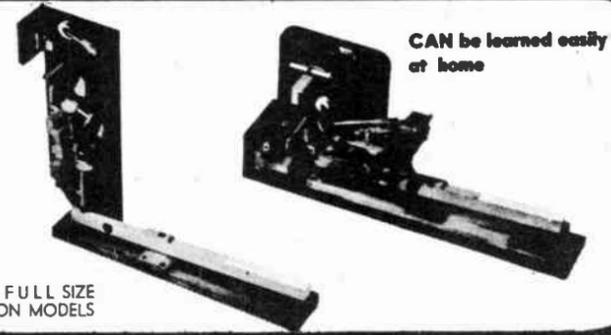


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NEWS NUGGETS

The wife of jazz drummer Ted Hawke, Judith (Lori) Hawke, was feted in June at the popular Carmelo's Jazz Club in Sherman Oaks, California. The benefit for Mrs. Hawke followed major surgery she had undergone after suffering a brain hemorrhage. Recovering nicely now, she was able to enjoy the outpouring of affection bestowed upon her by Ted's fellow musicians and their spouses, who had organized the evening along with Carl and Chuck Piscitello of Carmelo's.

The Women's Jazz Festival, Inc., is preparing to publish its third edition of the National Directory of Female Jazz Performers, an index listing names, instruments and availability of women jazz musicians in this country, Canada, as well as several foreign countries.

There is no fee required for any woman wishing to be listed in the directory. The Women's Jazz Festival, Inc., only requests that the following information be submitted by or before August 31: name, address, telephone number, in-

strument(s) played, union membership, past experience, willingness to travel and preferred style.

Anyone who would like a WJFI Directory form as a guideline should send a self-addressed stamped envelope to WJFI, P.O. Box 22321, Kansas City, Missouri 64113.

Big band enthusiast Vic Knight, a member of Locals 806, West Palm Beach, Florida, and 3, Indianapolis, Indiana, is the producer of the nationally syndicated radio show, "7 Decades of Sound." The program, which features big band music, jazz and behind-the-scenes trivia of the music industry, is gaining popularity around the country. Mr. Knight is hopeful of soon attaining his goal of having the show carried by 100 radio stations nationwide.

The owner of radio station WDBF/1420, the CBS affiliate for the Palm Beaches, Mr. Knight recently reformed a sixteen-piece group, known as the WDBF Big Band. The orchestra, comprised of some of the top musicians in the Florida Gold Coast area, appears mostly for

client promotions, fund raising events and concerts.

A lifelong musician (trumpet and trombone) and broadcaster, for many years Mr. Knight operated a highly successful Indianapolis-based chain of bands which performed throughout the Midwest. Material for the "7 Decades of Sounds" is often drawn from his recollections of the big band era and his record collection, which he has been accumulating since the '30s.

Retired bandmaster John Kopecky and his wife, Hazel, celebrated their seventieth wedding anniversary this past March — and if you think that's a remarkable testimonial to enduring loyalty, then you should know that seven years before John married Hazel, he joined AFM Local 137 in Cedar Rapids, Iowa. He's been a steady, dues-paying member of the Federation ever since. As a matter of fact, Kopecky did not even let the lack of a Local stop him from belonging to the union. When he moved to Mason City, Iowa, in 1909, there was no musicians' association — so he helped form one. He worked on the charter for Local 230 in that city.

After retiring in 1951, Kopecky remained active, and even realized a lifelong dream. As a boy growing up in the midwest, he had always been fascinated by the calliope. Today, Kopecky, age ninety-four, is



Hazel and John Kopecky

frequently called upon to play the instrument for community groups. His most recent engagement was for a senior citizens' group, which had as its theme, appropriately enough, "Aging Is a Work of Art." In John Kopecky's case, that statement couldn't be truer.

This past April, San Francisco's Washington Square Bar and Grill was the site of a very special birthday party for a very special person. The honored celebrant was none other than Norma Teagarden, jazz pianist, and among her fellow revelers were some of the most respected jazz musicians on the scene today. Norma jammed the night away with pianists Jim Purcell, Mike Lipskin, Don Asher and John Horton Cooper, alto saxophonist "Lips" Hartman and bassist Vernon Alley.

Norma, who is equally at home performing as a soloist or playing with a jazz ensemble, is a part of a fine musical family tradition. Her three brothers — Jack, "Cub" (both deceased) and Charlie — are legendary. "Mom" Teagarden was the inspiration of all four of her immensely talented offspring, and was an adept ragtime pianist and cornetist herself.

Norma has upheld that Teagarden tradition admirably, and she unquestionably ranks among a handful of female jazz pianists whose styles and concepts have made them jazz "hall-of-famers."



Vic Knight's WDBF Big Band, comprised of some of the top musicians in the Florida Gold Coast area, is booked well into 1981 for client promotions, fund raising events and concerts.

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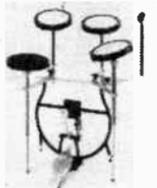
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COMPETITIONS AND AWARDS

Beginning April 13, 1981, Concert Artists Guild will hold auditions for emerging young musicians who have not yet made a formal New York debut. The auditions are open to instrumentalists and vocalists with a background of good musical training and performance. Applications will be accepted from instrumentalists thirty-two years or under, singers thirty-five years or under and ensembles averaging thirty-two years or under as of February 1, 1981.

A maximum of eight awards are available, including \$1,000 for each debut soloist or ensemble.

For additional information send self-addressed, stamped envelope to: Auditions Chairman, Concert Artists Guild, 154 West 57th Street, Suite 136, New York, New York 10019.

The Politis Composition Prize, established in 1979 by the industrialist Charles Politis to further promote and encourage new music, is open to all composers. Eligible works may be for solo voice or instrument, or for chamber ensemble up to twenty-five performers. Only one piece will be selected for a \$3,000 cash award. Applications must be completed by January 30, 1981.

For information write Politis Composition Prize, Boston University School of Music, 855 Commonwealth Avenue, Boston, Massachusetts 02215.

During the 1980-81 season the Peabody-Mason Music Foundation will sponsor its own awards, the Peabody-Mason Scholarship for Pianists. Its purpose is to give one highly qualified pianist the opportunity to concentrate for two years on the expansion of his or her repertoire.

In addition to a \$12,000 expense stipend for each of the two years, arrangements will be made for the recipient to appear in recital in one of the major New York halls as well as in recital in the Peabody-Mason Music Foundation concert series at Sanders Theatre in Cambridge, Massachusetts.

Pianists born between January 15, 1946, and January 15, 1956, are eligible to compete. The deadline is January 15, 1981.

For details write Sponsorship for Pianists, Peabody-Mason Music Foundation, 192 Commonwealth Avenue, Suite 4, Boston, Massachusetts 02116.

Harry Jacobs, musical director of the Augusta (Georgia) Symphony Orchestra, has announced the sixth annual Symphony String Competition (December 5 and 6) and the second annual Paganini Competition for Classical Guitar (December 6) at the Augusta College Performing Arts Theatre.

First prize for the String Competition is a \$1,000 cash award, plus an appearance with the Augusta Symphony Orchestra. Second prize is a \$300 cash award, plus a solo recital under the auspices of Augusta College and the Augusta Music Club. A \$500 cash prize will be awarded for the Paganini Competition.

Any young artist between the ages of sixteen and twenty-five (inclusive) on October 11, 1980 (the deadline), may apply to both competitions.

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

Charles Abramovic, Jr., was a prize winner in the second annual National Chopin Competition held in Miami, Florida, earlier this year. The event was sponsored by the Chopin Foundation of the United States, Inc.

Mr. Abramovic was awarded \$3,000 and will be among U.S. representatives at the tenth International Chopin Competition in Warsaw, Poland, October 2 to 19. He also received the award of the Association of Polish Musicians Abroad, the Stefanis Niekrasz Medal, as the "best young interpreter of Chopin in the U.S."

Jeffrey L. Walker, a graduate student at the Eastman School of Music, won first prize in the National Open Competition in Organ Playing sponsored by the American Guild of Organists in Minneapolis. The competition was held during the guild's national convention in June.

Walker is currently studying toward a master of music degree at Eastman with David Craighead, professor of organ. He received a prize of \$1,000 provided by the Lillian Murtagh Memorial Fund and gave recitals for American Guild of Organists convention participants on June 18 and 20.

(Continued on page thirty-two)

POP & JAZZ SCENE

NEWPORT ITEMS

There were some memorable moments during the "Tribute to Charlie Parker" concert at Avery Fisher Hall on the opening evening.

BY BURT KORALL

June 27. But the venture almost was torpedoed by a rebellious sound system. The playing of saxophonist James Moody was very concentrated and heated — the best I've heard from him in some time. Dizzy Gillespie was most creative, as were pianists Joe Albany, John Lewis and Jay McShann. For sheer good feeling and high spirited music, however, I must cast my vote for the July 3 Avery Fisher Hall program starring some of the tap dancing greats, the music of the Benny Carter band and the Widespread Depression Orchestra featuring Bob Wilber. The dancing of Chuck Green and Sandman Sims in the first half was really terrific — a visual and rhythmic delight. You really had to be there.

MOSTLY JAZZ

Count Basie is on a leave of absence of indefinite length from his band because of illness. The great man of jazz is resting at his home in the Bahamas in the Caribbean. Basie, who had had pneumonia, returned to the band for two dates late in June but found he was not ready for anything resembling full-time activity. . . . North Texas State University's Lab Band Hall (Denton, Texas) has been renamed Stan Kenton Hall. . . . Eubie Blake, ninety-seven-years young, recently received a medal for Distinguished Civilian Service from the U.S. Army. The presentation was made in Washington in June. . . . Speaking of the nation's capital, pianist John Eaton remains the attraction in the lounge of the Fairfax Hotel. . . . Saxophonist Don Menza recently introduced his nineteen-piece band at Carmelo's in Sherman Oaks, California. . . . Drummer Barrett Deems, remembered for his work with Louis Armstrong, appeared in New York at Michael's Pub, as a member of the band backing singer Adelaide Hall. His colleagues were saxophonist Budd Johnson, bassist Aaron Bell and pianist Dill Jones.

POP ITEMS

The new drummer with The Who is Kenny Jones. . . . Quincy Jones was honored in March by the Hollywood Chamber of Commerce. A star

featuring his name was placed on Hollywood Boulevard's "Walk of Fame." . . . Pianist-singer Janice Rosenthal has been performing at the Shamrock-Hilton and the Hyatt Regency, both hotels in Houston, Texas. . . . The Afghanistan Banana Stand, a four-piece rock band, based in Hamilton, Ontario, Canada, recently completed an extensive tour of this British Commonwealth. The group features John Dukarich (guitar), Kirk McIlroy (bass), Randy Cousins (keyboards) and Marty Wilneff (drums). . . . The attraction at the New York Steak House in the Chateaux Motel in Miami Beach is pianist Sandra Shaw.

OUT OF THE COUNTRY

Trumpeter Joe Newman and other Count Basie alumni — Harry "Sweets" Edison (trumpet), Jimmy Forrest (tenor saxophone), Al Grey (trombone), Nat Pierce (piano — he was in the band when Count was ill), Eddie Jones (bass), Gus Johnson (drums), Joe Williams (vocals) — opened a European swing in Austria on July 6. Other countries on the Basie alumni itinerary include Spain, Belgium, Germany, England and Yugoslavia. Newman says he spends much of each year in Europe. "But I hope to re-establish myself with American audiences," Joe asserted, adding: "I'm pleased with my playing. I sing a lot more now. All in all, I've become a more well-rounded performer." . . . When in Paris recently, drummer Panama Francis, leader of the Savoy Sultans, received the Hot Club of France award for his LP, "Gettin' in the Groove." . . . Singer Sheila Jordan and pianist Steve Kuhn, drummer Bobby Moses and bassist Harvey Swartz will spend five weeks in Europe this summer. . . . From Great Britain comes news of July appearances of tenorman Eddie "Lockjaw" Davis, pianist Oscar Peterson, trumpeter Maynard Ferguson and his band, and saxophonist George Coleman and his octet. . . . Stevie Wonder is due for a series of concerts in Wembley in September. . . . Sonny Rollins and his group (Al Foster, drums; Mark Soskin, keyboards; and Jerome Harris, bass) give a London concert in October. . . . Hungarian bassist Alladar Pange, a virtuoso performer, was added to the Mingus Dynasty Band for its recording at the Montreux (Switzerland) Jazz Festival, July 16. The band now features Jimmy Knepper (trombone), Randy Brecker (trumpet), Joe Farrell



"We Three" has been a pleasant fixture at the popular DiMillo's Restaurant in Portland, Maine, for the past four-and-a-half years. During the recent AFM Convention, the group became a favorite among the delegates. Pictured from left to right are: Arthur Cormier, organ; Hal Rohn, reads; Billy Costa, drums and vocals.



The Widespread Depression Orchestra is just what the doctor ordered if you crave a beat to which you can tap your feet. Specializing in big band swing, the group does not imitate the musicians of the '30s and '40s, but has assimilated the sound and sensibility of that era within its own distinct style. Personnel are, standing (left to right), David Lillie, baritone saxophone; Michael LeDonne, piano; Bill Conway, bass; Jonny Holtzman, vocals and vibes; Jordan Sandke, trumpet; Tim Atherton, trombone; Dean Nicyper, tenor saxophone; and, crouched in front, Michael Hashim, alto saxophone; John Ellis, drums.

(tenor saxophone), Hugh Lawson (piano), Mark Richmond (bass) and Dannie Richmond (drums).

OTHER JAZZ ITEMS

Tenor saxophone star Dexter Gordon received a standing ovation when he played with his quartet recently at New York City's Riker Island prison complex. . . . Trombonist Jimmy Cleveland has organized a small band in Los Angeles, including Lanny Morgan (alto sax), Dick Hafer (baritone sax), Bob Ojeda (trumpet), Jack Wilson (piano), Bob Paar (bass) and Pete Erskine or Clarence Johnson (drums) and Janet Thurlow (vocals). The scores for the unit are by Ernie Wilkins, Jack Wilson, Ray Knehnetsky, Gigi Gryce, Bob Ojeda, Quincy Jones, Benny Golson and Cleveland. The band makes its debut at the Sherman Oaks, California, club, Carmelo's, August 7. . . . Tal Farlow, one of this writer's favorite guitarists, made one of his

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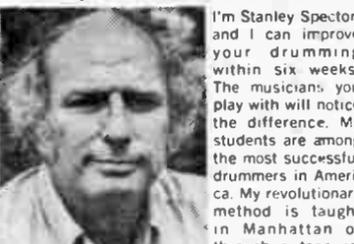
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The International Upper Peninsula Conference will hold its annual meeting September 6 and 7 in the Terrace Motor Inn, located between Gladstone, Michigan, and Escanaba, Michigan, on U.S. 2 and 41. The conference will be hosted by Local 663.

Mark H. French,
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NEW YORK STATE CONFERENCE OF MUSICIANS

The forty-seventh New York State Conference of Musicians will gather at the Holiday Inn in Latham, New York, from September 12 to 14. Local 13 in Troy will serve as host.

Frank Vadala,
Local 13 Secretary

ILLINOIS CONFERENCE OF MUSICIANS.

The Illinois State Conference will meet September 20 and 21 at the Town and Country Inn in Streator, Illinois. Local 131 will act as host.

Svata Ciza,
Secretary

CONNECTICUT MUSICIANS' CONFERENCE

The annual Connecticut Conference of Musicians' meeting will be held at DeLeo's Restaurant in Torrington, Connecticut, on Sunday, September 28, starting at 11:00 A.M. Local 514 in Torrington will serve as host.

Anthony J. Matteis,
Secretary-Treasurer

WEST VIRGINIA STATE MUSICIANS' CONFERENCE

The West Virginia State Musicians' Conference will be held at the Canaan Valley Lodge near Davis, West Virginia, on September 6 and 7. Local 684 in Grafton will serve as host.

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Missouri — John Eck, Joseph Ferrante, Ray Periandri, Fryderyk Sadowski.

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Local 6 — San Francisco, California — Nathan Abas, Chas. W. Bradshaw, Doris Brill, Eyrick V. "Ike" Eynon, Ernest L. Fodor, Paris Giannini, Eugene "Pat" Kelly, Phil King, H. O. Lissner, Joseph C. Martin.

Local 7 — Santa Ana, California — Robert Krantz.

Local 9-535 — Boston, Massachusetts — Gerard Bottorff, Willem Frank, Chester A. Mason, Jeremiah Williams.

Local 10-208 — Chicago, Illinois — Harold S. Clark, Leo Emerson, Elizabeth Geleng, John W. Johnson, Eugene Kaltschmidt, Bartlett J. Kerr, Joseph Koldon, Ellwood Michaels, Harold Schwartz, Henry Strugalski, Herbert White, Sykes Williams.

Local 18 — Duluth, Minnesota — Floyd Brissette.

Local 34-627 — Kansas City, Missouri — H. M. Jenks.

Local 40-543 — Baltimore, Maryland — Richard Dasheill.

Local 47 — Los Angeles, California — Nathan Abas, Harold M. Andersen, Charles Beulke, Joseph A. Bohan, Joseph F. (Sonny) Burke, Rubin Decker, J. Paul Featherstone, Edward Gould, John E. Howell, Jr., Victor Herbert McManis, Robert (Robb) K. Morris, Irene Robertson, Sam (Bill) Rose, Salvador R. Sanchez, Donald G. Shaw, Mario Silva, George J. Turner, Hazel Beth Westcott.

Local 52 — Norwalk, Connecticut — Robert DeCisare, Leonard C. Mackenzie, Jr.

Local 55 — Meriden, Connecticut — William F. Minor, Jr.

Local 60-471 — Pittsburgh, Pennsylvania — Albert W. Azzaro, George M. Linscott, Fernand (Hugh Tully) Teulle, Howard B. Trombley, Joseph Westray.

Local 67 — Davenport, Iowa — Elvin E. Duncan, Adolph H. Kohlhammer, Esten Spurrier.

Local 73 — Minneapolis, Minnesota — Robert R. Benike, Francis J. Byrne, Arthur Kleiner, Fred A. Lewis, Gerald H. Mullaney, Jaroslav Patek, Almeron W. Peebles, Donald L. Shingledecker (Don Decker), Orwell E. Svien.

Local 77 — Philadelphia, Pennsylvania — Harry A. Cohn, Joseph E. DiPietro, Henri Elkan, John H. Kelsay, John Pizza.

Local 94 — Tulsa, Oklahoma — Walter Kessler, Gretelle P. Legron.
Local 102 — Bloomington, Illinois — Kenneth Ray.

Local 117 — Tacoma, Washington — Lorraine Austin, Norman (Al Norman) Byers, Edward L. Friel, Donald A. Ober, Lana M. Wheeler.
Local 125 — Norfolk, Virginia — Pacific Romeo.

Local 143 — Worcester, Massachusetts — William J. Crowley, Jr.
Local 154 — Colorado Springs, Colorado — Fritz E. Funk.

Local 192 — Champaign, Illinois — Margaret Fleshner.

Local 198-457 — Providence, Rhode Island — Paul Coia, Joseph F. Houlihan, Benjiman Premack, Alfred P. Triangolo.

Local 203 — Hammond, Indiana — George Ceiga.

Local 214 — New Bedford, Massachusetts — Carlos Rodriques.

Local 247 — Victoria, British Columbia, Canada — Eric N. Paver, Harry Pigot.

