

INTERNATIONAL

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

JUNE, 1981

MUSICIAN

ATLANTIC CITY MUSICIANS PROTEST THREAT OF JOB CUTBACKS



When Atlantic City's Golden Nugget Hotel Casino began using tapes in place of live music, AFM Local 661-708's members took to the picket line, chanting "Canned music is no good, canned music is no good." Asked by a local reporter why canned music is no good, veteran jazz drummer Chris Columbo replied incredulously, "If all your food came out of a can, would you like it?"

(Photo credit: Doana Connor/The Press, Atlantic City)

On March 17, Saint Patrick's Day, the musicians of Atlantic City took to the streets, not to parade, but to protest. Members of AFM Local 661-708 formed informational picket lines outside the Golden Nugget Hotel Casino on that day to draw attention to actions taken by the city's casino industry, which could severely cut back musicians' jobs.

While AFM members began orderly picketing outside, the 1981 Spring Conference of Public Gaming and the National Gaming Equipment Exposition were opening meetings inside the hotel. Just prior to the conference, the industry had appealed to the New Jersey Casino Control Commission with a complaint against the state requirement that all casinos provide live entertainment accompanied by live

music. Some casino operators would like to use canned music to reduce the expense of staging shows. Others would like the option of cutting back on live entertainment altogether, particularly during the slower midweek and off-season days. The musicians' immediate response to this was that if casinos are not required to provide live entertainment, they will not do so regardless of the day or season.

So the picketing action was organized, and the site chosen was the Golden Nugget, which has emerged as the major adversary of the cause of live entertainment in Atlantic City. That hotel-casino, according to Local 661-708 Secretary George Fognano, has been at the forefront of industry attempts to reduce or abolish live entertainment requirements.

Of special concern to the members of Local 661-708 is the Golden Nugget's use of canned music in its main theatre. The Local asked the Casino Control Commission to require the Golden Nugget to hire a live orchestra for the theatre, but the commission delayed ruling on the musicians' request. Once the issue became stalled, Local officials felt an informational picketing action was called for. They chose the opening day of the gaming conference because, said Fognano, it was "a good time to let the whole industry know where we stand."

Although the picketing did bring the situation to the attention of the public, the casino industry nevertheless continued its pursuit of reduced regulations in entertainment. In fact, casino operators would like a complete overhaul of the many regulations imposed upon them by the state of New Jersey, most of which are unrelated to entertainment. Comparing the Atlantic City guidelines to those of Las Vegas, they complain that the New Jersey

laws are much more stringent, and are impeding their ability to run successful gaming concerns.

Symptomatic of the problem, the casino operators say, are the often poorly attended shows. Atlantic City musicians do not dispute this, but also believe that cutting back on attractions is counterproductive to bringing in more customers. Providing quality entertainment is obviously not what is hurting business. What's more, the musicians point out that the stated

purpose of legalizing gambling in New Jersey was to stimulate the economy by creating more jobs, not more profits.

In an effort to address the problems besetting the Atlantic City hotel-casino industry and its employees, the New Jersey Casino Control Commission scheduled a hearing in early May. At that time, the commissioners were to hear the pros and cons of a compromise proposal by casino operators, allowing musicians a five-day

minimum workweek between Easter and Thanksgiving — the peak season — and a three-day minimum during the slower winter months.

But on the scheduled day, instead of a hearing, the five members of the commission voted on a last minute proposal by hotel-casino representatives to suspend all regulations for a six-month trial period. Given no opportunity to argue their case, Local President

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A Major Battle Is Won Against Piracy

The U.S. war against the record and tape counterfeiting racket took two large steps forward this April. Decisions in federal district courts in Brooklyn, New York, and Jacksonville, Florida, offered real hope that both those who make the illegal copies and the vendors who unload the product on the unsuspecting public will now find that this crime no longer pays.

The pirates, whom record industry and music publishing experts report are skimming off an estimated one billion dollars each year from the world market, now face serious penalties after a decade of slap-on-the- wrist sentences. In Florida, Judge Howell Melton sentenced Robert Nations to eight years of imprisonment on April 23. Two of the defendant's sons also received jail terms in the case based on evidence collected in the Federal Bureau of Investigation's "Operation Turntable" probe. Facing ample proof collected over eighteen months by U.S. undercover agents, a total of ten defendants pleaded guilty and all were sentenced to varying terms.

The Brooklyn case involved the record retailing firm of Sam Goody, Inc., a very large company owned by a conglomerate, American Can.

In 1980, the professional music community was startled when Recording Industry Association of America President Stanley Gortikov suggested that more than four fifths of U.S. record outlets might be retailing counterfeits in among legitimate product. There had long been rumors of such criminal activities, which help rip off major sums and hurt musicians and singers, songwriters, music publishers, record firms and the public which ultimately pays in the form of higher prices. Mr. Gortikov's statement aroused a good deal of indignation among many retailers. Even those who acknowledged that some stores might be dealing regularly and knowingly in counterfeits believed that only small shops and dealers were involved. Those few in the industry who suggested that major firms might also be engaging in criminal activities received little attention and even less support.

The indictment of Sam Goody, Inc., Goody President George Levy and Vice President for Purchasing Sam Stolon hit the music business like a bomb on February 28, 1980. The purchase and resale of some 105,000 counterfeit tapes of top chart successes was the basis of charges

that included interstate transportation of stolen property (the property being copyrighted works), criminal infringement of the copyright statutes and violation of the Racketeer-Influenced and Corrupt Organizations Act.

After extensive legal maneuvering, the trial began on March 5 before U.S. District Court Judge Thomas C. Platt in Brooklyn. Testimony by a number of witnesses — including those who manufactured the counterfeits and sold them to Stolon — provided a step-by-step picture of how record crooks operate. Though many of these counterfeits were moved through Goody's warehouse to Pickwick International (Minneapolis), a sister record firm in the American Can empire, neither Pickwick nor Amcan were accused of wrongdoing. The crux of the defense efforts was the contention that the Goody executives didn't realize they were purchasing illegal product, even though the prices they paid were about half the going rate.

On March 30, federal prosecutor John H. Jacobs of the Justice Department's Organized Crime Strike Force rested his case and Mr. Levy's lawyer moved for dismissal

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The Canada Council Works for the Arts

The Canada Council was created by an Act of Parliament in 1957. Under the terms of the Canada Council Act, its purpose "is to foster and promote the study and enjoyment of, and the production of works in, the arts." It offers a wide-ranging program of financial assistance and special services to individuals and organizations.

The Council is headed by a twenty-one-member board appointed by the Government of Canada and drawn from every region of the country and many walks of life. Although the board meets only four times a year its decisions on policies, programs and other matters are implemented by a staff headed by a Director and Associate Director, all of whom rely heavily on the advice and cooperation of an Advisory Arts Panel and of artists and arts-related

professionals from all parts of Canada. Each section of the arts — music, theatre, dance, etc. — is headed by an administrator who periodically reports to the board. The Council also works in close cooperation with federal and provincial culture agencies and with the Bureau of International Culture Relations of the Department of External Affairs.

Annual grants from Parliament are the Council's main source of funds. These grants are supplemented by income from a \$50 million Endowment Fund established by Parliament in 1957. The Council has also received substantial amounts in private donations and bequests, usually for specific purposes, to cover a broad field which includes music, dance, theatre, visual arts, publishing, and so on. (Most provinces and some

municipalities also contribute to the arts, separate from the Canada Council.)

Grants to professionals (all applicants must be at least seventeen years of age) are available for a wide variety of purposes, from upgrading of skills through attendance at teaching institutions or work with private teachers, to free time for creative work. Performers in classical music must have finished basic training (university graduation or its equivalent), and be ready to undertake advanced studies or begin their professional career. Orchestra conductors must have completed their basic training and have had experience conducting outside their institution of learning. Composers and arrangers of jazz, rock, folk, etc., must have had their works performed in at least two

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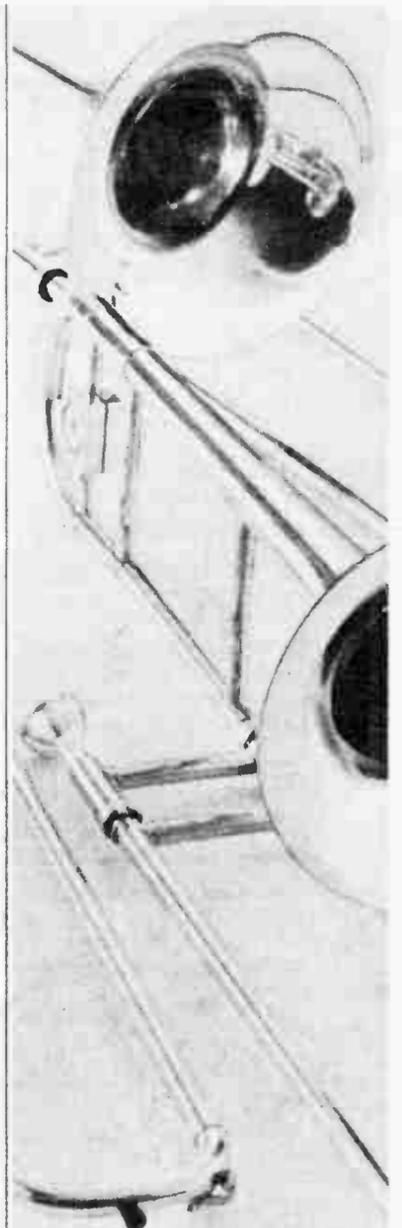
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From the PRESIDENT'S DIARY

On Thursday afternoon, April 30th, negotiations were completed for a new two-year contract for the production of music for commercial announcements, subject to ratification by those members employed in this area of our industry. Significant changes were agreed upon for the production of regional and local jingles which will no doubt greatly increase the job opportunities for our members. At the same time, important provisions were included to safeguard the work that has been historically performed in the major cities in the production of national jingles. Wages were increased 15 percent in all categories, effective May 1, 1981, and the health and welfare contribution rate was increased from \$3.50 to \$4.00.

The following new concept was established for the production of regional and local commercial announcements and will replace the current provisions relating to "local" and "single market advertiser" commercials contained in the old agreement:

REGIONAL:

- a. One-hour session fee at 200 percent of basic national session fee (\$64.40x2=\$128.80).
- b. Restricted to one commercial in a one-hour session.
- c. Reuse in thirteen (13) week cycle at 100 percent of basic national session fee (\$64.40).
- d. Any new use and dubbing at 100 percent of basic national session fee (\$64.40).
- e. Musicians will be informed at the time of their call that the session will be for the production of a regional commercial. The Form B Contract will identify the exact region.
- f. Fifty-two (52) weeks of use will be permitted if, at time of session, employer pays 400 percent of the basic national session fee (\$64.40x4=\$257.60), allowing use of the commercial for fifty-two (52) weeks.
- g. Unlimited copy and video changes allowed during each thirteen (13) week cycle (or during fifty-two (52) weeks, if applicable).
- h. Each region will be defined as follows: Northeast, South, Midwest, West, Metropolitan New York, Metropolitan Chicago, Metropolitan Los Angeles, Maritimes and Newfoundland, Province of Quebec, excluding Montreal, Province of Ontario, excluding Toronto, Prairie

Provinces, British Columbia, Metropolitan Montreal, Metropolitan Toronto.

LOCAL:

- a. One-hour session fee at 100 percent of the national session fee (\$64.00).
- b. Employer permitted to produce two (2) commercials during a basic one-hour session.
- c. One-year unlimited use in a single local market area.
- d. New use and dubbing at 100 percent of the basic session fee (\$64.40).
- e. Musicians will be informed at the time of their call that the session will be for the production of a local commercial. The local market will be identified on the Form B Contract.
- f. The employer may obtain a 10 percent discount on all fees if two years of usage is paid at the time of the original session, and may acquire an additional 5 percent discount if three years of usage is prepaid.
- g. Unlimited copy and video changes allowed during each fifty-two (52) week cycle (two or three years, if contracted at time of session).
- h. Local markets were defined as those appearing in the 1980-1981 Arbitron list of ADI (Area of Dominant Influence), Broadcasting Yearbook 1981. Metropolitan areas of New York, Los Angeles, Chicago, Montreal and Toronto are excluded from the local markets, although production for other local markets may take place in these cities.

Another new provision for the production of "dealer tags" as follows was also agreed upon:

DEALER TAGS:

- a. National commercials may be edited to permit local dealer advertising copy and visual information over recorded music at the introduction and/or ending, provided that the regular dubbing fee and an additional reuse fee are paid to the musicians for each thirteen (13) weeks of use.
- b. Dealer tags may not be edited into regional or local commercials.

In the music preparation portion of the agreement, in addition to the 15 percent wage increase, the following improvements were made.

MUSIC PREPARATION:

- a. Minimum Call. For or-

chestrator, four hours (current agreement contains no minimum). For copyists, \$50.00 (currently \$34.00).

- b. Orchestrators. For including additional single lines in excess of ten (10) per score page, \$.60 a line (current fee, \$.40).
- c. Sideline Musicians. Sideline musicians called upon to record will now be paid full recording session fee and full sideline session fee (currently sideline fee pro rata of eight-hour call).
- d. Out-of-Town Work. Minimum guaranteed dollar rate will be eliminated. Orchestrator and copyist will now be paid for all reasonable and necessary travel expenses which have been agreed to in advance, including meals and the cost of hotels when required to stay away overnight.

In addition to the preceding detailed improvements, there were also beneficial changes made in the agreement with respect to stronger language prohibiting bicycling and the strengthening of the equal employment opportunity provisions in the agreement.

The Local officers and player representatives present at the negotiations unanimously agreed with the Negotiating Subcommittee of the International Executive Board in its recommendation to the voting musicians that they accept the new contract.

Immediately following conclusion of those negotiations, I participated in Canadian jingle negotiations in Toronto with Vice President from Canada J. Alan Wood, an agreement was reached with those employers on May 5th, again subject to ratification by the Canadian members employed in that field.

As the date of the Convention



Jazz great Roy Eldridge was presented with a plaque in appreciation of his musical contributions by Los Angeles Local 47 President Max Herman during a recent ceremony at the office of New York Local 802 President Max Arons. Shown attending the presentation are (left to right) Dr. Charles Colin, Dr. Leonard Goines, trumpeter Eldridge, Local 47 President and IEB Member Herman, and Local 802 President and IEB Member Arons. Mr. Eldridge was also honored by the New York Brass Conference for Scholarships with a very special tribute held in March and attended by numerous prominent jazz figures as well as Mr. Arons (who presented the musician with a plaque from Local 802), Dr. Goines (who served as co-chairman for the NYBCFS tribute committee), and Dr. Colin (who presented a plaque from the NYBCFS).

rapidly approaches, I have been visiting as many conferences as possible to determine the feelings of the Local officials concerning the Federation Work Dues and the alternatives that will be proposed at the Convention. It is very evident at this point that the possibility of a doubling or tripling of Per Capita Dues is causing many of those Local officials who were originally opposed to the Work Dues to have second thoughts, and it is apparent that the supporters of repeal of the Work Dues are dwindling in numbers.