Local 337 — Appleton, Wisconsin — Clarence Peeters.

Local 341 — Norristown, Pennsylvania — Joseph DiPietro.

Local 346 — Santa Cruz, California — Roy H. Harris.

Local 365 — Great Falls, Montana — Scott Miller, Roy C. Onsum.

Local 369 — Las Vegas, Nevada — Stephen Allen, Al Chenevert, John H. Johnson.

Local 372 — Lawrence, Massachusetts — Ernest Lupi, John Shibel.

Local 382 — Fargo, North Dakota — Lloyd Oscarson.

Local 390 — Edmonton, Alberta, Canada — J. J. Adam.

Local 442 — Yakima, Washington — Laurie Staff.

Local 452 — Pittsburg, Kansas — Albert N. "Ab" Sell.

Local 466 — El Paso, Texas — Rufus M. Cupit.

Local 520 — Coos Bay, Oregon — William Ludwig Schroeder, Sr.

Local 526 — Jersey City, New Jersey — Salvatore Glaviano.

Local 528 — Cortland, New York — Chester Mead.

Local 532 — Amarillo, Texas — Clyde Dampf, William "Schnozz" Dunn, Tessie Fogle, Robert J. Gibson, William Hardman, Henry Kendall, James R. Morgan, Jerri Scales.

Local 564 — Altoona, Pennsylvania — Thomas A. Heiss.

Local 603 — Kittanning, Pennsylvania — Raymond E. Truby.

Local 628 — Sarnia, Ontario, Canada — George Wilson.

Local 655 — Miami, Florida — Calvin J. I. "Inny" Young.

Local 717 — East Saint Louis, Illinois — Howard G. Boker, Ray Periandri, Wayne C. Timmons.

Local 734 — Watertown, New York — Claudia Wakefield.

Local 761 — Williamsport, Pennsylvania — Florence Rosato.

Local 771 — Tucson, Arizona — Ina Jane Gibson, Kenneth Kite, Paul Moskau.

Local 802 — New York, New York — Harold D. Aloma, Herman Autrey, Walter Charles, "Don Paul" Duprey, Walter Englebert, Edward Goldsmith, Gregory A. Grant, Edward R. Martin, Jr., Arthur Mendel, Harry J. Merker, Vincent J. Odrich, Vladimir Orloff, Wayne H. Pascuzzi, Gabriel J. Pugliano, Mark Rosenblatt, Joseph Ross, Val Thompson, James F. Timmens, Thomas Villanti, Ernest F. Washington, Lewis A. Wood.

WANTED TO LOCATE

Barrios, Luis, former member, Local 6, San Francisco, California. Rue, Gary, member, Local 513, New Ulm, Minnesota.

Weber, Frank, Jr., former member, Local 177, Morristown, New Jersey.

Anyone knowing the whereabouts of the above please get in touch with J. Martin Emerson, Secretary-Treasurer, A. F. of M., 1500 Broadway, New York, New York 10036.

NOTICE

Local 638, Antigo, Wisconsin, was merged into Local 489, Rhinelander, Wisconsin, as of July 1, 1980.

The jurisdictional description of Local 489 now reads as follows: "All of the following counties: Iron, Vilas, Oneida, Forest and Langlade. The northern portion of Lincoln County to include Somo, Wilson, Tomahawk, Bradley, King, Skanawan and Harrison. The northwestern portion of Shawano County to include Aniwa, Mattoon, Hutchins and Shadyview Dance Hall. Also the townships of Ironwood, Bessemer, Erwin and Wakefield in Gogebic County, Michigan."

ADDITIONS AND CORRECTIONS TO THE WORK DUES EQUIVALENTS BOOKLET

Local 151, Elizabeth, New Jersey — 4 percent of steady engagements of three nights or more; maximum \$30.00 per year, or \$15.00 per year if paid within thirty days of first engagement.

Local 162, Lafayette, Indiana — eliminate work dues program.

Local 590, Cheyenne, Wyoming — 3 1/2 percent of steady engagements of two or more nights per week; maximum \$50.00 per year.

PLACED ON INTERNATIONAL DEFAULTERS LIST

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Angels Camp — Local 189: Angels Camp Mother Lode Theatre — \$1,111.85.

Los Angeles — Local 47: Redd Foxx Productions — \$7,905.09.

CONNECTICUT

Hartford — Local 400: John Daniele — \$250.00. McKay Productions and David McKay — \$6,000.00.

FLORIDA

Palatka — Local 601: River Ventures, Inc., dba Holiday Inn — \$1,100.00.

IOWA

Ft. Dodge — Local 504: Ft. Dodge Motel, Ltd., dba Holiday Haus — \$2,600.00.

KANSAS

Chanute — Local 250: American Legion Club — \$600.00.

Salina — Local 207: Robert B. Young — \$2,000.00 (added), total default \$4,000.00.

LOUISIANA

Natchitoches — Local 116: Fort Holiday, Inc. — \$750.00.

MICHIGAN

Petoskey — Local 252: Rose Productions — \$915.65 (Canadian Funds).

MINNESOTA

Alexandria — Local 536: Frontier Enterprises, Inc., dba Holiday Inn of Alexandria — \$1,800.00.

NEBRASKA

Omaha — Local 70-558: Gigi's Golden Spur — \$3,090.00.

NEW JERSEY

Seaside Heights — Local 399: Baby O Disco, fka Blue Grotto and Jerry Rotonda — \$5,725.00.

OHIO

Mansfield — Local 159: Mid - Ohio - Music - Services (M.O.M.S.) and Joe Reed — \$1,400.00.

PENNSYLVANIA

Easton — Local 379: Starburst Room — \$500.00.

TENNESSEE

Nashville — Local 257: Davida Productions — \$992.08. Deaton Pittman, Ltd. — \$539.80.

TEXAS

Houston — Local 65: Round Texas Presentations, Inc. — \$6,625.00.

(Continued on page twenty-two)

Are You Moving?

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CLOSING CHORD

BARNEY BIGARD

Famed clarinetist and Los Angeles Local 47 member, Barney Bigard, died on June 27 at the age of seventy-four.

Born in New Orleans on March 3, 1906, Bigard's music career spanned a full half-century. Despite his



Barney Bigard

family's encouragement to become a musician, he resisted those suggestions as a youth to try other fields. Finally in 1922 he joined Albert Nicholas Band at Tom Anderson's Cabaret and the following year performed with Octave Gaspard's Band at the Moulin Rouge. In 1924 he went to Chicago where he worked with King Oliver. He also teamed with Charlie Elgar and Luis Russell before going with Duke Ellington in 1928. During the fourteen years he was featured with Ellington, he became world-renowned as one of the most original

of jazz clarinetists. He later played with Freddie Slack, Louis Armstrong, Kid Ory, Cozy Cole and Ben Pollach, among others. He then formed small bands of his own for Los Angeles residencies and record dates. "Mood Indigo," one of the best known standards associated with the Ellington period, was written and recorded by Bigard. He was also involved in studio work, including appearances in the film, "St. Louis Blues."

George Goodman, Jr., writing for *The New York Times*, stated, "Mr. Bigard was an excellent technician whose improvisational lines covered the full range of the clarinet."

BENJAMIN J. WESTRAY

Benjamin Joseph Westray, a prominent Pennsylvania band-leader and jazz guitarist whose students included recording star George Benson, succumbed to a heart attack on July 9. He was sixty-seven years of age.

Mr. Westray, who owned the popular East Liberty nightclub called Westray Plaza, was President of Local 471 in Pittsburgh for ten years. Later he served as an Executive Board Member of merged Local 60-471. He was also a delegate to many AFM Conventions.

ALBERT N. SELL

Albert N. Sell, a life member of Local 452 in Pittsburg, Kansas, passed away on June 26 at the age of seventy-eight. He had served that Local in many capacities over the years: President, Vice President and Board Member.

A saxophone and tuba player, Mr. Sell performed with many area bands, including a stint during the

1920s with the original Black-friars, a group still in existence.

In addition, Mr. Sell was active in community affairs; he served as Pittsburg City Park Commissioner from 1941 to 1943.

JOSE ITURBI

Jose Iturbi, world renowned pianist, conductor and movie actor, died of a heart attack on June 28 at the age of eighty-four. Although suffering from heart ailments for many years, he continued his rigorous concert schedule until last March.

What was unique about Iturbi was his completeness as a musician. Not only did he perform on the piano divinely, but he conducted most of the leading orchestras of the world with great success and acclaim.

Jose Iturbi was born in Valencia, Spain, one of four children. At the age of five he became a pupil of Dona Maria Jordan, who taught him solfeggio and piano. It was not long after Iturbi's lessons began that he acquired his own collection of pupils.

After completing his studies at the Valencia Conservatory of Music, he continued giving piano lessons, playing for the local cinema, cafes and a voice academy.

In 1917 he graduated from the Paris Conservatory of Music with highest honors. Two years later he was appointed to head the piano department at the Geneva Conservatory; at the same time he concertized throughout Europe. When his engagements became too numerous, he was forced to relinquish this post to embark on the career of a concert artist. At his 1929 U.S. debut with the Philadelphia Orchestra, he was hailed by the critics.

In spite of these achievements, Iturbi sought new ways to enrich his musical career. His success on the podium, however, was by no means one of chance. He had unconsciously memorized countless orchestral scores while attending and performing at symphony concerts. He



Jose Iturbi

also studied other instruments to acquaint himself with their possibilities and limitations. Thus, when Iturbi mounted a podium for the first time in his life at the Teatro Hidalgo in Mexico City in 1933, he was more fully equipped for his task than many a "seasoned" conductor.

Shortly thereafter, he took over the helm of the Rochester Philharmonic for an eight-year period. During his frequent guest stints with orchestras, he often appeared as piano soloist. (He was also a composer of symphonic works.)

A critic for *The New York Times* once wrote, "The ease with which he (Iturbi) shifts from keyboard to orchestra or presides over both is something that needs to be seen. The result, moreover, is an interpretation that does not need the apology of being a visual tour de force."

Hollywood, attracted by his flare, featured him in such movies as "That Midnight Kiss," "Music for Millions" and "Anchors Away." His film career helped spread his fame.

There is little doubt that Iturbi was one of Spain's greatest contributions to this country's musical scene. The excitement and pure joy of an Iturbi performance are not soon to be forgotten.

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BETWEEN YOU AND MARTY EMERSON

(Continued from page five)

home to think ALL Delegates to ALL Conventions act the same way.

I could not help but reflect upon the number of times I've been chided by members upon learning I was about to leave for an AFM Convention. I could see it in their eyes and hear it in their voices as they pictured the GOP or Democratic Conventions as being counterparts and typical of the AFM Conventions. T'aint so, and don't let anyone tell you differently. The A. F. of M. conclaves are Sunday school picnics by comparison, mainly because they are working Conventions.

But back to the elephants! Unlike politicians, these mammoth pachyderms are gentle of nature and are generally fond of us human beings.

Typical of politics, in that all is not what it seems to be, most circus elephants are females, but are, nevertheless, referred to as "bulls." I suppose their most endearing quality insofar as this writer is concerned — with a political sidebar suggestion — is that contrary to popular opinion, elephants do not like peanuts!

More importantly, all this serves to remind the membership that the current three-year contract with the Ringling Bros. and Barnum & Bailey Circus expires December 31, 1980. Negotiations for a new contract will take place in New York City starting August 18th.

A one-day circus seminar was held in Portland, Maine, during the recent Convention where Locals were given the opportunity to

submit ideas and provide input in connection with the contract talks. Again, those Locals whose jurisdictions are played by the RB & BB Circus are invited to be present during the August negotiations — at their own expense, of course.

One thing about working and being in Los Angeles, a day off can be spent doing a number of things. One Sunday following church, I found myself at Marina del Rey, the world's largest man-made harbor encompassing 780 acres and a haven for more than 6,500 pleasure craft.

While meandering about taking a few pictures, the sound of music caught my ear and I made my way toward the large crowd that had gathered. The attraction turned out to be an outstanding group of Local 47 musicians under the adept leadership of Tony Giaino who kept the large audience (nearly 1,000 people) musically entertained, if not entranced, for the two hours they performed.

It was — you guessed it — an MPTF gig, but it was played as if one hundred more jobs might come from it. In other words, it was a truly professional performance of which MPTF Trustee Marty Paulson would have been justly proud. I was. And I shared in the standing ovation the Tony Giaino Band ultimately received.

I met Tony and his fine trombonist, Phil Gray (who promised to locate a Williams trombone for me), and this meeting took place only after the concert was over since I

wanted to listen incognito.

In short, if all Music Performance Trust Funds jobs could be played like this particular one the cause of Live Music could be better served.

Last year, when the AFM Convention was held in Phoenix, Arizona, one of the groups that Local 586 President Hal Sunday was touting was Gwen Harmon and the Players. Not only are they good — and busy — but we learned that Gwen's dad is none other than our ol' poker-playing buddy O.C. (Tex) Harmon, Secretary of Local 256-733, Birmingham, Alabama.

I was glad to recently hear from both Gwen and Tex, but sorry to learn that Tex is confined to a nursing home recovering from a severe stroke, we wish Tex a speedy recovery. His many friends can write him in care of the Scottsdale

Nursing Center, 3333 N. Civic Center Plaza, Scottsdale, Arizona 85251.

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Ralph Waldo Emerson
J.M.E.

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All incumbent nominees for the International Executive Board were returned to office. Above, the I.E.B. Members are shown being sworn in by Joseph DeVitt, Chairman of the Law Committee. The returning AFM officers are (from left): Secretary-Treasurer J. Martin Emerson, President Victor W. Fuentealba, Vice President David Winstein, Vice President from Canada J. Alan Wood, and I.E.B. Members Max Arons, Robert C. Jones, Eugene V. Frey, Max Herman and Mark Tully Massagli. At left, Chicago Local 10-208 delegates Nicholas Bliss, William Everett Samuels, E. H. Trisko and Harold Dessent. Samuels, who retires at the end of this year, was conferred with the title "honorary delegate."

Below left, AFM General Counsel Cosimo Abato, who delivered a comprehensive and well-received address on the Federation's legal affairs.

Second from left, James Lytle, Secretary of Local 180 in Ottawa, Ontario, announced that he is to retire after this Convention. The delegates gave Lytle a standing ovation.

Below center, AFM Secretary-Treasurer J. Martin Emerson presides over the Jurisdiction Committee, which met just prior to the Convention. Participating in the session are (from left) Max Arons, Eugene Frey, Assistant to the President Marvin Howard, Assistant Secretary Thomas Nicastro, Emerson, J. Alan Wood, Local 68 President Wilbur T. Fites, Local 68 Secretary Charles Moushey and International Representative Gerald Strom.



Below, Harry Chanson (left), Chairman of the Finance Committee, and Joseph DeVitt, Chairman of the Law Committee, discuss some of the vital issues facing the Federation. Both committees worked diligently to reach decisions that would best answer the needs of the AFM membership. Their behind-the-scenes efforts, and those of all committee members, resulted in a smooth and highly productive Convention. Shown at bottom, Assistant to the President E. V. Lewis is presented with a token of appreciation by TEMPO Committee Chairperson Margaret Bettencourt. Following the Convention, Lewis retired from his duties as Assistant to the President, but continues to serve as National Chairman of TEMPO.



DECISIVE CONVENTION ACTION STRENGTHENS A.F. of M.'S GOALS

(Continued from page one)

musicians; otherwise, warned the union leader, they will drop their membership. That is the reason why for the first time in the history of the Federation traveling musicians from various areas of the United States and Canada were invited to meet and to discuss their problems with a subcommittee of the International Executive Board this past spring in Kansas City, Missouri. Among the many topics covered at that meeting were the processing of claims, contracts with booking agents, possible discounts for hotel rooms, a pension plan, instrument and health insurance and communication with Locals. Over a two-day period much was accomplished. But full cooperation on the part of all Locals, President Fuentealba stressed, is also essential to improve the image of the Federation.

President Fuentealba then spoke of the recent settlement agreement which allows the Federation to retain its right to license and regulate booking agents. Every provision considered important by the International Executive Board has been included in the new agreement, including a requirement for the payment of a \$75.00 annual renewal fee by each agency. The income derived from license fees will help offset the cost of maintaining the Booking Agents Department in the President's office.

Dominating much of the Convention was the theme of the serious challenges to the future of the AFM. President Fuentealba presented a strong argument for a restructuring

of the union's finances. The basic problem, he said, is that its financial structure is totally inequitable and unworkable. He cited the discontinuation of the 10 percent traveling surcharge in 1963 as the beginning of the difficulties. With no viable alternative method ever presented to replace this lost revenue, the delegates' acceptance of a Federation-wide work dues measure is one of the key elements for the continued success of the organization.

He likened its serious financial situation to that of a critically ill patient who requires surgery in order to be restored to good health. "No one looks forward to surgery and no musician likes to pay work dues," he said, "but, as the case of the critically ill patient, there is now no choice in the matter if the Federation is to continue to survive and become well again.

"Once our fiscal problems have been resolved," President Fuentealba asserted, "we will have adequate funds to institute improved services and programs for all our members."

On the political action front, President Fuentealba informed the delegates of the gratifying results the AFM achieved over the past year, stating that several congressional representatives have proved responsive to the musicians' call for performing rights legislation and increased support of the performing arts in general.

He was particularly enthusiastic about two bills recently introduced in the House of Representatives by Congressman Frank Thompson of New Jersey. These bills, H.R. 7401

and H.R. 7402, seek to amend sections of the National Labor Relations Act which have plagued musicians for years. Corresponding legislation is expected to be introduced shortly in the Senate.

In the months ahead musicians must wage an all-out fight to achieve our legislative goals, President Fuentealba contended. He also emphasized the need for continued support of the AFM's TEMPO-PCC program.

At the conclusion of his prepared statement (incorporated in the Official Proceedings in its entirety and printed elsewhere in this issue) President Fuentealba was given a standing ovation.

Various procedural formalities followed, including the naming of committees to study proposed changes to the AFM's Constitution and By-Laws.

Just before this session ended the delegates registered strong backing for the British Musicians Union strike by unanimously adopting an emergency resolution condemning the action of the BBC in discharging and eliminating jobs of 170 musicians.

SECOND DAY

The traditional memorial service was presided over by Vice President David Winstein. The Federation, he noted, had suffered grievous losses in its ranks during the past year. A string ensemble, conducted by Robert A. Carabia, performed suitable music for the occasion, including a piece composed and orchestrated by Presidential Assistant Ted Dreher. "You'll Never

Walk Alone" was beautifully sung by Peterborough, Ontario, Local 191 member Ada Lee. The delegates then stood for one minute of silence in respect to departed members.

Losing no time addressing themselves to the principal business of this session, the delegates plunged into the task of working out a solution to the financial woes of the Federation.

A number of microphones were placed at various spots on the Convention floor, enabling all delegates who wished to speak for or against Recommendation No. 1, the measure calling for a major revamping of its dues structure, the opportunity to do so.

A work dues proposal was originally put before the delegates during the 1979 Convention in Phoenix, Arizona. At that time, the measure suffered a sound defeat, but after several meetings of the International Executive Board over the winter, a compromise package was reached and referred to committee. Some modifications to the dues concept were then made, taking into consideration the objections that had been voiced last year when substitute proposals had been offered from the Convention floor.

Finance Committee Chairman Harry Chanson addressed not only the financial crisis of the AFM,



The International Representatives, who provide an important link between the Locals and International offices, are so frequently traveling for the AFM that they are rarely photographed together. Shown here on the Convention floor, they are (back row, from left) Joseph Shortlidge, Steve Sprague, Stuart Salmund, Armand Passarell (seated, from left) Harold Divine, Ralph Franchi, George Sartick and Gerald Strom.

INTERNATIONAL MUSICIAN



Above, Jerry Der Boghosian, Secretary of host Local 364 in Portland, Maine, takes the mike to welcome the delegates to town, as Local 364 President Gloria McCullough looks on. Der Boghosian read a proclamation from the Governor of Maine, Joseph E. Brennan, who declared June 15-21 "Music Appreciation Week."

Above right, Local 401 Secretary-Treasurer David C. Minnich of Reinerton, Pennsylvania, presents Margaret Betten-court, TEMPO-PCC Chairperson, with a check for \$1,025, to be donated to the political action fund.

At right Hal C. Sunday, President of Local 586 in Phoenix, Arizona, proudly displays the Indian-style jewelry he made and sold at the Convention to benefit TEMPO-PCC.

Below left, registration of over 900 delegates is no small task, but all went smoothly, thanks to excellent planning and the cool heads of the International Representatives and other volunteers.

Below right, the blood pressure checking stations, set up annually just outside the Convention floor, have proved time and again to be lifesavers for delegates who were unaware of their hypertension.



The International Conference of Symphony and Opera Musicians was well represented at the Convention. Here, left to right, ICSOM representative David Angus of the Rochester Philharmonic is joined by AFM President Fuentelba, AFM Secretary-Treasurer Emerson and ICSOM Secretary Stanley Dambrowski of the Pittsburgh Symphony.



San Juan, Puerto Rico, Local 468 President Angel Nater (left center) accepts an emergency loan check on behalf of his membership from Los Angeles Local 47 President Max Herman (right center). Behind them (from left) stands Local 47 Business Representative James B. Clark, Local 468 delegate Joaquin Portalatin, Local 47 Secretary Marl Young and Local 47 Treasurer Bob Manners.

which presently suffers a deficit approaching \$2 million, but also the future of the union and the need to provide a method of permanent financing to allow for long-range planning.

Secretary-Treasurer J. Martin Emerson also delivered an eloquent plea for the adoption of the work dues proposal. "The largest entertainment union in the world had \$2,117 in its bank account on March 31," he said. "Our cash flow, ladies and gentlemen, is nil. We cannot continue to go on like this . . . this is a fiscal problem that must be met at this Convention. It isn't a pleasant story for me to have to stand up here and tell you, but it's an honest story and it's a story that I feel if you know, you will deal with intelligently."

The most frequently heard argument against the question was that additional dues would drive musicians out of the Locals and discourage others from joining. Another group felt it was unjust to place the main burden for supporting the Federation on working members.

But motions to amend the Finance Committee's report were quickly rejected. When the motion to adopt the report received an overwhelming show of hands in favor, the delegates applauded wildly.

Whereas the delegates had felt frustrated and divided when the issue remained unresolved last year, a new spirit of optimism and unity pervaded this Convention following the vote.

When the new dues formula takes effect on January 1, AFM members will be required to pay dues based on earnings for all musical services performed, in a minimum amount of

1 percent of scale wages earned. One-half of this amount will be allocated to the Federation and the remainder to the Locals. Locals may impose additional work dues on scale wages earned up to a maximum of 5 percent (4½ percent for traveling musicians) in contrast to the old ceiling of 4 percent.

Passage of the amended work dues recommendation is hailed as a milestone in the union's progress toward fiscal self-sufficiency.

Following the vote on Recommendation No. 1, AFM General Counsel Cosimo Abato delivered an address in which he provided an update on the legal actions taken on behalf of the membership in the previous year. Specifically, General Counsel Abato outlined the provisions under the new settlement agreement with the National Labor Relations Board and clarified several points in the newly instituted Form C-1 and CP-1 contracts.

"We are prepared, finally, to move from a defensive posture to an offensive posture," he explained. "We are prepared, finally, to live in today's world with today's facts. We are prepared to be as effective, and even more effective than we were in the 'good old days.'"

During this past year, he said, "very difficult, controversial and unpopular decisions have been made. But everything which has been done has been done in an effort to move this Federation successfully forward into the future." Avid applause greeted General Counsel Abato at the end of his speech (the full text of which will be printed in a forthcoming issue).

Nominations for nine seats on the International Executive Board were

the next order of business. Elected by acclamation were Secretary-Treasurer J. Martin Emerson (Washington, D. C.) and Vice President from Canada J. Alan Wood (Toronto). A contest for the office of President and Vice President developed: incumbent President Victor Fuentelba (Baltimore) was opposed by J. J. Spain (San Francisco) and incumbent Vice President David Winstein (New Orleans) was opposed by Tom Kenny (Sacramento, California). For the remaining seats on the International Executive Board, the following were nominated: Mike Isabella (New Castle, Pennsylvania), Herb Osgood (Pittsburgh, Pennsylvania), Max Arons (New York City), Eugene Frey (Cincinnati, Ohio), Mark Tully Massagli (Las Vegas), Max Herman (Los Angeles), Robert Jones (Portland, Oregon), A. A. Tomei (Vineland, New Jersey), Robert Couey (Milwaukee, Wisconsin), C. L. Weidemeyer (Clearwater, Florida) and William Smith (Newport News, Virginia).

THIRD DAY

President Fuentelba took the time at the beginning of this session to express his personal gratification with the passage of the compromise work dues measure. "Delegates, when you adopted Recommendation No. 1 yesterday, it was pretty evident that I was so overcome with emotion that I really couldn't say what I wanted to say.

"Your actions in adopting it without a roll call vote caught me by surprise. But I want you to know that your actions were a clear demonstration to the world and to our enemies that, for the first time



The TEMPO-PCC Band tunes up. Seated at the piano is TEMPO-PCC National Chairman E. V. Lewis, with talented songstress Ada Lee hancing him some charts. Over-seeing operations (far left) is Assistant to the President Fed Dreher.



International Representative Ralph Franchi helps distribute election ballots to the delegates at the end of Wednesday's session. Election results, which were announced Thursday morning, proved to be a resounding vote of confidence for the AFM's administration, with all incumbents reelected by strong margins.

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AFM President Victor Fuentealba takes the time to outline for representatives of the press some of the complex and difficult issues which faced the Eighty-third Convention of the American Federation of Musicians. Shown here interviewing the union leader are Ken Terry of "Variety" and Jennifer Libby of WJBO AM Radio in Portland, Maine.



AFM Secretary-Treasurer J. Martin Emerson holds the attention of the members of the Secretary-Treasurer's Report Committee as he discusses present situations and future plans of his office. Standing at right of Emerson is the Chairman of that committee, Hal Bailey, who also serves as Secretary of Local 3 in Indianapolis.



Much of the work of the Convention is done before and after the regular sessions, in committees such as this, the President's Report Committee. Presiding over this meeting is Committee Chairman William H. Young.



Pitching in gamely for one of the myriad tasks of preparing for the Convention is Theresa Naglieri, Secretary to J. Martin Emerson, AFM Secretary-Treasurer. Shown at right, a joint session of the Law and Finance Committees, which was the site of some of the most crucial decisions made at the Convention. Their work paid off in the passage of several vital pieces of new legislation.



At left, Ned Guthrie, Chairman of the National Committee for Repeal of the Lea Act, provides an update on the status of that effort. At right, Herb Hale, Chairman of the newly-established Public Relations Committee, delivers his address.

in many years, this Federation is united and, as a famous saying goes, we have just begun to fight."

The President then proceeded to thank all the Federation officials who had contributed to the effort. "But most of all," he concluded, "I want to thank you, delegates. Thank you!" The delegates, in turn, roared their approval.

The delegates also saluted William Everett Samuels by conferring upon him the title of "honorary delegate." Mr. Samuels, who will retire at the close of this year, has served Chicago Local 10-208 and the Federation faithfully at Conventions since 1933.

For the most part, this session had largely to do with law making and decisions on resolutions.

In what was one of the more dramatic and touching moments, the U.S. musicians demonstrated deep appreciation to their Canadian comrades for the role their embassy in Iran played in helping several Americans escape capture last November. Adopted officially as Resolution No. 4, the measure cited the "great courage" and "quiet but intense empathy" of the people and government of Canada for the plight of the U.S. throughout the Iranian crisis. Following the reading of this resolution, the American delegates

rose to their feet in a spontaneous and obviously heartfelt ovation for the Canadians present.

Later in the afternoon Ned Guthrie, Chairman of the National Committee for Repeal of the Lea Act and President of Local 136 in Charleston, West Virginia, brought news of the "grass roots" effort to abolish the law that prohibits common collective bargaining practices by musicians in the broadcasting field. The Lea Act (Section 506 of the Communications Act of 1934), Mr. Guthrie reported, could be abolished by the passage of H. R. 4892. With evident sadness he noted that the sponsor of the bill and a longtime friend to musicians, Congressman John Slack, had died suddenly in March. Mr. Guthrie pleaded with the delegates to show their complete support to the late Congressman's bill by launching a vigorous letter-writing campaign to their Congressional representatives. (Turn to page 4 for an update report on recently introduced legislation calling for the abolishment of the Lea Act.)

FOURTH DAY

The delegates on this day delivered a resounding vote of confidence for the AFM's administration by returning to office all incumbent nominees to the In-



Within only a few hours of the distribution of the election ballots, the hardworking and highly efficient Election Committee had tallied the vote. By the following morning's session, the results were announced to the delegates.





Top photo, representatives of the Locals which attained TEMPO PCC honor roll status gather with President Fuentealba and TEMPO-PCC Committee Chairperson Margaret Bettencourt (front row center). The May issue of the 'International Musician' has a complete listing of TEMPO-PCC honor roll Locals.

Above, Vice President David Winstein (at the podium) delivers a moving memorial service for those delegates who passed away in the previous year. In the foreground, International Representatives Ralph Franchi and Harold Divine place a carnation in a vase for each departed colleague.

Center, Ron Shadbolt, Secretary of Local 279 in London, Ontario, Canada. Far right, James B. Clark, Business Representative of Los Angeles Local 47.

national Executive Board. As the Convention concluded the final items of business, the musicians clearly demonstrated a willingness to put aside differences for the good of the whole. This unity was evident as the delegates called to question the issue of whether or not the Federation should overturn a decision made last year to hold biennial rather than annual Conventions. This recommendation was originally drawn and approved as a money-saving measure, in light of the union's severely depleted funds. Although new life was breathed into the AFM's financial structure by the adoption of the work dues measure, the delegates nevertheless opted to retain the biennial schedule, while leaving the path open for re-examination of the issue in 1981, at the union's last annual Convention. Taking a moment during the worked-packed session, the delegates stood and roundly applauded James Lytle, the retiring Secretary of Local 180 in Ottawa, Ontario, for his many years of devoted service to his Local and to the Federation. It was also announced that E. V. Lewis will no longer be an Assistant to the President in as much as his

department has been abolished. He will, however, continue to serve on a part-time basis as National TEMPO-PCC Chairman.

Local 364 did all in its power to make the delegates' stay in Portland as pleasant as possible. In turn, the delegates with a thunderous chorus of "ayes" voted unanimously to adopt a resolution expressing their thanks and appreciation for the hospitality and the live music provided before and after the sessions.

It was an exciting meeting and, above all, an extremely productive one. Delegates recognized their responsibilities to Federation members and responded in a manner which will long stand as a credit to the trade union movement.

The challenges that lie ahead for the American Federation of Musicians are enormous, but with effective leadership and solidarity in the ranks, it will be able to successfully deal with the issues. One thing is certain, the Federation is very much alive and well. As one delegate put it, "I felt the rebirth of the AFM."



Above, Sam Jack Kaufman, President of Local 161-710 in Washington, D.C., takes the mike to nominate J. Martin Emerson for reelection as Secretary-Treasurer. Emerson won by acclamation. Below, the Credential Committee, with Chairman Don Smith, gathered for the camera before rushing off to another meeting.



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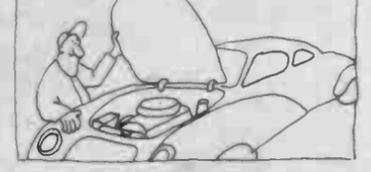
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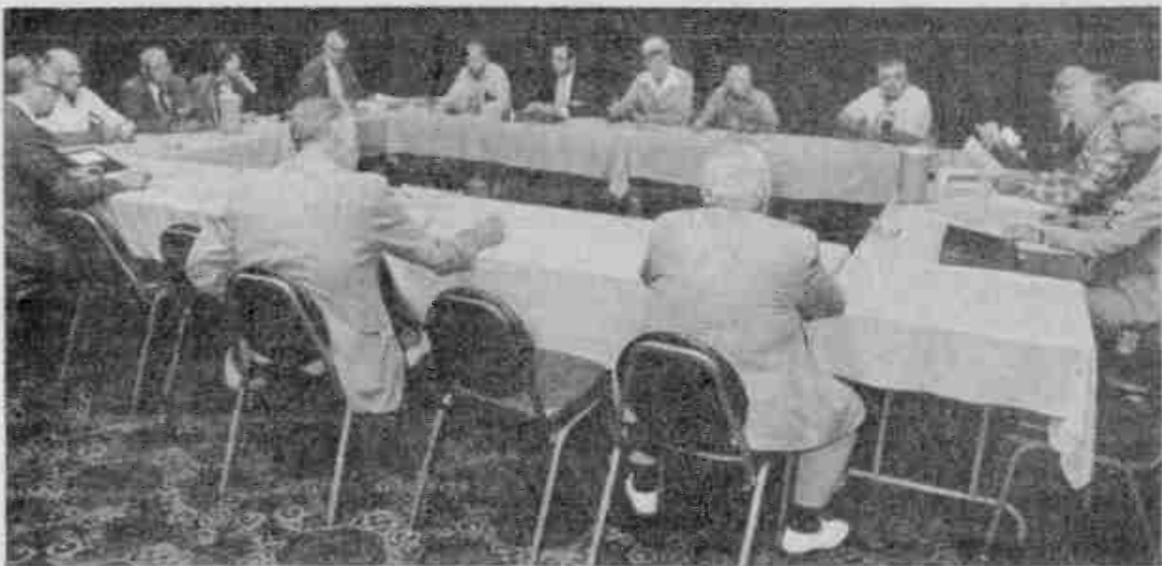


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Above, the Public Relations Committee (Herb Hale, Chairman), in its initial meeting, outlined basic goals for the future. Included in the list of priorities established by the committee are the dual needs of increasing the AFM's membership roster and creating a more positive image for the union. The committee noted that a heightened sense of pride in membership is also of paramount importance for the continued success of the union.

Right, during the Convention week area musicians displayed their talents at various locations throughout Portland to an appreciative crowd. The local music scene offers a wide range of entertainment. The Conventioneers loved the city and had a great time here.

Below, the International Musician Committee and Chairman Ned Guthrie were visited during their meeting by Assistant Editor Annemarie Franco and Editorial Assistant Kathleen Green.



Sam Levine (left) President of Toronto Local 149, and Lou Russ Russo (right), Secretary of New York City Local 802, voice their opinion on an issue.



A great deal of debate occurred on the resolutions submitted to the members of the Measures and Benefits Committee headed by Thomas P. Kenny.



Chairperson Margaret Bettencourt discusses with Committee members ways and means of raising funds for TEMPO-PCC, the AFM's political action arm.



Chairman Mike Isabella and the Organization and Legislation Committee listen attentively to a member's comments on a resolution.



Much discussion took place on the resolutions submitted to the members of the Good and Welfare Committee headed by William S. March.

CANADIAN SCENE

(Continued from page ten)

had the crowds roaring approval all weekend.

JAZZ ELSEWHERE IN CANADA

When Swingin' Shepherd Moe Koffman took his quintet to the Monterey Jazz Festival last September ('79), he arranged to have the concert taped. As a result, the group's latest album, "Moe Koffman, Live at Monterey," features Moe and the boys in some of the best stuff they've done to date. In the quintet are Ed Bickert, guitar; Neil Swainson, bass; Bernie Senensky, piano; and Joe Bendza, drums.

The guys get around. Last month saw them in England at the Bracknell Jazz Festival; before that, on June 29, they were featured at the Ontario Place Jazz Festival, and, earlier still, in March, they appeared at the Adelaide Festival in Australia. For flutist Koffman the trip down under was doubly memorable, because appearing at the festival at the same time was James Galway, the legendary Irish flutist. The CBC too, just happened to have a camera crew tagging along at the proceedings. The result of that meeting, therefore, will be a one-hour Moe Koffman super-special to be telecast over the CBC on October 19. The show will highlight some superb music with Galway and Koffman in duet. Should be something to see.

Following the telecast Moe and the quintet will launch another album while on a tour of western Canada, slated to begin October 25 and terminate at the end of November. And, if that isn't enough, the group has another tour lined up for May, '81, which will take it to cities in the southwestern United States, most notably Los Angeles at UCLA.

In case you didn't know, the Moe Koffman Quintet is featured every fourth week at George's Spaghetti House in Toronto (otherwise known as "Canada's Jazz Mecca"). Some guys don't sleep.

In March, 1979, vibraphonist Peter Appleyard went to Hollywood where he recorded an album with Peanuts Hucko for World Jazz Label. Also at the session were Jack Sperling on drums, Russ Tomkins on piano and Arnold Fishkin on bass. The record took off, certainly in England where, in May and June, it was the No. 1 seller on the *Times* of London Jazz Best Sellers List.

"On the strength of this," Peter said recently, "the group was asked to appear this past May at the Pizza Express, one of London's biggest jazz clubs."

Between May 5-17 the group also toured a flock of cities throughout Britain, guest-spotted on the popular nighttime BBC-TV talk show, "The Pebble Mill," and squeezed in a concert in Berne, Switzerland, on May 12. Appleyard has been the featured vibraphone soloist with Benny Goodman.

There is an epidemic of jazz in Toronto. Groups ranging from Dixieland to bop may be heard Saturday and Sunday afternoons in a plethora of bars and restaurants throughout the city (The Red Lion, Malloney's, The Chelsea Inn, The Northgate Bar).

Dave Caplan, the Happy Booker, has been instrumental in launching a number of innovative jazz ideas for the Chick'n Deli Restaurant in north Toronto. The club has become so popular with the public that Dave is planning future Sunday brunch jam sessions! (Who knows? The place may become another jazz mecca.) Toronto musicians have found the Chick'n Deli an oasis of employment. Guests lined up for the fall include Jimmy McPartland, Earl Hines (again!), Joe Williams, Big Miller, local musicians Phil An-

tonacci, Jim Galloway, Sara Hamilton and others.

Valve trombonist Rob McConnell, leader of the prolific Boss Brass, says the group's newest album, "Present Perfect" has just been released. The Boss Brass boasts some of Canada's finest jazz players (Guido Basso, Jerry Toth, Eugene Amaro, Jimmy Dale, Marty Morrell) who, when not playing with Rob, are busy running from studio to studio. Rob says that he, personally, will take off from his usual busy schedule to march in the Labor Day Parade. Right behind the horses of the scarlet coated Royal Canadian Mounted Police Musical Ride. What patriotism!