To make certain that I have a good overview of the impact that the Work Dues has had on the membership of our Federation, I have sent a questionnaire to each Local requesting data indicating any loss

of membership that may have occurred as a result of the implementation of the Work Dues. This information will assist me in reaching a decision as to the position that I will take at the Convention.

I have been very pleased with the wonderful attitude and spirit of fraternalism that has been exhibited by all of the representatives at the various conferences, and their sincere dedication and determination to arrive at a decision which will be in the best interests of their Local members and the Federation. I am certain that regardless of what decision is finally made by the delegates in Salt Lake City, our Union will emerge much stronger and unified than ever before in its history.

Victor W. Fuentealba

Rapid Action by Unionists Is the Key to Success Against Anti-Labor Legislation

Close on the heels of three major defeats in Idaho, Montana and New Mexico (*International Musician*, May, 1981), the "right-to-work" movement suffered four more setbacks in its attempt to pass anti-union legislation. In rapid succession, the state legislatures of Vermont, Maine, West Virginia and New Hampshire all rejected bills banning union shops.

On March 31, a vote in the Vermont House scuttled a "right-to-work" measure by a 92 to 51 margin, with seven absentees. State AFL-CIO President Robert E. Clark reported that the rejection should bury the issue until at least 1983. Clark noted that this victory for labor was due largely to the effective lobbying by local union officials and to the efforts of State COPE Director Tom Belville.

In early April similar mobilization of unionists in Maine had equally successful results, according to State AFL-CIO President Charles O'Leary. Four compulsory open-shop bills were turned down by Maine's legislature, following a flurry of activity by concerned union members.

West Virginia joined the parade of states rejecting compulsory open-shop legislation when its Senate Labor Committee voted to table a "right-to-work" measure indefinitely. The bill, dubbed "right-to-freeload" by State AFL-CIO President Joseph W. Powell, was introduced in the state Senate following a media and personal appearance blitz staged by officials of the National Right-to-Work Committee, an anti-union organization based in Arlington, Virginia.

After making West Virginia the sixth state to reject "right-to-work" legislation this year, the legislature

went on to approve a series of important labor-supported bills.

New Hampshire became the seventh state to deliver "right-to-work" advocates a defeat when a measure barring union shops was killed in the state House by a vote of 189 to 160. The victory was particularly gratifying to State AFL-CIO President Harland Eaton and his predecessor, Donald B. Cowette, who recently resigned for health reasons. Two years ago, the anti-labor legislation had passed in the House, but had gone down to defeat in the Senate. This spring, labor's campaign against the measure, led by Eaton and Cowette, proved even more effective.

Anti-labor forces also lost another round in New Mexico, where Governor Bruce King vetoed a bill

calling for repeal of the state's prevailing wage law. The veto cannot be overridden because it was handed down eleven days after the final legislative session had ended.

Governor King, who had earlier vetoed a "right-to-work" bill, said that he killed the prevailing wage repeal bill "because I do not believe it would help the people of New Mexico, particularly our working men and women."

An attempt to pass legislation calling for a repeal of prevailing wage laws in Arkansas was met with a strong lobbying effort from that state's labor movement. Arkansas workers successfully persuaded the state House to bury a prevailing wage repeal bill in committee, but in Utah non-union

(Continued on page eighteen)

Locals' Cooperation Urged

The American Federation of Musicians, in cooperation with the National Endowment for the Arts, encourages its Locals to fully cooperate with music performing and presenting organizations in allowing these organizations to tape record their rehearsals or performances as required for submission to the National Endowment for the Arts' Music Program as described in the Endowment's guidelines for Chamber Music, New Music Performance, Jazz, Orchestra, Chorus, Composer, Music Recording, and Music Festivals. The Endowment recognizes the financial hardship endured by many of its applicant organizations in having to remunerate recording fees for these tapes, and suggests, wherever possible, waiver of such fees.

Due to limited funds for on-site evaluations, the Endowment has placed greater dependency upon the use of tapes and records to demonstrate an applicant's artistic ability. These demonstration recordings will be listened to only by the appropriate Endowment advisory panel when it meets to review applications from the performing and presenting organizations which are mentioned above. It is understood that these recordings will be returned to the organizations following review by the panels and the National Council on the Arts. It is further understood that they will not be used for any recording or broadcast purposes.

The American Federation of Musicians greatly appreciates the efforts of the National Endowment for the Arts and wishes to share in the Endowment's priority for funding high quality music organizations and thereby requests the cooperation of its Locals in this endeavor.

AFM TEMPO

POLITICAL CONTRIBUTIONS COMMITTEE STATEMENT OF RECEIPTS AND DISBURSEMENTS

For the Quarter Ended March 31, 1981

CASH BALANCE — December 31, 1980	\$102,496.00
RECEIPTS:	
Donation by Members of Locals	\$10,327.63
Interest Income	1,829.14
TOTAL RECEIPTS	12,156.77
TOTAL CASH BALANCE	114,652.77
DISBURSEMENTS:	
Political Contributions (Checks Returned) (950.00)	
Federal Income Taxes	4,256.00
TEMPO Coordinator's Fee	1,346.10
Promotional Materials & Other Expenses	1,706.88
TOTAL DISBURSEMENTS	6,358.98
CASH BALANCE — March 31, 1981	\$108,293.79

NAJE

EIGHTH ANNUAL CONVENTION REVISITED



Tommy Newsom (second from left) joins the Number One Collegiate Dixieland Jazz Band in America on stage at its national unveiling in the Louis XVI Suite at the Waldorf-Astoria in New York City on March 31. Bands from more than fifty colleges entered the competition sponsored by the Southern Comfort Corporation and the National Association of Jazz Educators. The members of the winning group, The Golden West Syncopators from Golden West College in Huntington Beach, California, are (left to right): Dan Barrett (twenty-five), leader, arranger and trombone; Bill Liston (twenty-one), tenor saxophone; Ed Slauson (twenty-six), drums; Bryan Shaw (twenty-seven), trumpet; hidden from view, Dan Zeilinger (twenty-seven), tuba; Mark Curry (twenty-one), clarinet; and Howard Alden (twenty-two), banjo and guitar. Each of the members was awarded \$1,000 in scholarship money and the school's music department received \$1,000 for jazz education. In addition, the Syncopators were taken on a seven-city tour of the U.S.



Matt Betton, Executive Director of the National Association of Jazz Educators, shows this special group of college musicians how it's done. It is Dixieland jazz and they're the best collegiate Dixieland jazz band in America so they didn't need much instruction. NAJE and Southern Comfort are vitally interested in preserving the early heritage of jazz, namely Dixieland, by encouraging college age students to study and perform this style of music.

The National Association of Jazz Educators' eighth annual convention held at the Chase Park Plaza in Saint Louis, Missouri, in early January was an exciting experience. Some 900 educators and students interested in the advancement of jazz instruction registered for this stimulating event. If you weren't there, you missed a lot. The sessions were interesting, informative and well prepared. As many as forty performances and clinics were presented during the four-day period. Showcased were various outstanding vocal and instrumental student and professional groups, including the Clark Terry Quartet (top left), Singleton-Palmer Dixieland Band with altoist Leroy Harris (bottom left), Tubajazz Consort, Paul Gray's Gaslight Gang, Ross Tomkins Trio, Simon and Bard Quintet, Dave Liebman/Richard Beirach Duo, University of Miami Concert Jazz Band, Northeastern Illinois University Jazz Combo, Cal State/Los Angeles Jazz Ensemble, Central State (Oklahoma) Jazz Ensemble, The Four Freshman, and North Texas State University Jazz Singers. Congratulations to all concerned for bringing together such an array of top talent.