Toronto trumpeter Paul Grosney is recording an LP for a major U.S. jazz label using Phil Antonacci and Jane Fair on tenors, Terry Lukiwski on trombone, Bernie Senensky on piano, Jerry Fuller on drums, Steve Wallace on bass and Karen Marklinger on vocals. Arrangements are by Bob McMullin and engineering by Don Thompson.

Paul also books jazz groups into Bourbon Street. Penciled in for August are Don Goldie, the Jim Hall Trio with local musicians Don Thompson and Terry Clarke, Al Cohn, Johnny Guarneri, and Buddy Tate plus Jimmy Maxwell. And upstairs, in the room they all call Basin Street, the club will present the Betty Carter Trio, Keith Blackley-Michael Stuart Quartet and the Humber College Band. Incidentally, Humber College, with a first-rate staff of teachers in its music department, has been turning out some excellent young musicians.

The Edmonton Jazz Society, with a \$100,000.00 grant from the Alberta Government in its pocket, will launch the first Edmonton Jazz Festival August 17-24. Featured during the eight-day run will be Oscar Peterson, Joe Pass, Concord Super Band, Akioshi-Tabackin Big Band, Art Ensemble of Chicago, Sonny Rawlins Quartet, Tommy Banks Big Band, Big Miller, McCoy Tyner Sextet, Phil Woods Quartet, Sam Noto, Gary Burton Quartet, P.J. Perry, Jack DeJohnette Special Edition, Kenny Wheel, Ralph Towner, Mike Nock, Buddy Tate and Cleanhead Vinson, not necessarily in that order.

In Winnipeg Bob McMullin conducts Musical Comedy at Rainbow Stage.

Montreal's Hotel Iriquois has started a policy of Canadian jazz groups Monday nights (Sam Noto, Eugene Amaro, Pat LaBarbera, Ed Bickert, Bernie Senensky) and U.S. groups Tuesday through Sunday nights (Ron Carter, Kenny Barron).

Jazz accordionist Gordie Fleming is making a smooth transition from Montreal to Toronto. He is into recordings, films, commercials, jazz, the occasional bar-mitzvah.

In order to attract American visitors from Detroit during the July Republican Convention, the Ontario Government kicked in \$370,000.00 to the city of Windsor to keep the bars open until 4:00 A.M. and the joint hopping with all kinds of shows and displays. They even had the ferry boats plying the Detroit River between both cities and the Dixieland bands of Jimmy Amaro and Jerry Brannigan wailing through the night.

Canada's Pied Piper, Bobby Gimby, and his Dixieland Band recently toured major cities on behalf of the Canadian Department of Tourism promoting a "Take Your Holiday in Canada" campaign. Along with ten entertainers who plugged and sang the praises of their respective provinces, Gimby and Co. played shopping plazas and schools (in order to spread the word

to the largest number of people) from Halifax to Vancouver. Musicians on the two-and-a-half-week junket were Harold Ginsberg, drums; Paul Weidman, tuba; Joe Lucchetta, banjo; Mike Lawson, trombone; and Gimby, trumpet.

ROCK/NEW WAVE

The Edge in Toronto has become the mother lode of new wave.

"We don't wait to be told what's happening in the music scene," says club operator Gary Cormier. Subsequently, dynamite groups, such as The Poles, The Humans, Stevie Blimkie and The Reason, Human League and others, have blown up a volcanic storm at the Gerrard Street club. It may be difficult to see through all the dust but the blast will continue well into the future. August 1-2 will see The Members on deck, August 5-6, The Time Twins, August 13-16, Ernie Smith and Roots Revival. Bring your own hard hat.

Toronto, the newest and hottest band to tour Canada, is drawing raves for its hard-driving straight ahead style. The group will be at the CNE August 20.

Canadian rock group, Triumph, was recently named "Innovator of the Year" by the U.S. trade magazine, *Performance*. The award was given to the trio (Mike Levine, Gil Moore and Rick Emmett) because of strong box office support based, in part, on the unit's refusal to play anything but headline shows. The trio also put on one hell of a program.

FOLK

A proliferation of folk festivals is occurring across Canada this summer. Virtually every province has had at least one for either July or August. The Winnipeg Folk Festival attracted over 30,000 people the weekend of July 11 with artists Pete Seeger, Doc Watson, Stephane Grappelli and a large supporting cast. The Atlantic Folk Festival kicks off August 1, all artists with the exception of Pete Seeger and Arlo Guthrie coming from the East Coast. The Edmonton FF, between August 8-10, will present Valdy, John Allan Cameron, Stringband, others.

The Alberta Government has hired Mitch Podolak of Winnipeg Folk Festival fame to organize a traveling festival as part of the province's seventy-fifth anniversary celebration, which will cover twenty-two cities, including Calgary. Calgary will match up the traveling lineup of nine performers with nine of its own.

THE CANADIAN BRASS

The Canadian Brass recently completed an album of nostalgia and turn-of-the-century music for RCA Red Seal, this LP having been recorded in Salt Lake City, Utah, June 17.

On its return from the session, the group stopped off in Columbus, Ohio, on June 21, to play a concert at the International Trumpet Guild Conference. The performance included "Hornsmoke," the comic opera for brass quintet, written especially for the ensemble by Peter Schickele. The piece will be the featured work on the group's proposed cross-Canada tour, scheduled to commence at the end of September.

The Canadian Brass, signed exclusively with Columbia Artists, is also penciled in for a tour of Japan in 1982. Apparently the five musicians were so successful on their first trip to that country in 1977, that the Japanese have asked them back, to do forty concerts! The group is comprised of Frederick Mills and Ronald Romm, trumpets; Graeme Page, French horn; Eugene Watts, trombone; and Charles Daellenbach, tuba.

WILLIE NELSON

(Continued from page nine)

Texas dance halls, county fairs and hole-in-the-wall clubs. He was spurred by an overpowering belief in his potential as an artist and a feeling that the times were about to change. "I found a lot of interest in country music among the young people," he recalls.

He recorded one more RCA LP, signed with Atlantic to record "Shotgun Willie" and "Phases and Stages." The latter album, which finally sold some 400,000 units, was issued just as Atlantic decided to do in its country division.

Briefly, Nelson formed his own label, Lone Star Records, negotiating a distribution deal with Columbia, which eventually signed him exclusively. "Red Headed Stranger" followed, and it was a big

one. That LP yielded "Blue Eyes Crying in the Rain" that went to No. 1 and won Nelson his first Grammy Award for best country vocal performance. The album became Willie's first platinum LP, and represented his music industry breakthrough.

His next LP, "The Sound in Your Mind," was chosen by *Billboard* as country album of the year.

In 1975, he staged his first annual Fourth of July picnic in Texas, the beginning of a Texas tradition. More hit albums, and No. 1 singles, followed. His songs spread from country to the pop and easy listening charts.

Then came the movies, following the music.

For Willie, it's just a beginning.

AN APPEAL FOR HELP

(Continued from page four)

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Ned H. Guthrie, Chairman
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* denotes also member of the important subcommittee

NEW LAWS AND CHANGES

(Continued from page eight)

Federation for same. Decisions and determinations of the Local union when not appealed and/or the Federation on such claim shall be final and binding on the members."

Article 10, Section 2, of the By-Laws was amended by adding the following:

"If the Federation or a Local ascertains that an employer, in collusion with members, contracted with, or accepted services from them in violation of the rules of the Federation, then such an employer may be declared unfair."

Article 10, Section 3, of the By-Laws was amended by adding the following language at the end of the paragraph:

"provided, however, that a Local may not place such organization, establishment, person or persons on its Defaulters List until the Federation has placed it or them on its Defaulters List."

Article 10, Section 7, of the By-Laws was amended to read as follows:

"Whenever any person, persons, organization or establishment is declared to be on the International Unfair or Defaulters List by the Federation, members cannot render services for or with such person,

persons, organization or such establishment. If members render services for any person, persons, organization or establishment declared International Unfair or in Default by the Federation, such action shall constitute grounds for a fine of not more than \$500.00 and/or such members' expulsion from membership in the Federation and they can only be reinstated under such conditions as may be imposed upon them by the International Executive Board."

Sections 4, 5, 8, 9 and 11 of Article 10 of the By-Laws were deleted.

Article 12, Section 5, of the By-Laws was deleted and a new Section 5 was substituted which reads as follows:

"Unless granted permission by their Local, local leaders cannot employ musicians from other jurisdictions to perform miscellaneous engagements outside the Local jurisdiction."

Article 12, Section 15, of the By-Laws was amended to read as follows:

"Consistent with its legality under applicable public law, Locals are obliged to strictly adhere to the enforcing of union shop conditions.

Decisions of Locals as to the advisability of permitting exceptions from the union shop principle are subject to the control of the Federation."

Article 13, Section 5, of the By-Laws was deleted and a new Section 5 was substituted which reads as follows:

"An employee member of the Federation cannot perform with employees of the same employer who are not members in good standing of the Federation or any of its Locals on competitive engagements unless it be with the consent of the Federation, or in cases wherein the laws of the Federation provide otherwise. In Canada, a member of the Federation cannot perform with or in conjunction with suspended or expelled members or with non-members in the jurisdiction of a Local of the Federation on competitive engagements unless it be with the consent of the Federation, or in cases wherein the laws of the Federation provide otherwise. Engagements are considered competitive if musicians receive pay for their services or if the employer in the absence of free services of musicians, would be obliged to pay for such. Any member who violates the provisions of the section shall be subject to a fine of not more than \$500.00 and/or expulsion from the Federation."

Article 13, Section 28, of the By-Laws was deleted and a new Section 28 was substituted which reads as follows:

"Members of the Federation are not permitted to sign any form of contract or agreement for an engagement other than that issued or approved by the Federation; and members must sign their contracts in person unless a power of attorney to sign for the member is given by such member to a person or persons approved by the Federation on an approved Federation form filed with the President's Office. Any member who violates the provision of this section shall be subject to a fine of not more than \$100.00."

Article 13, Section 29, of the By-Laws was amended to read as follows:

"The Federation, in entering into collective bargaining agreements, does so for the benefit of all members of the Federation and each member is bound by the terms of such collective bargaining agreements. A Local of the Federation enters into collective bargaining agreements for its members and for Federation members who perform within the jurisdiction of the Local. Each member of such Local and each Federation member who performs within its jurisdiction is bound by the terms of the collective bargaining agreements executed by such Local. Similarly, the Federation licenses and enters into agreements with booking agents for the benefit of all members of the Federation and each member is bound by the terms of such agreements."

Article 13, Section 35, of the By-Laws was amended by adding the following language at the end of the paragraph:

"Any member who violates the provisions of this section shall be subject to a fine of not more than \$500.00 and/or expulsion from the Federation."

A new Section 36 was added to Article 13 of the By-Laws which reads as follows:

"No member shall work as an employee for an employer against whom the Federation, or a Local

union of the Federation, is engaging in a lawful primary strike. No member shall cross through or work behind a lawful primary picket line established by the Federation or a Local union. Resignation from a Local union or the Federation shall not relieve a member from the foregoing obligations for the duration of the strike or picketing if the resignation occurs during the period of the strike or picketing or within fourteen days preceding the commencement of the strike or picketing. Any member who violates this section shall be subject to penalties in accordance with Article 7, Section 18, of these By-Laws."

A new Section 37 was added to Article 13 of the By-Laws which reads as follows:

"A member shall not contract with, work for, be booked by, or otherwise do business with a booking agent who is not licensed by and signatory to the Federation's booking agent agreement. Any member who violates this section shall be subject to a fine of not more than \$500.00 and/or expulsion from the Federation."

Sections 6, 7, 11, 12 and 21 of Article 13 were deleted from the By-Laws.

Article 16, Section 1-A, of the By-Laws was amended by deleting the second paragraph and adding the following language:

"In the event that the members performing such traveling engagement are a co-op group, partnership or other form of a group in which there is no leader, each member of the group shall be responsible for complying with the provisions of this section. Any member who violates the provisions of this section shall be subject to a fine of not more than \$50.00 for each offense. However, violation of this section does not exempt the leader, or individual member performing alone, or co-op group, partnership, or other form of group in which there is no leader, from the responsibility of filing, with the Local Secretary in whose jurisdiction work was performed, a contract copy or written statement showing terms and conditions agreed to prior to playing engagement and all required contractual information."

Article 16, Section 24, of the By-Laws was amended to read as follows:

"If any contract requires or contemplates the recording, transmission, or reproduction of any music by any mechanical means, there shall be included in such contract a provision that 'this contract shall not become effective unless and until it shall be approved by the International Executive Board of the American Federation of Musicians.'"

Sections 2, 3, 17, 18, 19, 21, 22 and 23 were deleted from Article 16 of the By-Laws.

Sections 3, 12 and 17 were deleted from Article 17 of the By-Laws.

Sections 18, 21 and 24 were deleted from Article 18 of the By-Laws.

Sections 14 and 15 were deleted from Article 21 of the By-Laws.

Article 25, Section 4, of the By-Laws was amended by inserting after the words Secretary-Treasurer "to be postmarked" and by changing the date of May 1st to April 1st.

Article 26, Section 1-A, of the By-Laws was amended by inserting after the words Secretary-

Treasurer "to be postmarked" and by changing the date of May 1st to April 1st.

A resolution was adopted whereby the Federation starting with the 1980 Convention will give recognition by certificate or card to delegates who have attended twenty-five (25) or more Conventions, when the delegate's Local requests such recognition. A list of such delegates to be published once a year in the *International Musician*, with just the new additions each year.

Article 3, Section 4, of the By-Laws was amended by adding the words "or faculty member" after the word "student" in each sentence of the section.

A resolution was adopted which states:

"That Locals be encouraged to provide an information folder to traveling and new members giving data regarding engagement opportunities, lodging and restaurant facilities, instrument repair, and related items of interest."

Article 1, Section 1-Q, of the By-Laws was amended by deleting the following language:

"and shall be maintained in the New York Metropolitan area (consisting of New York City and its surrounding environs extending approximately 50 miles from the Borough of Manhattan)."

Article 2, Section 6 (C), was amended by adding the following language in parentheses after the word induction on line 9:

"(Said form shall include member's name, address, social security number, and prior A. F. of M. affiliations.)"

Article 2, Section 8 (C), of the By-Laws was amended by adding the following language:

"That neighboring or contiguous Locals within a radius of 75 miles from the jurisdictional lines may by mutual and reciprocal agreement waive the above 10 percent wage differential."

With the adoption of amended Recommendation No. 1 the scale wage differential referred to is now covered under Article 2, Section 8 (H), therefore the above quoted language will be added to Section 8 (H).

Article 15, Section 2, was amended by adding paragraph (f) which reads as follows:

"That neighboring or contiguous Locals within a radius of 75 miles from the jurisdictional lines may by mutual and reciprocal agreement waive the above 10 percent wage differential."

Article 19, Section 11, was deleted from the By-Laws.

Article 12, Section 39, of the By-Laws was amended by changing letters A and B to read as follows:

"A. The regulations must be absolutely non-discriminatory and consistently enforced."

"B. The regulations must be approved by the President's Office."

Article 26, Section 5, of the By-Laws was amended by deleting the words:

"from the United States"

Article 18, Section 8, of the By-Laws was amended by deleting the last two (2) words of the section and adding the following language thereafter:

"opera and ballet companies, when such services are rendered under an existing Master Agreement negotiated by the home Local of said orchestra."

OFFICIAL BUSINESS

(Continued from page fourteen)

WASHINGTON

Tacoma — Local 117:
Nielsen Restaurant Corporation,
dba "Diamond Jim's" — \$984.00.

CANADA

Lake Louise, Alberta — Local 547:
Village Lake Louise, Ltd. —
\$569.00.

Midnapore, Alberta — Local 547:
Stampede Festival — \$2,000.00
(added), total default \$9,225.00.

Niagara Falls, Ontario — Local 298:
Concord Motor Hotel and Mike
Manojlovich — \$1,350.00.

Ottawa, Ontario — Local 180:
The London Fishery and Oyster
House Ltd. — \$8,500.00.

St. Catharines, Ontario — Local 299:
Queensway Hotel and Mike
Plentai — \$1,025.00.

Toronto, Ontario — Local 149:
Kay Ross (Kharim Ali) and Peter
Ross — \$4,775.62.

Shortt's Restaurant, Ltd. —
\$675.00.

Magog, Quebec — Local 406:
La Poupee and Daniel Rodrigue —
\$1,500.00.

Rouyn, Quebec — Local 406:
Bar Plaza Hotel and Jean Fleury
— \$1,650.00.

REMOVED FROM INTERNATIONAL DEFAULTERS LIST

ALABAMA

Mobile:
Am Vets Club, Inc., George Faulk
and Garrett Van Antwerp.

CALIFORNIA

San Francisco:

Bill Graham.

KENTUCKY

Louisville:

Anthony Sodd.

MARYLAND

Ocean City:

Carousel Mall and William
Shoemaker.

MICHIGAN

Grand Rapids:
The Imperial House Restaurant
and Henry Pestka.

MINNESOTA

Minneapolis:

Fred Krohn.

Virginia:

Golden Dove.

Spolar's Lounge.

NEW HAMPSHIRE

Wolfeboro:

Windrifter.

NEW YORK

Ithaca:

Harry Jobe.

PENNSYLVANIA

Hazleton:

Flamingo Club.

Horsham:

Blair Mill Inn.

York:

Living Room.

WASHINGTON

Everett:

Alpine Restaurant and A.C.
Aronica.

Prosser:

Cafe Banque.

CANADA

Winnipeg, Manitoba:

Windsorian Hotel.

St. Thomas, Ontario:

The Schooner Inn.

Willowdale, Ontario:

Goldie Risenman.

Laval, Quebec:

North American Music Fair and
Eric Vilon.

Rosetown, Saskatchewan:

The Brass Hood.

REMOVED FROM INTERNATIONAL UNFAIR LIST

CANADA

Scarborough, Ontario:

The Broom and Stone and Mr.
Shanof.

Look for the AFM Seal on All Contracts!

All members should now be using the new Form C-1 or CP-1 contracts that have been adopted by the Federation. To protect your interests make certain any contract you sign bears the Seal of the American Federation of Musicians.

OFFICIAL PROCEEDINGS

EIGHTY-THIRD ANNUAL AFM CONVENTION

CUMBERLAND COUNTY CIVIC CENTER
PORTLAND, MAINE

FIRST DAY

June 16, 1980

President Fuentealba calls the Convention to order at 2:10 p.m.

For an hour and one half immediately prior to the official opening of the Convention the delegates were entertained by the Chandlers Band under the direction of Maurice E. Lane.

The band plays, and the delegates join in singing, the "Star Spangled Banner" and "O Canada", the national anthems of the United States and Canada.

The invocation is delivered by Rt. Rev. Frederick B. Wolfe D.D. - Bishop Episcopal Diocese of Maine.

President Fuentealba relinquishes the gavel to Gloria McCullough, President of the host Local.

President McCullough welcomes the Officers, Delegates and their friends to the Convention city. She informs the Delegates that they consider it "quite a feather in our cap for a small Local such as ours to have been selected as the Convention site." She expresses her wish that the Delegates will enjoy a very productive Convention and she concludes by saying that while in many cases this may be a first visit she is positive that before the Convention is over many of the Delegates will want to return again and again.

President McCullough introduces David F. Emery, Congressman from the First Maine District.