Above: In addition to professional groups, the NAJE Convention featured performances by such leading soloists as Arnie Lawrence (left) and Bob Wilber (right), who thrilled the audience with their outstanding technique.

(Photos at extreme left and above by John Kuzmich, Jr.)

At left: A record-breaking attendance and unprecedented number of exhibitors were on hand to make the four-day event a huge success. Many educators and students stopped by the AFM's booth, staffed by International Representatives George Sartick (left) and Harold Divine (right), to ask questions, register complaints or just talk about the workings of the union. Through these informal chats, visitors gained many insights into the Federation which is eager to encourage and recruit new members who will enhance the future of music. AFM Secretary-Treasurer J. Martin Emerson serves as the Federation's representative and has participated in a number of panel discussions at past NAJE conventions.

COLLEGIATE DIXIELAND CHAMPIONS

America won't be just whistling Dixie — it looks like it will be playing it! That's because there's a revival of Dixieland jazz, so say the National Association of Jazz Educators and Southern Comfort Corporation, a subsidiary of Brown and Forman Distilleries, the sponsors of the first-ever competition to find America's Number One College Dixieland Jazz Band.

The competition was entered by more than fifty colleges and universities. Three finalists were selected to compete in a live "Battle of the Dixieland Jazz Bands" at the NAJE's recent convention in Saint Louis. It was there that four jazz experts, including Tommy Newsom, assistant musical director for the "Tonight Show" and special celebrity judge, unanimously chose the Golden West Syncopators from Golden West College in Huntington Beach, California, as the winners.

The band's seven student musicians struck the right notes and by the time they swung into a rousing rendition of the standard "Oh When the Saints Come Marching In," the audience was standing on its feet and cheering.

According to Dave Anthony, director of Golden West jazz ensembles and advisor to the top-ranked musicians, Dixieland jazz always had a place at their community college of 23,000.

The members of the victorious band are Dan Barrett (twenty-five), leader, arranger and trombone; Mark Curry (twenty-one), clarinet; Bill Liston (twenty-one), tenor saxophone; Bryan Shaw (twenty-seven), trumpet and cornet; Howard Alden (twenty-two), banjo and guitar; Ed Slauson (twenty-six), drums; and Dan Zeilinger (twenty-seven), tuba.

The two other finalists were bands from Florida Atlantic University in Boca Raton (Bill Prince, director)

and the University of Northern Colorado in Greeley (Gene Aitken, director).

The first place winner received \$1,000 scholarships for each band member, \$1,000 grant to the Golden West music department and an all-expense paid national tour.

Runners-up received individual scholarships of \$250 and \$250 contributions were awarded to their school's music departments.

In addition to funding the scholarships and other prizes, Southern Comfort Corporation is providing the NAJE with a \$10,000 grant to further jazz education.

There is no musical form more indigenous to America than jazz and its first instrumental style, Dixieland. It is an expression that is firmly rooted in the heritage and tradition of this country and the South.

Southern Comfort, a distilled spirit founded during the evolution

of Dixieland jazz, shares in the legacy. Extracted out of the legends and traditions of the South, particularly New Orleans around the turn of the century, came a frolicking, rollicking time that is reflected in the rush of its music and "The Grand Old Drink of the South."

Through the competition and the support of Southern Comfort and NAJE, the character, appeal and strengths of Dixieland jazz as well as the talents of today's college musicians will be given well-deserved recognition.

The NAJE was founded in 1968 as a voluntary, nonprofit organization with the purpose of fostering the understanding and appreciation of jazz. Headquartered in Manhattan, Kansas, it is an associated organization of the Music Educators National Conference and is a member of the National Music Council. The AFM is proud to be listed as a patron member of NAJE.



They struck the right chords and now they're the Number One Collegiate Dixieland Jazz Band in America. Shown in the foreground presenting the beautiful trophy to The Golden West Syncopators are Dave Higgins (left), Senior Vice President of Southern Comfort Corporation, cosponsors of the competition, and Tommy Newsom (right), Assistant Musical Director for the "Tonight Show," who served as celebrity judge for the event.

BETWEEN YOU & MARTY E. MERSON



In writing a column of this kind month after month, it is a constant challenge to keep directing the content toward as wide a spectrum of the membership as possible and avoid aiming what one has to say at just the Officers of our 596 Locals.

Having made that speculation, I feel it should be both interesting and educational to one and all to know that as this issue of the *International Musician* is being distributed by our high-priced postal systems (\$19,500 plus to mail this issue) over 900 duly elected Delegates will be gathered in the beautiful Mormon metropolis of Salt Lake City, Utah, in Annual Convention to conduct business affecting the entire American Federation of Musicians of the United States and Canada.

I am keenly aware that for the past several months I've been bending your collective ears about the finances of our Union. But, as I have repeated time and again, a sound fiscal structure is a must if our Federation is to continue as a viable organization — or to exist at all in the not-to-distant future.

Believe me, if you will, it is not a matter of "crying wolf" but, rather, one of invoking the moral to the old "2" X 4" mule story" to get everyone's attention in order to focus squarely on the problem — "the fiscal shorts!"

It might be said that our Conventions are a collection of memories. And there might be some who are uninformed enough to liken them to the wild, sometimes bizarre affairs our Republican and Democratic politicians put on every four years. Not so!

Take, for example, the Salt Lake City Convention occurring this month. Like the eighty-three which have preceded it, over 25 percent of the Convention Delegates will be serving on Committees where much of the nuts-and-bolts work takes place — often into the wee hours of the night. Further, in recent years, principally due to the knotty problems which have been coming down on the Federation, Conventions, other than opening day, have been meeting daily straight through from morning to late afternoon, with occasional evening sessions.

The tenor of a Convention often can be gleaned by scrutinizing the Resolutions which have been submitted — usually by members who are Delegates to the Convention.

For instance, there's no doubt as to the No. 1 subject on this Convention's agenda: There are fourteen Resolutions calling for the repeal or abandonment of the Federation Work Dues. Seven Resolutions propose to increase Per Capita Dues anywhere from \$5.00 to \$24.00 a year, with an average that would end up around \$18.00, \$20.00 or \$22.00.

There are six Resolutions calling for the reestablishment of Locals' rights to maintain caps, maximums and/or buy-outs under a Work Dues Program, while three proposals seek the return of Travel Dues.

There is ample support to continue Annual Conventions as evidenced by the presence of four Resolutions on the subject and two more which would eliminate Per Diem payments to Delegates.

There is one Resolution to retain the Federation Work Dues, but reduce the Per Capita Dues. And three Resolutions which, in various ways, call for alliance or merger with other entertainment Unions.

All in all — count 'em — the Eighty-fourth Annual Convention will consider sixty Resolutions and twenty-six Recommendations. What the outcome will be is anybody's guess, for we seem to be enmeshed in a period of groping around with shards of opinion shooting out in every direction, as evidenced by the panorama of Resolutions.

One thing is certain, however. We can no longer eschew the financial dilemma facing our Union. It is imperative that some kind of a metamorphosis takes place at the Eighty-fourth Annual Convention which will once and for all correct the fiscal cancer that is destroying the Federation.