The Congressman also adds his words of welcome to the Delegates. He states that it is an honor to have so many distinguished musicians in Portland, Maine. He is positive that the Delegates will enjoy the Maine hospitality and he concludes by thanking the Delegates for the opportunity to welcome them.

John J. O'Leary, Mayor of Portland, is introduced and he extends his greetings on behalf of the city with a particular welcome to the many Canadian friends that are here as Delegates. He invites the Delegates to eat lobsters, clams and to visit the many historic buildings. He hopes the musicians will fill the streets with music and he presents the Key to the City of Portland to President Fuentealba.

Jerry Der Boghosian, Secretary-Treasurer of Local 364, reads the following message and Proclamation from Joseph E. Brennan, Governor:

To the Participants in the 1980 International Musicians Convention: Greetings and Welcome to the State of Maine,

Please allow me to extend my warmest welcome on behalf of the people of Maine to all of you who are visiting Maine for this year's International Musicians Conference.

I hope that you all enjoy your stay here. I believe you will find that both the City of Portland and the State of Maine will provide an excellent setting for your Convention.

Please accept my best wishes for a successful Convention. I hope that for those of you visiting Maine for the first time this will not be your last visit.

Sincerely,
JOSEPH E. BRENNAN
Governor

PROCLAMATION

Whereas, the International Musicians Convention for 1980 is being held in Portland, Maine on June 16, 1980 through June 19, 1980; and

WHEREAS, the Portland Musicians Association, Local #364 of the American Federation of Musicians is the local host for this prestigious Convention; and

WHEREAS, the State of Maine is pleased to have been chosen as the location of the 1980 International Musicians Convention;

NOW, THEREFORE, I, JOSEPH E. BRENNAN, Governor of the State of Maine do hereby proclaim June 15 through June 21, 1980 as

MUSIC APPRECIATION WEEK throughout the State of Maine and urge all citizens of our State to conduct appropriate observance and celebration of the joys of music appreciation.

IN TESTIMONY WHEREOF, I have caused the Great Seal of the State to be hereunto affixed GIVEN under my hand at Augusta this twenty-second day of April in the Year of our Lord One Thousand Nine Hundred and Eighty.

JOSEPH E. BRENNAN

Temporary Chairperson McCullough returns the gavel to President Fuentealba.

President Fuentealba comments on the article which appeared in a Portland newspaper which inferred that he had made a statement that the Delegates attending the Convention would not be here if they did not receive \$366.00 for attending. He calls on Vice-President Nate Gold of Local 364, who was in attendance at the time he was interviewed, to make a statement concerning same. Nate Gold makes the following statement:

Delegates:

I was with President Vic when the reporter, Dyke Hendrickson, interviewed him for that article. In fact I was there from beginning to end and I want you to know that your president did not make the statement that was printed in that article. In fact, at no time during the interview did President Vic make any type of statement of this nature.

Mr. Hendrickson made a mistake and as Vice-President of the host Local, I want to clear up this matter and apologize for his error.

Thank you.
Nate Gold

President Fuentealba submits his annual report to the Convention:

Delegates, Music is Your Business. That is the title of one of the most popular pamphlets that we distribute to prospective members in order to encourage them to join our union. I think that this phrase is most appropriate for this Convention, but let's change it for that purpose to Music is Our Business. It is not our hobby, it is not our past-time, it is our business and we have to treat it as such. Just as every other business, our union has problems and just as is the case of any other business, if we don't take steps to resolve our problems, we run the risk of going out of business. No business can operate at a loss for any extended period of time without going bankrupt. Income must at least equal expenditures for a business to exist, and in order to be profitable, income must exceed expenses. Just as every business needs customers, a labor union needs members. Just as a business always seeks new customers, we must seek new members.

During the past two and a half years that I have served as your President, I have tried to pinpoint our most serious problems so that proper solutions could be found, since it is very basic that in order to solve a problem, you must know

and understand the nature of the problem. Although at first glance it may seem that our problems are unique and very complex, I believe that they can be very easily divided into three major categories.

1. Our image in the eyes of musicians.
2. Certain sections of the Taft-Hartley Law.
3. Finances

Let's talk about problem number one, our image. All of us who have had the opportunity to sit down with the typical traveling musician, which I am certain that most of you have done at some time or another, know full well that the average traveling musician does not hold our union in the highest esteem. We are not considered to be the friend or ally of the traveling musician, but are usually looked upon as an enemy. The average traveling musician will tell you that as far as he or she is concerned, the union is only in business to collect dues from them and to impose fines for the slightest infraction of the rules, many of which they feel are antiquated. They fail to see any benefits inuring to them from the dues that they pay to a local in whose jurisdiction they are temporarily performing. In many, if not most cases, they have no direct contact with any of the local officials in that jurisdiction and the first communication that they have with the local is after they leave the jurisdiction when they receive a threatening notice in the mail that unless the work dues or travel dues are paid within so many days, a fine will be imposed. They complain that our arbitration procedure for collecting claims takes too much time and that merely placing an establishment on the defaulters list does not result in their being paid the award. Is it any wonder that so many of our traveling musicians are dropping out of our union? Is this the function that the union should be serving for those members? Is this the image that will encourage those musicians to remain members of our organization and encourage other musicians to join? Let's be perfectly honest with each other. You and I know that the answer is an emphatic no. This is a most serious problem, a problem that cannot be resolved without your full cooperation and unless something is done about it as quickly as possible, we will lose more and more of our traveling members.

As an illustration of how this problem can and will affect your local, let me spend a few minutes discussing a situation that developed in the northwest area of the United States. There are several booking agents in that area well versed in their legal rights under American law who apparently decided that adhering to our rules and regulations and cooperating with the locals was an unnecessary burden to their business and that they could operate just as profitably and efficiently without us. Naturally, they realized that the prime concern of any musician regardless of the musician's loyalty to the union is a job. Without work, the traveling musician ceases to be a working musician and must find other sources of income. Realizing these facts, these agents approached the bands that they booked and assured them that they would continue to find work for them at the same compensation, regardless of the union status of the musicians. They issued memos to the musicians falsely assuring them that in the event of a default on a contract that they, the agents, would furnish free legal assistance for collection of the monies due in the civil courts without the necessity of using our arbitration system. They advised their bands that terminating union membership meant the end to the payment of dues, the end to contract filing requirements, and the end to fines and harassment from our union. I think that you can surmise what happened. Many of the musicians, realizing that they had been assured of continued employment, dropped their membership and as a result the income of the locals in whose jurisdiction they worked plummeted to the lowest level in history. The situation became so acute that some of the locals in that area were on the brink of bankruptcy and I was contacted by the Puget Sound Council of Locals for assistance. I was advised that at meetings of this council, the local representatives had decided that drastic action was necessary to resolve the problem and that a referral system was being considered. I suggested that before taking such action, one final effort should be made to convince the agencies involved of the foolishness of their actions which could only lead to a total deterioration of the music business,

both for musicians, agents and unions in that area, with the only eventual benefactor being the purchaser.

I flew to Seattle in the early part of this year and together with Executive Officer Bob Jones and International Representative Armand Passarell, met with the principal agents involved. We discussed and debated the issues for over three hours and were unable to convince the agents of the fallacy of their actions and the dire results which would follow if continued. They insisted that as members of the International Theatrical Agents Association (ITAA), they wanted to wait to see what the position of that organization would be concerning its relationship with our union. This left me no alternative but to proceed with the plan offered by the Puget Sound Council. Immediately following the meeting with the agencies, Bob, Arnie and I met with representatives of the locals in the area and discussed their plans for a referral system. I pointed out to them the fact that implementing their plan would not be easy and would undoubtedly not show immediate results. I assured them that at the midwinter meetings of the International Executive Board, which were to follow within a few weeks, I would recommend full cooperation and financial support from the Federation. The International Executive Board at those meetings pledged their full support and I immediately instructed my assistant, Jerry Zilbert, and International Representative Passarell to drop whatever they were doing and to travel to the Puget Sound area to assist in any way possible in the formation of the referral system and to stay there as long as necessary for that purpose. Executive Officer Bob Jones worked hand-in-hand with Jerry and Arnie in developing the structure and operation of the system. Although insufficient time has elapsed for me to give you an accurate report as to the effectiveness of the referral system which is known as Music Central, the dedicated efforts on the part of the local officials in that area, together with the magnificent work that has been done by Bob Jones, Jerry Zilbert and Armand Passarell, make me confident that in due time we will see gratifying results.

I want to emphasize one thing however and that is the fact that the purpose of forming Music Central was not to compete with or adversely affect the business of the legitimate booking agents in that area. Music Central was formed as a new service for the members. The locals have agreed to cooperate with legitimate agents and have offered the services of Music Central to those agents and to purchasers of music.

The idea of a referral system is not new. In fact, I have been considering the establishment of a referral system for all of our traveling members through the use of an additional WATS line. The plan has previously been discussed with the Board and I intend to implement such a plan as quickly as possible if the necessary funds can be found following this Convention. When I retained our General Counsel, Cos Abato, I discussed with him the legalities of our union establishing a booking service for our members and he assured me that if the International Executive Board would ever decide that this step would be necessary, that it could be done within the framework of the law. Now your immediate questions is, why haven't we done so? First of all, let me point out the fact that the booking business is a specialized business, totally unrelated to our duties as union officers and one which requires the expertise of persons knowledgeable in that field. Secondly, since its functions are so unrelated to our present mode of operation, it would require vast expenditures of money to operate an efficient organization, and of course, we must bear in mind that we have over 3,000 signatory agents in the United States and Canada, the majority of whom adhere to our rules and regulations and give us few if any problems. We always hear stories of the bad agent, but believe me, those in that category constitute a mere handful and it is much more feasible and practical, both fiscally and otherwise, to resolve our difficulties with these few agents by other means if at all possible without venturing into an entirely new business. I can assure you, however, that if the time comes when the International Executive Board feels that such drastic action is necessary, we will not hesitate to provide this service for our membership.

The problems of the traveling musician are of great concern to your officers and unless those problems are resolved as quickly as possible, all of our locals will

suffer the same economic problems as those locals in the Puget Sound area are suffering. The traveling musician feels that he has no representation in our union. He has very little dealing with his home local since he is very rarely in the jurisdiction and as I said earlier, very little contact or communication with the local officials in whose jurisdiction he is working temporarily. I established the WATS line solely for the benefit of our traveling members last year, and it has proven to be extremely effective and much appreciated. But this was just a small gesture of our concern for those members and their problems and more must be done. That is the reason why, for the first time in the history of our Federation, a committee was appointed made up of traveling members from various areas of the United States and Canada to meet and discuss their problems face to face with a subcommittee of the International Executive Board. The meeting was held in Kansas City, Missouri in March and the Federation was represented by Vice-President Wood, Executive Officer Bob Jones, International Representative Harold Divine and myself. Over a two day period, we gained the confidence of those musicians and had frank discussions of their problems. Actually, much of what we were told was not new to us but it was most impressive to hear it directly from the mouths of members. They unanimously agreed that one of the most serious problems is a lack of communication or contact between the officials in whose jurisdiction they are working and themselves. They estimated that in eight out of ten jurisdictions where they work, there is absolutely no contact whatsoever with the local. We discussed the issue of work dues and were pleasantly surprised to hear that it was not the principal of work dues that they objected to, but the fact that they felt that they were getting nothing in return for what they were paying. They suggested the formation of a department in the President's office for the handling of the problems of traveling members. They discussed the need for instrument insurance at reasonable rates, for hospitalization insurance and for a pension plan, if possible. The meetings in my opinion were one hundred percent successful and served the purpose that I sought and I plan to continue these meetings in the future as finances permit.

In my comments concerning the problems in the Puget Sound area, I referred to the International Theatrical Agents Association and I would like to give you an updated report on the status of our relationship with that organization. As most of you know, when ITAA was formed seven or eight years ago, your Federation officers were of the opinion that the formation of that organization would be beneficial to our members, the agencies that they represented and our union. Representatives attended meetings of the International Executive Board at various times and there was a true spirit of cooperation present with all parties concerned seeking ways and means to resolve many of the problems faced by our traveling members. Prior to the formation of ITAA, there was no organization in existence of that type and their goal of policing their own industry to prevent abuses and unfair competition among agents we felt was commendable. The board also felt it was much easier to deal with representatives of a group of agencies rather than with each individual agency. The relationship remained good for many years. However, during the past two years, conditions have changed drastically coincidental with a change in leadership in that organization. The attitude of cooperation changed to one of independence, instead of suggestions and requests, we started to receive demands, and it became evident that the officials of ITAA, or at least some of them, were no longer interested in the original goals of that organization and were attempting to dictate their terms and conditions to our union.

The International Executive Board did not wish to take hasty action fully realizing the tremendous degree of control that these agencies exert over our traveling members and fully realizing the fact that the loyalty of those members was to the agencies first and foremost. We offered to meet with representatives of ITAA in an attempt to resolve our difficulties and I traveled to Chicago several times for that purpose. When our general counsel was in the process of drafting the new booking agent agreement, we conferred with representatives of ITAA to determine what

objections, if any, their members might have to some of the provisions. When their agents had problems with some of their clients who were refusing to sign our contract forms, we discussed the possibility of changes to meet those objections. Early in March, the officers of ITAA agreed to our proposals and informed me that they would request their membership at their March meeting to do the same. Unfortunately, however, their membership failed to do so and at its meetings in New York in April, the International Executive Board unanimously agreed that there was nothing to be gained by further meetings with ITAA in this regard, and authorized the issuance of the new booking agent agreement as soon as it could be printed.

The new booking agent agreement is the result of many meetings and other communications with the general counsel's office of the National Labor Relations Board following the settlement of certain key cases involving booking agents and the Federation and some of our locals. A side letter was sent to our general counsel by the general counsel's office of the NLRB containing the provisions that he would recognize in our new booking agent agreement and I want to tell you without fear of contradiction, that this side letter constituted a total victory for the American Federation of Musicians as is evidenced by the heated and strenuous opposition of Mr. Peterson of the NAOL, who was determined to prevent the issuance of the side letter, if at all possible. Incidentally, I understand that he now is a member of ITAA. The side letter gives our union the right to include each and every provision that General Counsel Abato and I had requested, including the right to charge a \$75 annual renewal fee.

The agreement sets out in clear language the responsibilities of the agent, and I am certain that you will be pleased with many of the provisions that have been included. Naturally, no one can predict at this time how many of our existing signatory agents will be willing to renew their agreements and pay the \$75 fee. We know that ITAA's official position will be to recommend that their members do not sign. However, it is not only my opinion but the opinion of the board, that the majority of our signatory agents both within and without the ITAA, will sign the new agreement since we have preserved our right to discipline our members who work for a non-signatory agency. The new agreement is presently at the printers and I expect a final proof to be delivered while we are here at this convention and it will be offered to our existing signatory agents as quickly as possible.

Now what else is being done to improve our image and what services are we going to offer our members? Instrument insurance has always been a key demand of our members, particularly those who are traveling throughout the United States and Canada with huge investments in equipment. If you recall several years ago the International Executive Board attempted to furnish instrument insurance to all of our members but we were unsuccessful because of the inability of the company involved to offer the service in all states. Well, I have good news for you today. As you were advised in my column in the International Musician, the International Executive Board authorized the execution of an agreement with Association Consultants, Inc., a Chicago-based firm, for the purpose of making available to our membership instrument insurance, hospitalization insurance, major medical and supplementary life coverage at the lowest rates available. Since that agreement was signed, ACI has been working diligently to make these policies available to our membership and we have just been advised a few days ago that instrument insurance at most attractive rates will be available within the next few weeks. The other types of insurance will also be available within the very near future. During our discussions with ACI, some of our local officials whose locals furnish life insurance protection to their members through Musicians Insurance Trust expressed concern over a possible conflict between ACI and MIT. I want to assure you that this will not happen. Representatives of MIT appeared before the International Executive Board at its mid-winter meetings and an agreement was reached with ACI and MIT that ACI will not offer life insurance by direct mailing to members of those locals whose group life insurance is provided by MIT. The International Executive Board anticipates that the availability of

instrument insurance in itself to our members will help greatly in the organizational efforts of our locals to recruit new members and deter many members from dropping their membership. The availability of the other types of insurance should be of great benefit to our traveling members who so often are unable to purchase such coverage at reasonable rates. Representatives of ACI are here in Portland to answer any questions that you might have and at a later time in the proceedings, I will announce the location where you may contact them.

During the past year, again in an effort to improve our image, we increased our participation with booths at various clinics and meetings involving music and music educators. Representatives of the Federation distributed literature, answered questions, and made our presence known in functions of this type in Springfield, Massachusetts, at the New England In-Service Conference of Music Educators, in Atlantic City, New Jersey, at the New Jersey Education Association, in Lake Kiamesha, New York, at the New York State School Music Association's 44th annual conference, in Chicago, Illinois, at the Mid-west National Band & Orchestra Clinic in Albuquerque, New Mexico, at the National Association of Jazz Educators convention, in Sacramento, California, at the California Music Educators Association, and in Miami, Florida, at the Music Educators National Conference. Our efforts could not have been successful without the assistance of representatives of the locals in those areas who so graciously donated their time.

Arrangements have also been made with the public relations firm that services the account of the Selmer Instrument Company to cooperate in the public service announcements paid for by that company and which are directed toward the promotion of music education in the schools, with the American Federation of Musicians being given credit in the announcement at no cost to our union. An agreement was also entered into with a firm in Los Angeles that is interested in producing a national television music awards program which will give full credit to the American Federation of Musicians and which will also cost us nothing. For the past several months this company has been seeking sponsors for such a program but unfortunately, as of this date, has not been successful.

Several of our most popular pamphlets have been updated, and my office is in the process of preparing a new pamphlet explaining the benefits of the Federation's arbitration system to both purchaser and musician and urging purchasers to look for the Federation seal on all contracts.

Just a few weeks ago, I was approached by an independent production company in Hollywood that wants to make a feature motion picture on the life of our beloved former president, James C. Petrillo, and I am currently engaged in negotiations with that company on behalf of President Petrillo, who incidentally has advised me that he plans to contribute a large portion of any remuneration that he will receive to the Lester Petrillo Fund for Disabled Musicians.

In keeping with the Board's efforts to improve our public relations program, the International Executive Board unanimously approved a proposal to seek a new public relations counsel, with consideration to be given to the employment of a full-time, in-house counsel who could assist in other matters such as preparing articles for the International Musician and assisting in administering the Tempo fund.