The ultimate responsibility for supporting this organization belongs to each and every member. I can tell you firsthand, no Delegate and/or Local Officer relishes the idea of going home and telling a potentially-irate membership that the Convention raised the dues — no matter what form they might take. In all likelihood — when such a happening has taken place — there were very few or no options available after thorough discussion and the facts lay bare before the voting body. That's why it is disadvantageous for a delegation to come to a Convention "instructed" to vote one way or another. No matter how persuasive the argument or how exigent the cause, the "instructed" delegation could be obliged to vote against what might be the only solution to a desperate situation.

The foregoing commentary is a plea for understanding, more especially on the part of rank and file members who of necessity are not privy to the discussions, hearings and debates which earnestly take place at Conventions from which emerge Federation rules and policies.

You know, this Union has been around for a long, long time. And we need it more today than ever before, despite those who, in believing otherwise and in pursuing their own selfish interests, seem hell-bent to fulfill a headline: "THE AFM — AT WAR WITH ITSELF."

To those too young to appreciate the proud history of the AFM and its many accomplishments; to those who denigrate the badge of professionalism the Union card denotes; to those who have become apathetic about their AFM membership and take their obligations lightly; and to those who fail to realize the urgent need for a stronger-than-ever Union to meet the challenges ahead and to save not only our profession but, indeed, Live

Music, I quote Santayana, the distinguished philosopher: "Those who are ignorant of the past are destined to repeat it."

I have long said that should the AFM suddenly cease to exist, it would only be a matter of months before groups of musicians all over the United States and Canada would gather to form Unions. That's how it happened in your town and mine to start with. And then in 1896, we got it all together — the one and only American Federation of Musicians.

Let's keep it that way! C'mon we've got things to do; programs to get underway; restrictive laws to change; musicians to represent and protect; benefits to maintain and to better; Performance Rights to secure; more jobs to create; and Live Music to preserve!

As Ted Turner, the eminent broadcaster and sportsman, said recently — "LEAD, FOLLOW — OR GET OUT OF THE WAY!"

You might be wondering that if the AFM was founded in 1896 in Indianapolis, Indiana, how come the current Convention is called "the eighty-fourth?" Well, it is the eighty-fourth of the number actually held. You see, there were no Conventions in 1943 and 1945 due to World War II.

It is also interesting to note that Salt Lake City was the site of the Thirty-first Annual Convention way

(Continued on page nineteen)



No, it's not a rock concert. It's a regular concert presented by the Columbus (Ohio) Symphony Orchestra, Evan Whallon, music director. Included on that July 25, 1979, program was the premiere performance of the "Columbus Federation March," written by Lucian Tiberi, President of Columbus Local 103. Mr. Tiberi was on hand to guest conduct his piece before the huge crowd gathered at the Midland Building Plaza. Delegates to last year's AFM Convention in Portland, Maine, also enjoyed a performance of Mr. Tiberi's march by the concert band which performed at the opening session.

MUIR STRING QUARTET WINS NAUMBURG AWARD

The Muir String Quartet and the Emmanuel Wind Quintet have been selected as the winners of the Naumburg Chamber Music Award for 1981. The annual award consists of an Alice Tully Hall recital and the commissioning of a chamber work from an American composer written especially for each of the winning groups.

In the short time since its founding, the Muir String Quartet has proven itself to be a major force in developing the popularity of chamber music. The members of the quartet — violinists Joseph Genualdi and Bayla Keyes, violist Steven Ansell and cellist Michael Reynolds — first met at the Curtis Institute of Music in Philadelphia. After leading separate professional careers, the four formed the Muir in 1979 at Yale University, where they were brought together for a two-year residency program as the result of having won the Edward G. Wardwell Fellowship. The following year, the ensemble traveled to France where it won first prize in the Evian International String Quartet Competition, which some regard as the musical equivalent of the Olympic Gold Medal.

The first quartet to be represented by the distinguished firm of Shaw Concerts, Inc., the Muir's concert activities have carried it throughout Europe and the United States and it was featured on National Public Radio's recent "Quartessence" series. This summer, the Muir String Quartet is serving on the faculty of the Congress of Strings, the AFM's summer program for talented string students between the ages of sixteen and twenty-three. The members of the Muir, who are themselves still in their twenties, will coach student groups for ensemble performances. In addition, during the program's eight-week course, from June 22 to August 14, the Muir will be heard in four faculty concerts.

The Emmanuel Wind Quintet was formed in 1975 and since that time has performed extensively in Boston, New York and throughout New England, playing most of the important twentieth century wind quintet literature. In addition, the quintet is dedicated to the per-

formance of new compositions. The group consists of Christopher Krueger, flute; Peggy Pearson, oboe; Bruce Creditor, clarinet; David Hoose, horn; and Philip Long, bassoon.

The Naumburg awards, administered by the Walter W. Naumburg Foundation, are widely acknowledged to be among the most prestigious in the music field. Its founder, the late Walter W. Naumburg, a banker, amateur cellist and lifelong music lover, established the awards in 1926 as a means of giving gifted, young musicians practical assistance by bringing attention to their talents in a formal New York City recital. At first, the auditions for the awards were limited to pianists and string players; in 1931 singers were admitted. The annual award for chamber groups was not established

until 1972. A maximum of two groups is chosen each year and, in addition to sponsored New York appearances, the winners are enabled to commission a new work from a composer chosen by them with the foundation's guidance. The National Endowment for the Arts is cosponsoring this project, which has already yielded two Pulitzer Prize winning scores.

Past recipients of Naumburg awards include some of the most highly regarded artists in music today: cellist Harvey Shapiro, 1935; pianist Jorge Bolet, 1937; violinist Sidney Harth (past COS faculty member), 1948; the American String Quartet, 1974; the Empire Brass Quintet, 1976; violinist Elmar Oliveira, 1976; cellist Nathaniel Rosen (to conduct a COS master class this summer), 1977; and flutist Carol Wincenc, 1978.

Gary Karr Forms COS Alumni Association

Double bass virtuoso Gary Karr, who attended the Congress of Strings in 1960 and returned to join the faculty in 1967, is the program's most distinguished alumnus. An avid supporter of the AFM's summer string program, his concern for the COS's future led him to establish the Congress of Strings Alumni Association. He has personally contributed \$100.00 towards this end and in his letter to fellow COS graduates, printed below, urges similar involvement. Those interested in joining are encouraged to contact Secretary-Treasurer J. Martin Emerson, COS Project Director, AFM, 1500 Broadway, New York, New York 10036.

March 12, 1981

Dear Alumnus of the AFM Congress of Strings:

During each of the past twenty-two years young, talented string players have joined the large membership of the alumni of the AFM String Congress. Our gratitude for having been given this kind of exposure and training has been enthusiastically evident throughout these many years. We are very lucky for having been given this musical opportunity and it is important that we continue to share our good fortune with the participants in future congresses. In fact, we can begin by sharing now.

With tough times upon us it is awkward to be asking for money now. However, the future of the Congress of Strings is at stake and the time has come that we must appeal to you for help. If every alumnus were to give some monetary contribution, large or small, it would amount to a substantial sum which would assure the continuation of this project so dear to our hearts. Please take this opportunity to generously demonstrate your appreciation for the faith and support given you by the AFM Congress of Strings. Please let us hear from you.

Yours fraternally,

Gary Karr

SEMINAR ON NEW POSTAL RATES

Edwin M. Schmidt, postal expert for the AFL-CIO, has agreed to conduct seminars at the AFM Convention on the mornings of June 23 and 24. Time and place to be announced. With postal rates increasing at an alarming rate, delegates' attendance at these informative sessions may save their Locals many dollars in extra postal expense.

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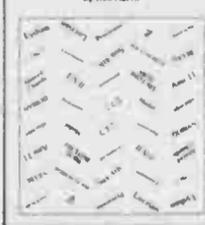
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Now in its forty-first season, the Utah Symphony Orchestra is the pride of Salt Lake City. During the thirty-two-year tenure of music director/conductor Maurice Abravanel, the Utah Symphony reached international acclaim. When Maestro Abravanel stepped down in 1979, his successor, Varujan Kojian (inset), continued the orchestra's tradition of excellence. (Photos by Raman Winegar)

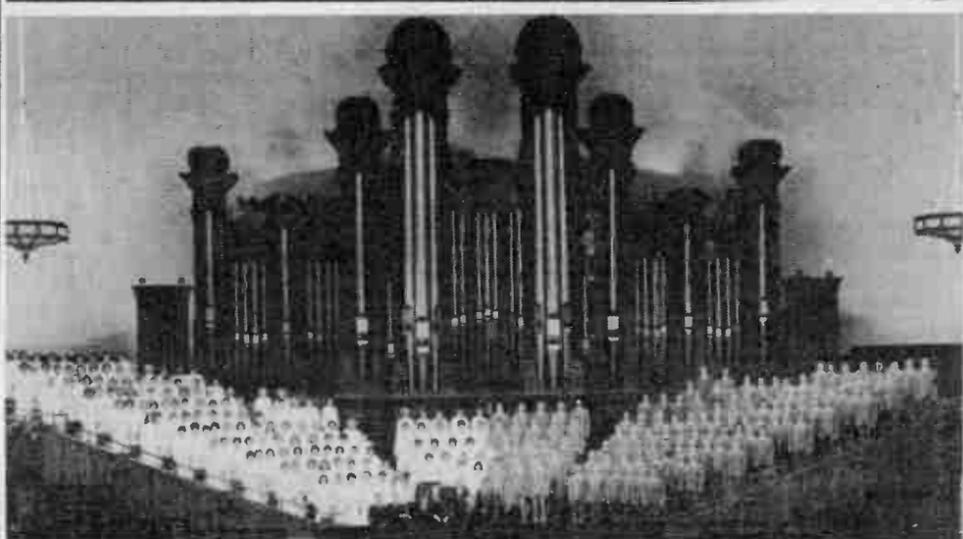


Photo left: Towering behind the Tabernacle Choir of the Church of Jesus Christ of Latter Day Saints are the magnificent pipes of the church organ. Twelve years in the making, the organ has been expanded and improved to state-of-the-art condition over the years. Today, with its 10,746 pipes, it is one of the largest and most impressive instruments in the world. Photo right: On his popular local television program, Eugene Jelesnik, conductor of the Salt Lake Philharmonic Orchestra, interviewed then-Senator John F. Kennedy. Afterwards, Jelesnik composed the "JFK March," which was played for the statesman when he returned to Salt Lake City as President of the United States. Delegates will hear the march played on the opening day of the 1981 AFM Convention in Salt Lake City.

MUSIC HOLDS THE KEY TO SALT LAKE CITY

When Mormon Church leader Brigham Young encouraged the early settlers of Salt Lake City to "go to the dance, study music, read novels . . . to add fire to their spirits," they took his advice to heart.

A deep love and respect for the arts, especially music, is evident throughout Salt Lake City. Music is more than an entertainment form for Salt Lakers, even more than a cultural endeavor. It is, as Brigham Young said, "the fire of the spirits" of the people who call Salt Lake City home.

An eloquent expression of this spiritual tie to music is embodied in the Mormon Tabernacle Choir. The history of the choir parallels the history of the city itself. Only two weeks after the arrival of the Mormon pioneers to the Salt Lake Valley in 1847, a meeting hall was built and in it a place for a choir. As President of the Church of Jesus Christ of Latter Day Saints, Brigham Young firmly believed that the gospel could not be spread effectively without music. As a result, the choir always held a prominent place in the community, and as the area grew and developed, so did the choir. Today, the Mormon Tabernacle Choir offers inspiration and an impressive display of choral singing for people of all denominations across the country, as it is heard on weekly national radio broadcasts and on regular tours.

Of a more secular nature, but equally dear to the hearts of Salt

Lakers, is the Utah Symphony Orchestra. For some thirty years, under the baton of music director/conductor Maurice Abravanel, the orchestra played concerts and made recordings in the 5,200-seat Mormon Tabernacle. Then, in September of 1979, the orchestra moved into its own home, Symphony Hall. As part of a large arts complex, the hall was financed by a \$6.5 million appropriation by the Utah legislature, a bond election of \$8.5 million and considerable private donations. The land on which the complex was built was made available by the Church of Jesus Christ of Latter Day Saints, which also provided a thirty-two

year rent-free lease.

No expense seems to have been spared in the construction of this opulent setting for the Utah Symphony. The new structure is lushly appointed, with more than 12,000 feet of 24-karat gold leaf and a mile of brass railing. This, plus its blond oak paneling and clean architectural lines, gives Symphony Hall an air of austere elegance. The hall accommodates 2,800 patrons, a much more reasonable size for symphonic performances, and, most importantly, is highly touted for its outstanding acoustics. Dr. Cyril M. Harris, who remodeled the acoustics for New York's Avery

Fisher Hall and designed the acoustics for Washington D.C.'s Kennedy Center and Minneapolis' Orchestra Hall, is responsible for Symphony Hall's excellent sound.

While the symphony patrons and musicians were ecstatic over the acquisition of a new hall, there was still some anxiety in 1979 over finding a new conductor for the orchestra. After a thirty-two-year tenure, Maurice Abravanel had become synonymous with the Utah Symphony. His retirement that year precipitated a massive search for a successor, and out of some 120 candidates, Varujan Kojian was finally named the new music director/conductor, beginning with the 1980-81 season. Under the thirty-four-year-old Kojian, the Utah Symphony Orchestra continues to flourish.

Although the Utah Symphony is a tremendous source of pride for Salt Lake City dwellers, it by no means has a lock on the city's musical life. Eugene Jelesnik, conductor of the Salt Lake Philharmonic Orchestra, is undoubtedly one of the most popular men in town, both for his long-running local television program, featuring aspiring amateur talent, and for his "something for everyone" philosophy as an orchestra leader.

Every year, Jelesnik conducts a "pops" concert, which never fails to provide an evening of diverse entertainment. A typical "pops" program includes touches of

(Continued on page nineteen)

THIS IS THE PLACE!

That's what Brigham Young said to the Mormon pioneers when he first saw the Salt Lake Valley. Delegates to the Convention of the American Federation of Musicians, to be held June 22 through June 25 in Salt Lake City, will be able to see (and hear) for themselves just what the Mormon leader meant. AFM Secretary-Treasurer J. Martin Emerson has made special arrangements for the delegates to enjoy some of the remarkable sights and sounds the area has to offer.

Sunday, June 21: For delegates arriving early to Salt Lake City, seats have been reserved for the 9:30 A.M. performance by the Mormon Tabernacle Choir for its regular radio broadcast. Delegates who miss this concert may attend a mini-concert on Thursday, June 25, at 7:30 P.M.

Wednesday, June 24: A public concert by the Utah Symphony Orchestra will be held on this day from 9:30 to 10:30 A.M. Delegates may obtain free tickets in advance of the performance at the special events registration desk at the Salt Palace.