Our second major problem, which fortunately only affects us in the United States, involves certain sections of the Taft-Hartley Law. You are all aware of the multitude of unfair labor practice charges that have been filed in recent years against many of our locals and your Federation and at last year's Convention, I announced and discussed the settlement agreement which was entered into between the Federation and the National Labor Relations Board, all of which is now history. Following that settlement, another major settlement agreement was signed disposing of several key cases involving booking agents. Despite the fact that these settlement agreements are history as I said, a few individuals refuse to accept that fact and keep insisting that entering into those agreements was unnecessary and a mistake on the part of the International Executive Board. Believe

me, delegates, these individuals are spreading false and dangerous information and their actions are doing nothing to help us resolve our problems but are, on the other hand, contributing ammunition to our enemies. Mr. Peterson and the NAOL get a great satisfaction out of the dissension and rancor that has been caused by these few misguided, misinformed individuals who are aiding and abetting our enemies under the guise of helping our Federation. Naturally, all that this accomplishes is to make it even more difficult for your Federation officers to resolve our problems. The settlement agreements and the Taft-Hartley Law must be accepted as our way of life in the music business until such time as we can be successful in having the law amended. And here again, I have good news for you today. Through the cooperation of the Department for Professional Employees of the AFL-CIO, of which I am the general vice-president, Congressman Frank Thompson of New Jersey, a strong supporter of the arts and labor, graciously agreed to introduce two bills in Congress which seek to amend the Taft-Hartley Law in those areas that have caused us the most severe problems. The bills were introduced on May 20th culminating almost a year's work on the part of our general counsel, Jack Golodner, director of the DPE, and myself, and are H.R. 7401 and H.R. 7402. Section 8E of the Taft-Hartley Law, known as the "hot cargo" clause, has been the basis of many of the unfair labor practice charges filed against our locals arising out of agreements that had been entered into between our locals and employers requiring that all music be furnished by members of the American Federation of Musicians. This legislation would grant to employers and performers in the performing arts the same exemption from the provisions of that section that are currently granted to the construction industry and the clothing industry. H.R. 7401 would permit pre-hire agreements in our industry which could legally include a requirement that a musician become a member of the union after the seventh day following the beginning of his employment rather than the current 30 days. This bill would also make any purchaser of music the employer of our members regardless of the status of the musician and would also exclude under the present definition of independent contractor in the law individuals performing musical services. I have been assured that similar legislation will be introduced as quickly as possible to the Senate so that we can speed up our efforts to have these bills made into law. Adoption of this legislation would resolve all of our problems that we are currently faced with under the Taft-Hartley Law, but of course reaching our goal will not be an easy task. We all know that the present Congress has not earned a reputation of being pro-labor, and we can certainly expect stiff opposition from the NAOL and Mr. Peterson, but as I told you in my opening address at my first convention as your president two years ago, we have right here in this auditorium the greatest potential lobbying force in the labor movement if we will only take advantage of it. Unlike other labor organizations whose members work side by side with each other and have little contact with the general public, members of the entertainment unions have access to and are in constant contact with tens of thousands of patrons of music and the other arts. We have many friends in organizations devoted to the arts. Some of our members in the Washington area through engagements performed in that jurisdiction have come to know many of our Congressmen on a first name basis. Through the use of our Tempo PCC funds, we have established excellent relationships with many of our congressmen. However, we will not be successful if you sit back and expect your Federation officers to do all of the work. This must be a joint effort. Immediately following adjournment of this Convention, plans will be formulated for our strategy in this most crucial battle. Meetings will be held with representatives of other entertainment unions to coordinate our efforts, our legislative representatives in each state will be called upon to organize committees in their state and one of my assistants will be directly responsible for the coordination of all of our efforts. If we work together, we will win. The time to stop bickering is now. We have the solution available to our most serious problems with the Taft-Hartley Law, and instead of complaining about the settlement agreements and complaining about what the law stops us from doing, let

us use all of that energy in a constructive way to convince Congress to pass H.R. 7401 and H.R. 7402.

Our third problem and the one problem that can be resolved at this convention is our most serious financial situation. As can be expected, there is a lot of scuttlebutt circulating around this convention concerning the causes of that problem and innuendos that would lead you to believe that extravagant and unnecessary expenditures are the cause of our dilemma. That, ladies and gentlemen, is a lot of hogwash. Our fiscal problems began in 1963 when a Supreme Court decision forced us to discontinue the ten percent traveling surcharge that up to that point had been the primary source of income for both our Federation and our locals. Instead of having the foresight of restructuring our sources of revenue at that time, various methods were implemented that never really accomplished what should have been done and through the years at convention after convention, we have merely tried to generate sufficient revenue to pay our current bills. Unfortunately, even this remedy has not been successful. As I told the joint meeting of the Law and Finance Committees the other day when we were discussing our fiscal problems, I liken our situation to that of a critically ill patient that really needs surgery to be cured but keeps postponing surgery by taking medication that keeps the patient alive but does not cure the disease. That's exactly what we have been doing since 1963. The patient has been ill for 17 years and has been able to survive by taking small doses of medication each year. Unfortunately, not only has the disease not been cured but the patient has grown progressively worse and is now on the verge of death.

Recommendation Number 1, which you will consider tomorrow, is the surgery that the patient needs to restore it to good health. Small doses of medication will no longer work. No one looks forward to surgery and no musician likes to pay work dues, but as in the case of the critically ill patient, there is now no choice in the matter if the Federation is to continue to survive and become well again. We have postponed and postponed the inevitable and we are now suffering for it. Can you picture any business with an accumulated deficit of over \$2,000,000 and with expenses exceeding income in the year 1979 alone by \$912,000? Can you picture a business existing on loans totaling \$600,000 and paying interest rates that are based upon the prime rate and which at times have exceeded 20%? If you were the owner of that business or a stockholder, you would have taken remedial action long ago. But what have we done? Each year as we assemble for our convention, we have consistently refused to recognize the basic problem and that is that our fiscal structure is totally inequitable and unworkable. We always seek temporary, short-term relief that will merely hopefully carry us for another 12-month period but which does nothing to resolve the problem itself. So what has happened? Each year we sink deeper and deeper in debt. There is no magic medication that we can take — we must agree to undergo surgery. There is no painless solution and no solution is going to please everyone and is naturally going to have some adverse effect on some of our locals.

Delegates, this is your Federation. You and your locals are the Federation. The patient that is so critically ill is a member of your immediate family, and in order to undergo the surgery, we need your consent. Last year at our convention, I stood before you and said, and I quote, "Delegates, we are at the crossroads in the history of the American Federation of Musicians and the direction that you will take during this convention will either continue us on the road to eventual bankruptcy or put us on the first firm step in our climb to recovery." Unfortunately, for whatever reasons, that convention failed to give us the relief requested and the condition of the patient continued to grow worse.

Today I stand here again before you pleading with you to help us cure the patient. The members of the International Executive Board, whom you have chosen to lead you, have studied and restudied this problem, debated and debated over possible solutions, and finally for the first time, unanimously reached agreement that recommendation Number 1 is the only solution to our problem. We fully realize that there will be opposition as I said to the imposition of a new work dues, particularly from those members who earn

substantial incomes as musicians, but does that mean that we should reject the proposal? Does that mean that we should let the patient die? The good health of the Federation is more important than the temporary pain that will result from the surgery. Once our fiscal problems have been resolved, we will have adequate funds to institute improved services and programs for all of our members. Particularly the full-time musician. Without the necessary funds, we have been merely fighting to survive and have not been able to afford many services which the International Executive Board feels will help recruit new members and retain those that we have. Some individuals will argue that we should attempt to cut expenses rather than seeking additional income. Delegates, regardless of how drastically expenses were cut, it would not cure the patient. Since I became your president, I have strived to cut expenses wherever possible and where cuts would not affect services to you and the membership and would not adversely affect our relationship and stature among other unions throughout the world. Look at the financial statement on page 32 of your annual report and you will see in black and white that the salaries for the President's assistants and office staff in New York were \$47,156 less in 1979 than they were in 1978 despite the fact that all of the clerical employees received raises provided in our contract with their union. Look on page 33 and you will see another substantial reduction in public relations expenses and in charitable and other donations. Legal expenses are higher and for a very good reason. As a service to our traveling members and as a service to our locals, I authorized the filing of suit in certain cases for the collection of arbitration awards that had been made in favor of our traveling members so that the establishments could be removed from the defaulters list and the musicians paid the monies due them. Services of this type cost money, but it is money well spent. I also want to clarify the fact that the legal expenditures cover not only the services of our general counsel but the services of all other attorneys utilized throughout the United States and Canada.

I want to clear the air concerning an issue that seems to be a continual topic among many of you, and that is the amount of rent that is being paid for our headquarters space in New York. The gross figure appears to the average delegate to be extremely high, and I can readily understand why you would get that impression, but the total rent is based upon the number of square feet that is utilized and the rental per square foot. You never use the total amount as the basis of comparison, but instead the price per square foot. Rents in New York City in prime mid-Manhattan buildings are now up to \$45 per square foot. In the same building that we occupy, rents are now as high as \$25 per square foot, but the space that we occupy is now currently costing us \$10.29 a square foot, which is no more than we would pay for the same type of space in any other downtown metropolitan area of any major city in the United States or Canada. Despite the fact that we realize that we have a real bargain in that regard, the members of the Board are concerned over the cost to the Federation and at the mid-winter meeting, it was agreed that prior to expiration of the current lease, a subcommittee of the Board would consider the feasibility of relocating the offices and the merits of purchasing our own building. At the same time that we have been discussing this in the board room, I have been meeting with Ed Peters, administrator of the AFM-EPW Fund, to discuss the possibility of relocating another location in a building to be purchased and occupied by both of our organizations. At the same time, Secretary-Treasurer Emerson and I have been considering the possibility of being able to operate efficiently with less space than we now rent.

The suggestion that the patient can be cured by cutting expenditures is not practical. The more that we cut services the more members we will lose. We have got to realize that musicians do not wish to join or belong to an organization that does not provide them something for their money. We are not in the business of collecting dues to merely maintain the operation of our offices. We are a labor organization whose prime purpose is to protect and further the interests of our membership. We cannot force musicians to become members of the American Federation of Musicians. We must provide sufficient

services so that musicians will want to join for the furtherance of their careers and we cannot operate as we should be doing without the necessary funding. Isn't it ironic that the largest entertainment union in the world in membership size is the most destitute financially? This cannot continue, and only you and no one else has the authority to authorize the necessary surgery.

Two and a half years ago, following the disastrous circus boycott, President Davis announced the signing of the agreement with Ringling Brothers Barnum & Bailey for the circus, there was a hue and cry from all over the country condemning the International Executive Board for approving what many considered such a bad contract. The majority of the critics failed to realize that the Federation had little choice in the matter. We were not the bargaining representative of the musicians and could not legitimately strike. The boycott, which was the only alternative, was a total failure and it was then a question of whether or not to save this work for members of our union or give it up to others. The Federation also realized that once a contract was agreed upon we would then be in a solid bargaining position when the time came for the negotiating of a new agreement. We survived during that two and a half year period and the time has now come to negotiate a new one.

Several months ago, I mailed letters to every local in whose jurisdiction the circus performed, a total of 72, requesting each local to send me their suggested proposals for a new agreement. After all of the criticism that I had heard during the past two and a half years, I expected a flood of replies. Instead, much to my disappointment, I received a trickle, namely 16 responses of which only 14 contained proposals. Immediately following adjournment of this session, there will be a meeting of representatives of all locals on the itinerary of the Circus for the purpose of discussing the new contract and I hope that we will have more present than the 16 who responded to my letter. I always hear complaints from local officials of the failure of their members to attend meetings and to take an active role in the affairs of the local. Let us not have that same type of complacency when you are called upon to assist your Federation in its attempt to achieve a better contract for your members.

As the President of our great union, I have been concerned over the propaganda that many of you have been receiving for the past seven months and the efforts that are being made to discredit me, my administration and my staff. It is ironic that a handful of misinformed, misguided individuals, some of whom hold no office in this union and are completely divorced from the entertainment industry, are striving to resurrect old issues in an attempt to move our Federation backward rather than forward. I find it ironic since I know, and no one can deny the fact, that this administration under my leadership has worked harder than any previous administration to resolve the Federation's problems. There have been more meetings of the International Executive Board during my administration than ever before and the majority of the time of the Board is spent in discussing policy matters not in processing cases as was done in the past. We have sought and will continue to seek every possible solution to the Federation's problems, and no suggestions have ever been rejected without being given sufficient consideration. My office has always been open to every one of you and as many of you know who have called the Federation after the 5 p.m. closing hour, I will be the one who answers your call. It has been most disturbing to me to see in the publications of the AMU, one of our staunchest enemies, references to the activities of this dissident group and it is very apparent that their actions have done nothing but to further the interests of our enemies. We cannot afford dissension. We can only resolve our problems by working together, so I ask you to ignore the demagogues who claim that there are simple, magical solutions to our problems which do not exist in reality and concentrate your efforts in supporting the recommendations of your officers.

Now that we have considered our three major problems, what are we going to do about them, and when I say we, I mean that literally. Are we going to listen to the demagogues who seem determined for either political purposes or revenge to try to put the blame for these problems on your Federation officers as one pins the tail

on the donkey, who claim that there are easy and simple solutions available, when there are not? Are we going to close our eyes as little children do when frightened and hope that when we open them, the problems will be gone? Or are we going to forget our petty differences, political motivations and vendettas and work together hand in hand to resolve those problems? The choice is not mine but yours. Don't forget this is your Federation. Thank you.

At the conclusion of his speech President Fuentelba receives a standing ovation.

President Fuentelba introduces the new delegates to the Convention.

President Fuentelba introduces all the Officers and Staff Members.

President Fuentelba introduces the International Representatives.

The following people are also introduced, Stanley Dombrowski from the Pittsburgh Orchestra and David Angus from the Rochester Orchestra - representatives of ICSOM. Presidential Assistant and AFM Representative to the Music Performance Trust Funds, Harold A. Imhoff. Marty Paulson, Trustee of the Music Performance Trusts Funds and his assistants, Lew Skeen, Jordan Greenburg, Nick Cutrone, David Reskin, Tony Esposito and Randy Kuhn. Ed Peters, Fund Manager for the AFM-EPW Fund in the United States.

Delegate DeVitt moves that this Convention ratify the President's appointment of the Credentials Committee. No objections.

CREDENTIALS COMMITTEE

Don W. Smith (Chairman), 268; Fred Laufketter, 2-197; Velmer Mason, 15-286; Clyde Falk, 56; Ben Strobl, 59; Francis Hrubetz, 75; James Seeley, 87; Ferdinand Girardi, 88; Ms. Mae W. Jean, 101-473; Edward J. Moore, Jr., 132; Willard Shunk, 150; James W. K. Lytle, 180; Harry Castiglione, 215; Stephen Boyuk, 299; Robert Bell, 336; "Curley" Robbins, 340; "Scotty" Kelly, 360; Nate Gold, 364; Andrew Kuchtyak, 373; William Castro, 510; Darrell Larson, 581; Roger K. Kraft, 657; "Billy" Peeler, 688.

Delegate De Vitt moves that the President appoint the following Committees:

Members	
Law.....	23
Finance.....	23
Measures and Benefits.....	23
Good and Welfare.....	23
Organization and Legislation.....	23
International Musician.....	23
President's Report.....	23
Secretary-Treasurer's Report.....	23
Public Relations.....	23
Tempo.....	25
The motion is adopted.	

The following committees are appointed:

LAW COMMITTEE

Joseph Devitt (Chairman), 66; Mike Scigliano, 4; Fred Netting, 5; Robert Couey, 8; Ruel Joyce, 34-627; Robert Manners, 47; Herbert I. Osgood, 60-471; Robert R. Biglow, 73; Lee Herman, 77; Robert Watkins, 80; Richard "Dick" Cole, 147; Samuel Levine, 149; Bob D'Arcy, 161-710; John Scheuermann, Jr., 174-496; Joseph Conte, 198-457; Johnny DeGeorge, 257; Evelyn Allyn, 360; Merle Snider, 368; Gordon Marsh, 406; Richard L. Anderson, 578; Frank Casciola, 655; Carleton J. Weidemeyer, 729; Lou Russo (Russ), 802.

FINANCE COMMITTEE

Harry Chanson (Chairman), 308; Erv Trisko, 10-208; David Holzman, 35; Chris Evelyn, 40-543; Nicholas A. Azzolina, 55; Chet Ramage, 76; Weymouth B. Young, 94; Gil Phillips, 116; Margaret Bettencourt, 210; Donald T. Tepper, Sr., 220; Samuel Taylor, 293; Charles E. Steeley, Jr., 359; Edmond McGoldrick, 368; Robert E. Burklew, 427; Bruce Truitt, 433; Russell F. Olson, 500; C. T. Adams, 566; Sam B. Folio, 580; E. Richard Zaffino, 626; I. B. (Buddy) Peterson, 677; George W. Swanger, Jr., 750; Ed Kemp, 770; Hy Jaffe, 802.

MEASURES AND BENEFITS

Thomas P. Kenny (Chairman), 12; Lou Nauman, Jr., 2; Roy Carlross, 37; Harry W. Anderson, 41; Marl Young, 47; Stewart Wagner, 51; Harold Stout, 58; Shorty Vest, 70-558; Irving T. Miller, 120; Charles L. Wall, 144; Joseph H. Karr, 190; Paul E. Karlstrom, 196; Herm J. Janus, 209; George D'Alessio, 234-486; Fred Dittamo, 248; Margaret A. Alexander, 259; Irwin Behr, 289; John R. Giattino, 389; Al Del Simone, 424; Joseph DeAmicis, 523; Ervin F. Street, 571; Hal Sunday, 586; Wally Ives, 610.

GOOD AND WELFARE

William S. March (Chairman) 341; Harry Walker, 4; Carl E.K. Johnson, 20-623; James K. Parker, 36-665; Milton B. Galow, 46; Vincent Impellitter, 92; George A. Doll, 117; Alfred R. Seidel, 140; Myron R. Bloom, 147; Victor Bridge-water, 149; Roger B. Vogtmann, 181; Ed Schott, 220; James H. Begg, 293; Frank Kreisel, 373; Nicholas Di Buono, 393; Lew Saunders, 444; Leo Liddle, 514; W. J. Bryan Branstetter, 560; Homer G. Schlenker, Jr., 561; Harlan S. Erickson, 567; Ms. Mildred W. Brown, 603; Joseph Riesgo, 721; Ray Stolzenberg, 766.

ORGANIZATION AND LEGISLATION

Michael Isabella (Chairman), 27; Douglas Sawtelle, 7; Peter A. Chiarini, 9-535; Hal Dessent, 10-208; Eldon "Pete" Motz, 24; Svata Ciza, 26; Henry "Hank" Hlavaty, 65; Robert Taylor, 71; Leonard Martinek, 114; John D. Townsend, 145; Jean Hendrix, 148-462; George T. Lull, 171; Red Arbuckle, 203; William Morris, 228; Nick Bards, 292; Larry O'Brien, 369; Jerry Der Boghosian, 409; Frank A. Frederick, 439; Angel Nater, 468; Wilson "Bucky" Bonito, 526; Ray Petch, 547; Robert Rhone, 590; Millard Hawkins, 616.

INTERNATIONAL MUSICIAN COMMITTEE

Ned Guthrie (Chairman), 136; Frank Vadala, 13; Thomas Minichino, 38; William Sanders, 49; Raymond Arnold, 84; Paul W. Rogers, 101-473; Audria Hough, 116; Vernon A. Deysher, Jr., 135; Michael Lunetta, 173; Robert Mobilio, 186; Louis Melia, 204; Ron Craig, 283; Len Yotko, 284; Vernon K. Nydegger, 297; Therese R. Wilkinson, 353; Donald McLean, 360; Pamela Alexander, 379; E. Eddy Bayens, 390; Donald L. Angel, 404; William Davison, 442; Russ Berryman, 542; Joe Pace, 601; Reade Pierce, 625.

PRESIDENT'S REPORT COMMITTEE

Wm. H. Young (Chairman), 101-473; Ed Corcoran, 30; Lawrence (Stan) Kennedy, 62; Lucian Tiberi, 103; Robert Niblick, 114; Jean-Pierre Gagnon, 119; Orrin Blattner, 153; Roy Weaver, 164; John Brogan, 171; Janice Fifield, 184; Jim Considine, 216; O. C. (Tex) Harmon, 256-733; Francis R. Fain, 285; Wes. C. Fisher, 385; Kendall J. Heins, 437; Michael Moroni, 499; John D. Roberts, 532; James C. Johnson, 537; Vern Swingle, 618; Mike Catanzarito, 624; Joe DeSimone, 630; G. Earl Cummings, 667; Harvey O. Larsen, 777.

SECRETARY-TREASURER'S REPORT COMMITTEE

Hal Bailey (Chairman), 3; James Higgins, 8; Jerry Murphy, 12; Wm. M. Fairgraves, 17; Peter Pugliese, 38; Joseph Buglio, 139; Larry Meyers, 142; Rudolph J. Forge, 143; Nicholas Sabbatelli, 151; Ferrol Oberhelman, 169; Edgar Hagnauer, 175; William H. Smith, 199; Morry Hill, 240; Ron Simpson, 299; Helen T. Rairigh, 311-641; Joey Preston, 369; Stephen Reisteter, 411; Willard W. Bolchoz, 502; Elio Del Sette, 506; George J. Telarico, 570; Roy Briggs, 668; Meyer Rubenstein, 809.

PUBLIC RELATIONS COMMITTEE

Herb Hale (Chairman), 11-637; Sigurd Erickson, 18; Jim Griggsmiller, 20-623; Sal L. Paonessa, 106; Frank Thompson, 136; Jim Taylor, Sr., 148-462; Otis Ducker, 161-710; Kenneth Bye, 201; Dan Lutz, 211; Bill Matthiesen, 275; David Basch, 278; Don Lippincott, 320; Charles Walker, 325; C. Stuart Paterson, 384; L. G. Rendell, 393; Joe DeFazio, 440; Clair Brenner, 472; Gary L. Billups, 482; Robert Keel, 484; Sylvia Stoun, 529; Joe Connelly, 546; Phil Washburn, 771; Arthur Shafer, 787.

TEMPO COMMITTEE

Margaret Bettencourt (Chairperson), 210; George L. Smith, 2-197; Merle Alvey, 5; William Catalano, Sr., 6; Frank Giordano, 12; Jimmy Clark, 47; Shorty Vest, 70-558; Red Woodward, 72; Frank C. Thompson, 136; William Coates, 148-462; George Lull, 171; Janice Fifield, 184; Eddie Jarrett, 278; Thomas Wilson, 291; William Elmore, 350; Evelyn Allyn, 360; Dominick Merante, 402; Joe Maccarillo, Jr., 474; James Kitchings, 488; Joan Mace, 524; Harlan Erickson, 567; Hal Sunday, 586; Chris Columbo, 661-708; Phil Washburn, 771.

Delegate DeVitt moves that the Convention hours be established as follows: Tuesday, June 17th 11:00 A.M. to 5:00 P.M., Wednesday, June 18th 11:00 A.M. to 5:00 P.M., Thursday, June 19th 9:00 A.M. to adjournment subject to possible change based on the work schedule of the Convention.

The motion is adopted.

Delegate DeVitt moves that the nominations be held on Tuesday, June 17, 1980 at the discretion of the Chair and that the election be held at the close of the Wednesday, June 18, 1980 session.

The motion is adopted.

Delegate DeVitt moves that the Memorial Service be held on Tuesday, June 17, 1980 at the discretion of the Chair.

The motion is adopted.

REPORT OF THE CREDENTIALS COMMITTEE

Thank you Mr. President -

Mr. Chairman, Executive Officers & Delegates to the 83rd Convention of the American Federation of Musicians.

Your Credentials Committee has examined the credentials of all the delegates present and find everything to be in order. The total number of delegates eligible to attend is 994 from 526 Locals. The actual number of delegates attending and the Locals they represent will be printed in the official roll call of the Convention. I move for the adoption of the Committee report.

We the Credentials Committee wish to give special recognition to the late Biagio Casiano for his many faithful years of serving as the Chairman of the Credentials Committee. We will think of him often.

The Credentials Committee wishes to thank Secretary-Treasurer J. Martin Emerson and his competent staff consisting of Tom Nicastro, Robert Bittner, Bob Moss and Jim McGall for their fine cooperation.

I want to thank the members of my committee - would you all please stand and be recognized.

Don W. Smith, Chairman, 268; Fred Laufketter, 2-197; Velmer Mason, 15-286; Clyde Falk, 56; Ben Strobl, 59; Francis Hrubetz, 75; James Seeley, 87; Ferdinand Girardi, 88; Ms. Mae W. Jean, 101-473; Edward J. Moore, Jr., 132; Willard Shunk, 150; James W. K. Lytle, 180; Harry Castiglione, 215; Stephen Boyuk, 299; Willard "Curley" Robbins, 340; Archibald "Scotty" Kelly, 360; Andrew Kuchtyak, 373; Nate Gold, 364; William Castro, 510; Darrell Larson, 581; Roger K. Kraft, 657; W. G. "Billy" Peeler, 688.

The report of the Credentials Committee is adopted.

President Fuentelba thanks the Committee.

President Fuentelba introduces the Chairmen of the various Convention Committees.

The following communications are read and ordered spread on the minutes.

Mr. J. Martin Emerson
Secretary-Treasurer
American Federation of Musicians
1500 Broadway
New York, New York 10036

Dear Mr. Emerson:

I regret that I cannot join you today, but I wish to welcome the American Federation of Musicians to Maine for their 83rd International Convention.

Maine, I believe, is an appropriate site for gathering of musicians. As I am sure many of you know, the state has been both

a home or retreat for renowned performers, as well as a source of inspiration for conductors, composers and performing artists.

Pierre Monteux, the late conductor of the Boston Symphony, established a summer musical community in Hancock, Maine. Young artists from all over the world studied under Maestro Monteux and recall their experiences as a time for growth and realization of diverse musical talents. The musical community in Hancock continues to be a sanctuary and academy for young musicians.

Bidu Sayou, the famed diva of the Metropolitan Opera has also found a home along the coast of Maine. Although she is far from her native Brazil, she has found Maine conducive to her musical spirit.

Musical life in Maine shares not only the classical traditions of Monteux and Bidu Sayou, but also the folk traditions of early American music. Bluegrass and folk musicians have found an appreciative audience here in Maine.

I hope that all of you may enjoy some of Maine's music before departing, and I hope that each of you may share some of your talents with Maine's residents.

With best wishes, I am,

Sincerely,
William S. Cohen
United States Senator

J. Martin Emerson
Secretary-Treasurer
1500 Broadway
New York, New York 10036

Dear Mr. Emerson:

I understand from Jerry Der Boghosian that the American Federation of Musicians will be holding its 83rd International Convention in Portland, Maine the week of June 16, 1980. This will be the first convention held by your association in Maine.

I would appreciate your conveying to your membership my warmest welcome to the State of Maine and my best wishes for a successful convention. I am sure all of you will enjoy our Maine hospitality and hope you will be able to return in the future.

If my office can be of assistance during your stay please let me know.

Sincerely,
George J. Mitchell
United States Senator

Mr. Victor W. Fuentelba, President
American Federation of Musicians
1500 Broadway
New York, N.Y. 10036

Dear Sir and Brother:

The officers and members of the United Garment Workers of America, AFL-CIO, wish to extend their warmest fraternal greetings and best wishes to the officers and delegates of American Federation of Musicians assembled in convention in Portland, Maine, June 16 to 19, 1980.

We wish you a very successful and harmonious convention and hope that the deliberations of your delegates will be of great benefit to your organization.

With best wishes,

Fraternally yours,
William O'Donnell
General President
Calvin S. Little
General Secretary-Treasurer

Mr. Victor W. Fuentelba, President
American Federation of Musicians
1500 Broadway
New York, New York 10036

Dear Colleague Fuentelba:

All of us in CWA extend cordial greetings and best wishes to you, your fellow officers and delegates on the occasion of your convention.

It is our hope that your union will continue to prosper despite economic upheavals everywhere, and that your convention will lead to further gains by your members in the future.

Certainly, we share your goals, in these troubling times, of protecting the gains won at such great cost in the past. We share your concerns for the welfare of working men and women, and for all people. We share your love for this movement of ours, and for its freedom. We also share your determination to make this world in every way a better place than we found it.

With warm personal regards,

Sincerely,
Glenn E. Watts
President

Communications Workers of America
(Continued on the following page)

INTERNATIONAL UNFAIR LIST of the American Federation of Musicians

The complete International Unfair List is run in the "International Musician" every four months. This list is complete through July 18. Additions and deletions thereto received just before press time are contained in the Official Business section of this issue.

Individuals, Clubs, Hotels, Etc. on the International Unfair List are arranged by States, Canada and Miscellaneous.

CALIFORNIA

LONG BEACH—L. 353
Long Beach Civic Light Opera Association
SOUTH SAN FRANCISCO—L. 6
El Camino High School Show Troupe
El Camino High School

WEST VIRGINIA

CHARLESTON—L. 136
Charleston Light Opera Guild
Royal Lipizzan Horse Show
Arena Productions, Inc.

CANADA

BRITISH COLUMBIA

NORTH VANCOUVER—L. 145
Tri Tone Audio, Ltd.
Clive Ross
VANCOUVER—L. 145
Candy Store Cabaret
Bob Lubrun
Clementine's
Lulu Belle Restaurant,
Ken Stauffer
Sugar Daddy's Cabaret
Valentine's,
Harry Moll

NOVA SCOTIA

BRIDGEWATER—L. 571
Tops 'I Beverage Room and Grill
Douglas Rhodenizer
DARTMOUTH—L. 571
Independent Order of Forresters
HALIFAX—L. 571
Armada District Bowling League

LOWER SACKVILLE—L. 571
Independent Order of Forresters

ONTARIO

AGINCOURT—L. 149
Silver Nugget Restaurant
Bill Smirnis
AJAX—L. 149
Coffee Cup Tavern
D. C. Nicholson
AURORA—L. 149
La Colony
Ken Stiff
BARRIE—L. 149
Queens Hotel
BRAMPTON—L. 149
O'Malley's Tavern
Purple Candle Club
Ray Brown
Shield and Sword Inns, Ltd., The
Twenty One Steakhouse
Wolfgang Roemler
BRANTFORD—L. 467
Brant Norfolk Building
Trades Hall
Dundas Branch Royal Canadian Legion
Jolly Baron Inn
Moose Lodge
Royal Canadian Legion,
Telephone City Branch No. 90
South Brant Branch No. 463
Royal Canadian Legion
U.A.W. Local 458 Hall
BRUSSELS—L. 418
Royal Canadian Legion Hall,
The
Wilbee, Kea, and Orchestra
(Also under Stratford, Ont., Can.)
(See: Canadian Legion Mem. Home, Branch 259, Listowel, Ont., Can.)
CHATHAM—L. 582
Last, Harold G.
CORNWALL—L. 800
Northway Hotel
George Radusin
DON MILLS—L. 149
Quartet Productions, Ltd.
Richard Morris,
Dolores Claman

DOWNSVIEW—L. 149
Eli's Steakhouse and Tavern
ETOBICOKE—L. 149
Forum Restaurant and Tavern
Angelo Christie
Turtle Restaurant and Tavern
GORMLEY—L. 384
Parkway Hotel
Dave McLean
GUELPH—L. 226
King Edward Hotel
Guy Cummins
HAMILTON—L. 293
Crestwood Restaurant and Banquet Centre
Gerald Small
Kiwanis Boys Club, The
HANMER—L. 290
New Hanmer Hotel
KENORA—L. 591
Lake of the Woods Hotel
KINGSTON—L. 518
Cawker, Peter
Parkhurst, George
Parr, Garry
LISTOWEL—L. 418
Canadian Legion Memorial Home, Branch No. 259, fka Parkview Gardens
(See: Ken Wilbee and Orchestra, Brussels and Stratford, Ont., Can.)
LONDON—L. 279
Hale, E. B.
MARKHAM—L. 149
Sherwood Park Hotel
NIAGARA FALLS—L. 298
Winters, Tex (Hector Fanquet)
OTTAWA—L. 180
Capitol City Jazz Band
Chez Lucien Hotel
Four Seasons Hotel
Gem Stores
George Veach
La Salle Hotel
Pine View Municipal Golf Course
PETERBOROUGH—L. 191
Highwayman Restaurant and Tavern,
The
Mr. Belmar, Mr. Bradford,
Ms. J. McCullough

King George Hotel, The
Mr. J. Galton
ROCKWAY—L. 299
Rockway Community Centre
ST. THOMAS—L. 633
Midtown House
Guy Frank
SCARBOROUGH—L. 149
Alpine Hotel
Birchmount Tavern
Peter Pappas
Mansion House Tavern
STONE CREEK—L. 293
Da-Nite Tavern
John Luby, M. Iwanicki
STRATFORD—L. 418
Linder, Andy, and Orchestra
Stratford Hotel
Wilpee, Ken, and Orchestra
(Also under Brussels, Ont., Can.)
STREETSVILLE—L. 149
Red Knight Tavern
SUDBURY—L. 293
International Hotel
Adam and Steve Borovich
Prospect Tavern
May Gudrunas, aka Marv Schneider
THORNHILL—L. 149
Ye Country House Tavern
THUNDER BAY—L. 591
Alpine Motor Lodge
Stan McDivitt
Shoreline Motor Hotel
W. W. Hasell
TORONTO—L. 149
Acadian Hotel
Moe Grwenbaum
Berestora Hotel
Bill's Pit and Steak House
Bill Orfanakous
Blue Note Club
Bradley, John D.,
Advertising Co.
John D. Bradley
Broadview House
Max Sitzer
C.U.P.E. Local No. 134
Frank Earnshaw
Canada House
Albert Santaluccia
Captain Pierre's
Peter Mando
Cav-A-Bob
Tom George, Denny
Kartovsky

Chez Monique
Club Tropics
Colonial Tavern
Cross Roads
1544 Dantforth Ave.,
I. Borins
Diplomat Tavern
Mr. A. Roher
Doctor Zhivago Tavern
Domed Stadium
Zeke Sanders
Dominion Hotel
Douglas, J. Carlos
Eastwood Park Hotel
Bob Laurent
Eaton Hotel
M. Isenman
Elane Tavern and Restaurant
Gus and Chris Christov
Forge Tavern
Mr. S. McKay
Golden Nugget Tavern
Chris Bozanin
Holiday Tavern
Mr. Bloom, Morris
Sherman
Hotspurs Restaurant,
fka The Generator
Owen M. Smith
Hungarian Village
Huff, Mary Ruth, Miss,
dba "Michele"
Kiki Rouge La Discotheque
Irene Peoples
Knights of Columbus
Joe Simone
La Grotta Restaurant
Herbert Markoff, Walter
Salina
L'Europe Tavern
Mr. Uras
Le Juennesse, Joyce, Miss,
dba "Candy"
Le Maison Dore Restaurant
and Tavern
Mr. Tate
Le Strip
Howard Deverette, Nadex
International Toronto, Ltd.
Mildred and Francis
Deverette
Les Girls
Jerry Hebscher
Little Denmark Tavern
B. Miller
Lorenzo's Restaurant and
Pizza House

Mr. Lorenzo
National Opera Company of
Canada
Laurence A. Lambert
Navai Club
Oakwood Hotel
Onrot, Martin, Inc.
Palace Tavern
Panama Tavern
Gus Haralambous
Pogson, Stan
Polish Business Men's
Association
Roonev's
Michael Schaeffla
Royal Fontainbleau
Restaurant
Angelo Rapanos
Sheldon Tavern
Bill Elites
Sutton Place Hotels Limited
David L. Dennis
Toronto Radio Artists Club
Mr. Appleby
Victory Theatre
Lou Landers
Walsingham Hotel
G. Barrett
Westover Hotel
John Orsz
Westway Club
Winchester Hotel
York Restaurant and Tavern
VAL CARON—L. 290
Manoir Hotel
Henry Jeannette
WELLAND—L. 299
Croatian Hall, 5th Street
WESTON—L. 149
Rivalda Tavern
Union Glass, Local 200

QUEBEC

HULL—L. 180
La Dolce Vita
Le Cabaret
Andre Langelier
Le Diplomate
Le Terrasse du Portage
St. Louis Hotel, The
Rod Bernabe
LIMBOUR—L. 180
Manoir des Rapides
Mr. R. Benoit

LONGUEUIL—L. 406
Auberge La Barre Ltee
M. Longpre
MONTREAL—L. 406
Apollo XI
Cafe Abitibi
M. France Deltise
Cafe Campus
Cafe Tropicana
Henri Paul Gaudrault
Passionella
Chez Bourgetel, Inc.
Hotel Jacques Viger
M. Corbeil
La Nuit En Rose
Hans Hagele (Hagen)
(Hans Hagele also listed
with Talisman Club, Bach
elors' Three, Montreal,
Quebec, Canada)
Le Cercle Rouge
Les Productions
Limelight, Inc.
Multi-Media Entertainment,
Ltd.
Sheldon Kagan
Paris Bar B.Q. Inc.
M. A. Laurendeau
Talisman Club (Bachelors
Three)
Hagele (Hagen)
(Hans Hagele also listed
with La Nuit En Rose,
Montreal, Quebec, Canada)
ST. ROSE DE LIMA—L. 180
Laporte, Louise
W. Armstrong

SASKATCHEWAN

PRINCE ALBERT—L. 553
Cottonpickers, The
Northern Productions,
Ltd., Llewellyn Bell

MISCELLANEOUS

Canadian Theatre Tours Co.,
Ltd.
Terence Fisher
Weiterman, Fred, Orchestra

OFFICIAL PROCEEDINGS

(Continued from previous page)

Victor W. Fuentealba, President
J. Martin Emerson, Secretary-Treasurer
American Federation of Musicians
1500 Broadway, N.
New York, New York 10036

Dear Sirs and Brothers:

On the occasion of the American Federation of Musicians Convention being conducted in Portland, Maine on June 16, 1980, we send our warmest fraternal greetings on behalf of the officers and members of the International Woodworkers of America.

As we face the various complex and difficult problems of today, we must keep in mind the importance of upholding our strength and solidarity so together we may combat against them.

With confidence that the deliberations of your convention will be in the best interests, not only to your members, but the entire labor movement, we remain

Yours fraternally,

Keith W. Johnson
International President
Robert Gerwig
International Secretary-Treasurer
International Woodworkers of America

Mr. Victor W. Fuentealba, President
American Federation of Musicians
Convention Headquarters
Holiday Inn, 88 Spring Street,
Portland, Maine 04111

On behalf of the Executive Board and the officers of the Union Label and Service Trades Department, AFL-CIO, may I extend to you, your officers and your delegates our sincere fraternal greetings.

Our department is proud to count the American Federation of Musicians as an affiliate. We commend you and your membership for your loyalty to the principles of the trade union movement, and your determination to assure the right to free, fair collective bargaining not only to workers in your own industry, but also to all working people. Your efforts have set an example admired throughout the labor movement.

For many years we have appreciated the fine contribution the musicians make to the success of the AFL-CIO Union-Industries show. You truly prove that live music is best.

Your adherence to the concepts of the Union Label and Shop Card are sincerely appreciated. And, we want every member of your organization to know that the resources, services and facilities of the Union Label and Service Trades Department are always at their disposal.