Wednesday, June 24-Sunday, June 28: The Utah Festival of the Arts celebrates visual and performing arts for these five days. Live music performances, along with arts and crafts displays, will be held continuously in and around the Salt Palace grounds.



Legislative Roundup

A Washington report on matters of particular concern to performing artists

Much of the legislative activity thus far in the 97th Congress has been devoted to fiscal retrenchment. The mechanism for that activity is the Congressional Budget and Impoundment Control Act which was enacted in 1974 to give the Congress a comprehensive approach to controlling Federal revenues and expenditures and a means of dealing with Presidential impoundments of appropriations. Today, that legislation is being used as a vehicle for dismantling the Federal Government. This process is being carried out through the Senate and House Budget Committees which were established by that legislation. The membership of those committees is as follows:

SENATE BUDGET COMMITTEE

- Pete V. Domenici (R-N.M.), Chairman
- William L. Armstrong (R-Colo.)
- Nancy Landon Kassebaum (R-Kan.)
- Rudy Boschwitz (R-Minn.)
- Orrin G. Hatch (R-Utah)
- John Tower (R-Texas)
- Mark Andrews (R-N.D.)
- Steven D. Symms (R-Idaho)
- Charles E. Grassley (R-Iowa)
- Robert W. Kasten, Jr. (R-Wash.)
- Dan Quayle (R-Ind.)
- Slade Gorton (R-Wash.)
- Ernest F. Hollings (D-S.C.)
- Lawton Chiles (D-Fla.)
- Joseph R. Biden, Jr. (D-Del.)
- J. Bennett Johnston (D-La.)
- Jim Sasser (D-Tenn.)
- Gary Hart (D-Colo.)
- Howard M. Metzenbaum (D-Ohio)
- Donald W. Riegle, Jr. (D-Mich.)
- Daniel Patrick Moynihan (D-N.Y.)
- J. James Exon (D-Neb.)

HOUSE BUDGET COMMITTEE

- James R. Jones (D-Okla.), Chairman
- Jim Wright (D-Texas)
- David R. Obey (D-Wis.)
- Paul Simon (D-Ill.)
- Norman Y. Mineta (D-Calif.)
- Jim Mattox (D-Texas)
- Stephen J. Solarz (D-N.Y.)
- Timothy E. Wirth (D-Colo.)
- Leon E. Panetta (D-Calif.)
- Richard A. Gephardt (D-Mo.)
- Bill Nelson (D-Fla.)
- Les Aspin (D-Wis.)
- W. G. "Bill" Hefner (D-N.C.)
- Thomas J. Downey (D-N.Y.)
- Adam Benjamin, Jr. (D-Ind.)
- Brian J. Donnelly (D-Mass.)
- Beryl Anthony, Jr. (D-Ark.)
- Phil Gramm (D-Texas)
- Delbert L. Latta (R-Ohio)
- Ralph Regula (R-Ohio)
- Bud Shuster (R-Pa.)
- Bill Frenzel (R-Minn.)
- Jack F. Kemp (R-N.Y.)
- James G. Martin (R-N.C.)
- Paul S. Trible, Jr. (R-Va.)
- Ed Bethune (R-Ark.)
- Lynn Martin (R-Ill.)
- Albert Lee Smith, Jr. (R-Ala.)
- Eugene Johnston (R-N.C.)
- Ecbbi Fiedler (R-Calif.)

(Note: Correspondence may be sent to any Senator as follows:

Honorable
United States Senate
Washington, D.C. 20510

and to any member of the House of Representatives as follows:

This legislative report on the 97th Congress is furnished by the AFL-CIO Department for Professional Employees. AFM President Victor Fuentealba is General Vice President of that body and Secretary-Treasurer J. Martin Emerson serves as a member of its Board of Directors.

Honorable
United States House of Representatives
Washington, D.C. 20515

Any Senator or Representative's Washington, D.C., office may be reached by calling (202) 224-3121.)

A brief outline of the Congressional budget timetable may be useful in understanding the process. Note, however, that although the timetable is described in absolute terms, there are some exceptions to deadlines, and waivers to them are granted in certain cases.

CONGRESSIONAL BUDGET TIMETABLE

January
Within fifteen days after the Congress convenes, the President submits his budget. In 1981, President Carter submitted his budget for fiscal 1982 before leaving office. After assuming office President Reagan proposed recisions and deferrals of appropriations for fiscal 1981 and radical revisions in the fiscal 1982 budget proposed by President Carter.

On or before March 15

Each standing committee of the Senate and House must submit to its Budget Committee a comprehensive report of its legislative plans which will become effective during the upcoming fiscal year, including estimates of budget authority and outlays to be authorized in legislation under its jurisdiction.

On or before April 15

The Budget Committee of each house reports the first budget resolution to its House setting forth:

- (1) the appropriate levels of total budget authority and outlays for the next fiscal year, both in the aggregate and for each major functional category of the budget;
- (2) the appropriate budget surplus or deficit for the next fiscal year;
- (3) the recommended level of Federal revenues and recommended increases or decreases in revenues to be reported by appropriate committees;
- (4) the appropriate level of the public debt and recommended increases or decreases by appropriate committees; and
- (5) any other matters deemed appropriate to the Congressional budget process.

On or before May 15

Committees of each House must report all bills authorizing new budget authority.

Congress completes action on the first budget resolution. (The conference report on the first budget resolution allocates budget authority and outlays among the committees of each House.) Before adoption of the first budget resolution, neither House may consider any new budget authority or spending bills or revenues or debt limit changes.

On May 7, the House passed its version of the first budget resolution for FY '82. In doing so, it adopted by a vote of 253-176, the so-called Gramm-Latta substitute which was endorsed by the Reagan Administration and rejected the recommendations of its Budget Committee as well as two liberal alternatives.

The Senate passed its version of the first budget resolution for FY '82 on May 12 by a vote of 78 to 20. The two versions differed only slightly from one another, mainly, with regard to economic assumptions such as interest on the Federal debt, revenues, and deficits. By May 14,

conferees from the two Houses had resolved their differences by approving a \$695.5 billion budget for FY '82 in anticipation of \$657.8 billion in revenues with a deficit of \$36.6 billion.

Between May 15 and seven days after Labor Day

Congress completes action on all bills providing new budget authority and new spending authority.

On or before September 15

Congress completes action on second budget resolution, after which neither House may consider any bill, amendment or conference report which is not in accord with it or any later budget resolution which has been adopted.

On or before September 25

Congress completes the reconciliation process. The reconciliation process is the means by which the Congressional budget process is implemented and enforced with regard to the committees of the two Houses. Reconciliation instructions direct one or more committees of the Congress to submit legislation to its House increasing or decreasing revenues, spending, or the limit on the public debt.

As of May 12, both Houses passed resolutions containing reconciliation instructions to their

(Continued on page twenty)

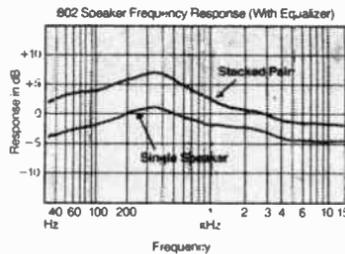


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Officers and guests were herded together, with a certain amount of organizational difficulty, for the official Conference picture. Standing (left to right) are: Conference Sergeant at Arms Goose Gosling, Conference Executive Board Members Bob Jeisy, John Rhode, Hughey Webb, Len Yokto, Roy Carlross, Lincoln Local 268 Executive Board Member Bill Treake and Local President Dan Harden. Seated (left to right) are: AFM International Representative George Sartick, MPTF Staff Assistant David Reskin, Conference Secretary-Treasurer Svata Ciza, AFM Secretary-Treasurer J. Martin Emerson, AFM Executive Board Member Harold Dessent, Conference President Don Smith and Vice President E. H. Trisko.