With good wishes for a successful and fruitful convention, I am

Fraternally yours,
Earl D. McDavid
Secretary-Treasurer
Union Label & Service Trades
Department, AFL-CIO

Mr. J. Martin Emerson
Portland, Maine

Only a strong willed doctor could have kept me from this one. Best wishes for a successful convention along with much needed improvements which are long over due.

Glenn Young
634 Hibiscus Street
West Palm Beach, Florida 33401

Dear Marty:

Best wishes for a peaceful and successful convention in God's country.

Miss you all,
Raymond Woods
Former Delegate and
Treasurer Local 161-710

Marty Emerson, Secretary-Treasurer
American Federation of Musicians
Holiday Inn Downtown
88 Spring Street
Portland, Maine 04111

Dear Marty and Vic:

Having retired after 14 years due to health problems, I will miss this and future conventions. However, my best wishes go to all of the officers and the delegates for a harmonious and productive convention.

I will miss good fellowship and

comraderie of the convention but I will be there in spirit.
Good luck to all.

Fraternally yours,
Eugene F. "Gene" Gelling
Past President
Vallejo Local #367
Vallejo, California. 94590

Mr. J. Martin Emerson
Holiday Inn, 88 Spring Street
Portland, Maine 04101

Regrettably Local 365 unable to send delegates this year. Best wishes for a successful convention.

Jack Harper
Secretary-Treasurer, Local 365

Harry Chanson, Chairman of the Finance Committee announces that Recommendation No. 1 which has been amended will be distributed Tuesday morning and it will be taken under consideration after the Memorial Service.

Delegate Tomei of Local 595 rises and requests information concerning the disposition of other resolutions that may be affected by any action taken on the amended Recommendation No. 1.
Delegate Tomei is properly advised.

The following emergency resolution supporting the British Musicians Union strike is read and unanimously adopted:

EMERGENCY RESOLUTION

WHEREAS the American Federation of Musicians of the United States and Canada has always cooperated and assisted its counterpart in Great Britain, the British Musicians Union, and

WHEREAS the BBC, a prime employer of musicians in Great Britain, recently and arbitrarily discharged 170 musicians who had been employed as Staff Musicians, and

WHEREAS as result of said curtailment of employment, the British Musicians Union on June 1, 1980, struck the BBC, and

WHEREAS the British Musicians Union has requested all other musicians throughout the world to support its strike

against the BBC, and
WHEREAS FIM, the International Federation of Musicians at its recent Congress in anticipation of said strike adopted an emergency resolution supporting the strike,

NOW THEREFORE BE IT RESOLVED that the American Federation of Musicians of the United States and Canada at its 83rd Convention condemns the action of the BBC in discharging and eliminating the jobs of 170 musicians, and

BE IT FURTHER RESOLVED that the American Federation of Musicians of the United States and Canada hereby pledges its full support to our brothers and sisters of the British Musicians Union in their efforts to restore the jobs of the 170 discharged musicians, and

BE IT FURTHER RESOLVED that copies of this resolution be sent to Mr. I. Trethowan, Director General, BBC, Broadcasting House, London W1A 1AA and to THE TIMES, New Printing House Square, Gray's Inn Road, P. Box 7, London, W.C. 1X8EZ.

Submitted by the
International Executive Board

Delegate Robert Couey of Local 8 rises and under the provisions of Article 25, Section 4(B) requests permission to introduce an emergency resolution.

On motion made and passed, permission is granted and the following resolution will be referred to the Law Committee:

EMERGENCY RESOLUTION

BE IT RESOLVED THAT:

The following language be added to ARTICLE XII SECTION 19; The Constitution and By-laws of a Local shall not enforce a law requiring more than a Two Thirds (2/3rds) majority to amend its Constitution and By-Laws;

ROBERT L. COUEY,
Local 8

JAMES HIGGINS,
Local 8

FRED NETTING,
Local 5

LEE HERMAN,
Local 77

HERBERT I. OSGOOD,
Local 60-471

JOSEPH CONTE,
Local 198-457

SAM LEVINE,
Local 149

EVELYN ALLYN,
Local 360

MERLE SNIDER,
Local 368

CARLETON WEIDEMEYER,
Local 729

ROBERT R. BIGLOW,
Local 73

RUEL JOYCE,
Local 34-627

LOU (RUSS) RUSSO,
Local 802

FRANK J. CASCIOLA,
Local 655

JOHNNY DEGEORGE,
Local 257

MIKE SCIGLIANO,
Local 4

Michael Catanzarito of Local 624 rises on a point of personal privilege to announce an Italian Smorgasboard which will be held on Wednesday evening at 7:30 at the Italian Heritage Center.

Delegate Sam Jack Kaufman of Local 161-710 rises and under the provision of Article 25, Section 4(B) requests permission to introduce an emergency resolution which will amend Article 18, Section 8 of the Federation By-Laws. The resolution in proper form will be delivered to Secretary-Treasurer Emerson at the next session.

On motion made and passed, permission is granted. When same is received it will be referred to the proper Committee.

Delegate Heins of Local 437 rises on a point of personal privilege and requests permission to speak on the forthcoming election. The Delegate is advised that he is out of order.

The session adjourns at 4:35 p.m.
(Continued in the September issue)

CLASSIFIED ADVERTISING

(NON-COMMERCIAL FOR A.F. OF M. MEMBERS ONLY)

THE CLOSING DATE IS THE FIRST OF THE MONTH PRIOR TO PUBLICATION (i.e. for January 1980, December 1, 1979).

For ALL classifications TYPE OR PRINT YOUR AD on letter size paper (no postal cards) and send with check or M.O., if applicable, to INTERNATIONAL MUSICIAN, 1500 Broadway, New York, New York 10036. Please identify your local affiliation and if using a stage name, give name under which you are a member of the A.F. of M. Handwritten ads will be returned. Ads not accepted by telephone. Multiple insertions must be sent on separate sheets of paper. FOR SALE ads of a commercial nature will be returned.

FOR SALE, WANTED TO BUY, TO LOCATE, STOLEN payable in advance. 30 words including address, \$6.00, limited to one insertion per issue.

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IMPORTANT — The INTERNATIONAL MUSICIAN does not accept responsibility for merchandise purchased through the non-commercial classified columns. All display ads placed in the classified pages are paid at the prevailing display rate.

AT LIBERTY

ARRANGER, all styles, any size group, current rock, disco and country hits to fit instrumentation. Jeff Baker, 827 W. Chapel Rd., Westminster, Md. 21157.

ARRANGER-COMPOSER-COPYIST, instrumental-choral most styles. Specialties jazz ensemble and personalized show material. Qualified lyricist welcome to collaborate. Bob Meyer, 3521 Van Buren, Kenosha, Wis. 53142. Phone: (414) 694-0084.

ARRANGER-PIANIST, young and experienced, will write for any size, style, or instrumentation, have much experience with singers, also recording clients, Tony Finno, 295 D Faller Dr., New Milford, N.J. 07646. Phone: (201) 440-2491.

BAND, long time group plays rock and country. Looking for good agent with year around work. Write: Allen Hunter, Vanceville, Ky. 41385 or call Jackson, Ky. 666-7154.

BASSIST, 29, single, seeks rock or country-rock band for recording and/or concert-club dates. Backup and harmony vocals. Can read, have originals, tapes available. Will travel or relocate. Kenny MacRae, 378 C. Wyandotte Ave., Columbus, Ohio 43202. Phone: (614) 267-8599.

BASSIST, 30, looking for work in the Midwest. Experience includes show bands, top 40, big bands and jazz. Emil George, 824 Glynwood Rd., Box 299, Wapakoneta, Ohio 45895. Phone: (419) 738-4326.

BASS GUITARIST, experienced, versatile, open to club and studio work. Will travel within 100 mile radius of Binghamton, N.Y. Ron Dyer, (607) 724-7541.

BASS GUITARIST AND DRUMMER, looking for professional-original rock act. We are tight and experienced. Phone: (606) 436-4216.

CHICAGO ALL STAR BLUES BAND, available for festivals, concerts, night clubs. Featuring Howling Wolf, Jr. Available: The Four Ink Spots. Contact: Rhythm and Blues Attractions, 8959 Oglesby, Chicago, Ill. Phone: (312) 375-4276.

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N.Y., N.Y. 10022

COMPOSER, seeks gospel, country western songs for review. Before submitting send inquiry letter and background. Enclose stamped, self-addressed envelope for reply. Muscedo Publishing, Box 5916, Richardson, Tex. 75080.

COMPOSER-ARRANGER PRODUCER, does charts (stage studio) lead sheets, demos, all styles, copying, songwriting for groups, etc. Cliff Rubin, One East Scott, Chicago, Ill. 60610. Phone: (312) 649-9644.

DRUMMER, 30 years experience, play all styles, would like to work with small group anywhere in Fla. or Hawaii. Phone: (412) 654-6768.

DRUMMER, with 22 years experience in big bands, small combos, country-western, Polish and ballroom music. Seeking work at the seashore or mountains. Will travel 100 miles from Philadelphia area. Phone: (609) 933-3428 anytime.

DRUMMER, 25, play all styles with good solid feel wide musical background. Partial to fusion. Possible travel. No drugs and non drinker. Swinger Kelley, (816) 561-3116.

DRUMMER, 25 just finished Canada and the U.S. tour with Las Vegas show band. Looking for dance or show band career minded. Experienced in commercial, rock, disco, country and jazz. Versatile, will relocate. Contact: Norman Limardi, 22 Tremaine, Kenmore, N.Y. 14217. Phone: (716) 875-9951.

DRUMMER, 32, experienced in all styles, jazz, rock funk disco, looking for steady work preferably cruise ship job. Will relocate if necessary. All offers will be considered. Peter Panicali, 143 Peace St., Stratford, Conn. 06497. Phone: (203) 378-3238.

DRUMMER, looking for professional organization with recording possibilities. Have recording and stage experience, arrange and write. Have the energy and professionalism your band needs. Vocals, 18 years experience. For resume call: Jim Mundy, (219) 749-9034.

DRUMMER-VOCALIST, 25, desires full-time band with established bookings. Free to travel or relocate. Play all styles except hard rock. Mark Bandzej, 410 Linden Ave., Johnstown, Pa. 15902. Phone: (814) 536-7385.

DUO AVAILABLE, female organist doubling piano, vocals, drums. Versatile supper club lounge unit together three years. Musician, Rt. 1, Box 143, Myrtle Beach, S.C. 29577. Phone: (803) 293-3931.

FEMALE DRUMMER, for all club dates, lounges, Broadway shows, recordings, dinner theaters, etc. Play ethnic, society, disco, Latin, jazz, commercial etc. Cut shows. Played in pit orchestra "Cabaret" and on stage. Dependable, own car. Commuting distance of N.Y.C. only. Phone: (212) 459-3621.

FEMALE MUSICIAN, alto saxophone, flute, with excellent vocals (harmony). Wants to join band, especially lounge type groups. Play all styles except jazz. Good looking responsible, mid-20s. Please call (212) 724-6899. Professional only please.

FRITZ'S GERMAN BAND, working festivals, military bases, country clubs, auditoriums, clubs, restaurants, anywhere. Contact: Jerry Burkett, Rt. 2, Box 222B, Goodlettsville, Tenn. 37072. Phone: (615) 876-9200.

IMPERIAL, Box 66-M, N.Y., N.Y. 10022

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GUITARIST, dazzling pop guitar virtuoso. Seeks outstanding part-time opportunities with small pop groups, dance bands, etc. in central New Jersey area. Play standards, jazz, disco, rock, etc. Phone: (201) 249-7119.

GUITAR ACCOMPANIMENT, solo guitar arrangements, vocal accompaniments. Send for descriptive flier and rate chart Dennis E. Maxfield, 2320 Indianola Ave., Columbus, Ohio 43202.

GUITARIST-PEDAL STEEL GUITARIST, 29, double on banjo, keyboard, bass, drums. Berklee graduate, capable of all styles. Will relocate. Extensive stage and studio experience. Scott Landon, 2490 Bimini Lane, Ft. Lauderdale, Fla. 33312. Phone: (813) 774-5289 or (305) 584-7591.

JAZZ GUITAR SCLOS, and rhythm guitar on a sound-on-sound cassette tape. Would like to make recordings with a jazz record company. Style similar to Django Reinhardt's. Write: Herb Lenhardt, 8 Sanford Ave., West Caldwell, N.J. 07066.

KEYBOARDIST-ARRANGER, very hot and tasty chops in all musical idioms, excellent reader. Now auditioning for road shows. An experienced and reliable professional with good equipment. Dan, (201) 627-9123.

KEYBOARD PLAYER, sax, flute, lead vocalist, 23, seeks tight professional show band and/or punchy top 40 disco band, or touring concert-show band for full-time road work. Have 7 years experience performing, arranging, fronting, booking, managing, own area full-time top 40 bands. Dayride Productions, P.O. Box 472, Schenectady, N.Y. 12303. Phone: (518) 374-7880.

KEYBOARD MUSICIAN, 30, excellent sightreader, technician and improviser — all keys, most styles. I am an all-around commercial musician who desires weekend work (weddings, club dates, etc.). I am currently employed in a professional military stage band and have been for five years. I would prefer to work within an hour's driving time of Newburgh, N.Y. Dave Horne, (914) 534-8419.

PIANIST, experienced, excellent performing ability, knowledge of over 1,000 tunes, versatile, read, travel, dependable. Have excellent credits. Member of Local 10 208 and 802. Jim Spaeth, 2027 North Prospect Ave., Milwaukee, Wis. 53202. Phone: (414) 276-3282.

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45 week season 1980-81, 46 week season 1981-82. Major Medical and Pension Benefits. Qualified applicants will be invited to audition in Indianapolis in September.

Send complete resume to ISO, P.O. Box 88207, Indianapolis, IN 46208.

Savannah Symphony Orchestra

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Announces vacancies for 1980-81:

PRINCIPAL 2ND VIOLIN — SECTION VIOLINS SECTION VIOLA — 2ND BASSOON

Auditions will be held August 26 in New York and September 15 in Savannah

Inquiries may be addressed to: HAROLD J. BROWN, JR., Personnel Manager, Savannah Symphony Society, Inc., P.O. Box 9505, Savannah, GA 31412.

THE LOUISVILLE ORCHESTRA

JOHN NELSON, Artistic Consultant

Announces an opening for the 1980-81 Season pending the results of local auditions

FIRST VIOLIN

NATIONAL AUDITIONS IN LOUISVILLE IN SEPTEMBER, 1980

Qualified applicants should send a complete educational-professional resume to: Kenneth Albrecht, Personnel Manager, 333 W. Broadway, Louisville, KY 40202. 502/587-8681.

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THOMAS MICHALAK, Music Director

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THIRD HORN — FOURTH HORN

Send resumes to: Auditions, New Jersey Symphony Orchestra, 213 Washington St., Newark, N.J. 07101.

Qualified applicants will be invited to audition in Newark. Auditions are to be held in October, 1980.

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1980-81 SEASON

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LAWRENCE LEIGHTON SMITH, Music Director

Vacancies 1980-81

SECTION CELLO — SECTION VIOLIN

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Write: Ralph A. Moeller, Personnel Director, 109 Lexington Ave., Suite 207, San Antonio, Texas 78205.

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Luis Herrera de la Fuente, Music Director

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AUDITIONS TO BE HELD EARLY SEPTEMBER

Qualified Applicants Apply in Writing to: Tom Maguire, Personnel Manager, Room 512, Civic Center Music Hall, Oklahoma City, Oklahoma 73102.

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Robert Bell, Personnel Manager, Toledo Symphony Orchestra, One Stranahan Sq., Toledo, Ohio 43604.

Houston Symphony Orchestra

Sergiu Commissiona — Artistic Advisor

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A Par Service Orchestra

Vacancies 1980-81

SECTION STRINGS
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ASSISTANT 1st HORN
PRINCIPAL TRUMPET
PRINCIPAL TUBA
PRINCIPAL HARP

CONTACT: Bennie Gregurick, Personnel Manager, Flint Institute of Music, 1025 E. Kearsley Street, Flint, Michigan, 48503. (313) 238-9651.

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Auditions will be held for Brass and Woodwind positions September 21 & 22, 1980, in Sioux Falls, S.D.

The South Dakota Symphony is a metropolitan orchestra with a budget for the current season of about \$250,000. It performs approximately 60 services per season. Qualified instrumentalists should reply immediately to: Mrs. Mary W. Sommerfeld, Executive Director, South Dakota Symphony, 101 W. 37th, Sioux Falls, S.D. 57105. (605) 335-7933. Please include personal/professional resume and interest area for outside employment.

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ANNOUNCES

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Herman F. Jobelmann, Personnel Manager
Oregon Symphony Orchestra
1119 S.W. Park Avenue
Portland, Oregon 97205
(503) 639-3443

Note: Applicant should be proficient on piccolo

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Michael Gielen, Music Director

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AUDITIONS NOVEMBER 10, 1980

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

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VICTOR YAMPOLSKY, Music Director

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1980-81

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Send tape and resume to: Alan Hopper, Personnel Manager, Florida Gulf Coast Symphony, 3430 W. Kennedy Blvd., Tampa, Florida 33609 (813) 877-7380.

The Cleveland Orchestra

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DAVID ZAUDER, Severance Hall, 11001 Euclid Avenue,
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COMPETITIONS AND AWARDS

(Continued from page twelve)



Kathleen Winkler

Twenty-nine-year-old violinist Kathleen Winkler is the winner of the Carl Nielsen International Violin Competition, held during June in Odense, Denmark. Entrants from thirteen countries were accepted in the competition, which marked the fiftieth anniversary of composer Nielsen's death. Ms. Winkler was the only American to participate in the week-long event.

A member of Local 73, Minneapolis, Minnesota, Ms. Winkler

serves on the music faculty at Hamline University in Saint Paul.

Twenty-one-year-old cellist Jonathan Spitz won the 1980 Ohio Valley Concerto Competition for Strings held at the West Liberty (West Virginia) State College on April 12. The annual competition is a project of the Wheeling Symphony Society and the Symphony Women's Auxiliary.

Spitz's performance of the Elgar *Cello Concerto* captured the first place award of a guest soloist appearance with the Wheeling Symphony during its 1980-81 season and the Robbie Clarke Memorial Award of \$500.

Spitz, a student at Curtis Institute in Philadelphia, has been playing the cello since he was seven years of age. He was a finalist in the Hudson Valley (Poughkeepsie, New York) Competition and won an honorable mention last spring in the Bergen Philharmonic Competition. He now performs in the Philadelphia area with the Ravenna Quartet.

The James Madison University Flute Club in cooperation with the JMU Music Department offers a composition competition for flute choir.

The composer of the winning composition will receive a \$300 prize and his work will be premiered by the James Madison University Flute Choir in April, 1981. The deadline for this competition is October 1, 1980.

For rules contact Carol Kniebush, Director, JMU Flute Choir, Music Department, James Madison University, Harrisonburg, Virginia 22807.

Keyboardist Mike Behymer is the winner of the International Electone Festival '79, which took place last October in Japan. Mr. Behymer, who had successfully competed in regional and national levels of the contest, was awarded the Outstanding Performance Award by a representative of the Yamaha instrument company, which sponsors the event.

Thirty-one countries held preliminary competitions, but only eleven musicians were chosen for the finals in Japan. Mr. Behymer, who proudly represented the United States, is now interested in pursuing a studio career in Nashville or Los Angeles.

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