(Story and photos by J. Martin Emerson)

Looking in on the Illinois Conference

Lincoln (Illinois, of course) was the first city named after the great Emancipator. And he dedicated the spot where the ceremony took place with watermelon juice.

A quiet, inviting town of 18,000, Lincoln was the site of the recent Illinois Conference which was hosted by Local 268 on the weekend of May 25, 1981.

Secretary-Treasurer J. Martin Emerson represented the Federation at the Conference and, between speeches and answering questions, managed to create the photographic record shown here.



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Attending Conferences and reading the *International Musician* are good practices if you value communication. These Officers of Aurora Local 181 learned from the AFM's official journal about the information sheet Kalamazoo (Michigan) Local 228 makes available to traveling members. Here President Ralph B. Hesslebaum (right) holds a copy of Local 181's successful version of the same idea. Looking on is Local 181 Secretary Richard Bates (left) and Roger Vogtman (center), President Emeritus of the Aurora Local and the conference — and a d... good drummer.



Normally, the International Representative attending a Conference makes the "pitch" and rounds up the TEMPO-PCC contributions. At the Illinois Conference, however, I. R. George Sartick (right) called on Hughey Webb, Presidential Assistant of Saint Louis (Missouri) Local 2-197, to hustle the Delegates. Webb must have been a carnival barker at one time or another because when he finished "laying it on" the delegation, the total collection had swelled to a whopping \$222. The felicitous congratulations represented here were well-deserved.



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Illinois Conference President Don Smith (center) poses with two young "old timers." On the left is Horace Sweet, seventy-seven, who is currently Secretary of Springfield Local 19-675. He is holding a 1926 wage scale booklet. On the right is Ralph F. Schmoeger, eighty-one, who hasn't missed an Illinois Conference in forty years.



Stepping outside the Moose Lodge during a break in the Conference, we found MPTF Staff Assistant David Reskin (center) "surrounded" by Local 2-197 President Lou Nauman (left) and that Local's trumpet-playing Secretary Harry (Goose) Gosling, both bombarding Reskin in alternate fashion with MPTF questions.



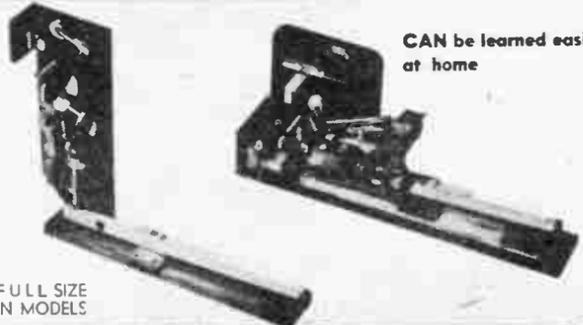
This is a happy picture because the two Conference Officers on the left — President Emeritus Roger Vogtman and current Conference Secretary-Treasurer Svata Ciza — both overcame severe illnesses and operations. They were obviously delighted to be on hand for the weekend meetings and to pose for this picture with Illinois Conference President Don Smith, who also chairs the important Credentials Committee at the national Convention.



Certainly one of the highlights of the Conference was the Sunday morning concert by the Lincoln Junior High Trojan Jass Band. Comprising youngsters from the sixth, seventh and eighth grades, the band is an outstanding tribute to excellent training on the part of its conductor-teacher, Keith Zimmerman, shown here tuning up the saxophone section in which he plays baritone. A member of Lincoln Local 268, Zimmerman will be studying in France this summer.

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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.

IS RECORD PIRACY REALLY MUSICIANS' PROBLEM?

I find it hard to understand the sympathy the AFM holds for the record companies ("Music Industry Out to Sink Record Pirates," *IM*, July, 1980; "A Major Battle Is Won Against Piracy," *IM*, this issue). This industry has put thousands of us out of work. As a member since 1922, I have seen our work increasingly going to records — "hops," radio stations, etc.

For years now, wishing to maintain my membership, I have been forced to pay my union dues out of income from sources other than music. I, for one, have no sympathy for these companies and I don't care if they are stolen blind.

John F. Tracey
Local 60-471
Pittsburgh, Pennsylvania

EDITOR'S NOTE: The relationship between the AFM and the record companies is not a sympathetic one, nor is it an antagonistic one — rather it is a cooperative one. AFM officers are called upon to negotiate fair contracts with the record companies for services rendered by union members. In turn, record companies that wish to remain signatory to the AFM are obligated to comply with all contractual guidelines. A cooperative attitude is mandatory for the mutual benefit of AFM members and the record industry.

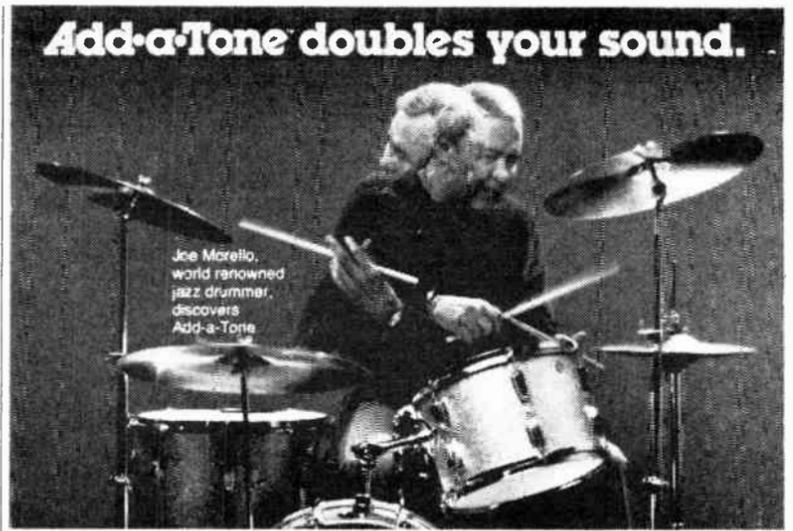
Record companies represent a source of employment for musicians, not only "stars," but also studio musicians who may find a steady source of income from session work. When records are pirated, record companies suffer,

but so do musicians — dues-paying members of the union — who are deprived of their royalty payments.

In addition, reduced profits in the record industry could mean fewer new acts signed to labels. This could block off opportunities for professional musicians who aspire to a recording career. And that's only one side of the coin.

For those musicians who do not have recording careers, there is the Music Performance Trust Funds, which is the largest sponsor of live music in the world and is financed by the Record Companies of the U.S. and Canada, under agreements with the AFM. The MPTF was designed in the late 1940s to counteract just what you are talking about — musicians loss of work in favor of recorded music. The signatory record companies pay a percentage of their gross income to the MPTF, which in turn sponsors live music programs. So when that income declines, the amount of money available for MPTF live performances declines, too!

Clearly, record piracy is as much a bane to the existence of musicians as it is record companies, and this was part of the point of the article to which you refer. Every AFM member should recognize, and take seriously, the widespread problems piracy is causing the music industry as a whole.



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The following is submitted by Local officers who have constructive suggestions they wish to share with other AFM affiliates. As a clearinghouse for these ideas, this column welcomes all innovative contributions pertaining to union affairs.

AN AWARD FOR "THINKING UNION"

To encourage the hiring of union musicians in its jurisdiction, Local 350 in Collinsville, Illinois, had a special "recognition award" printed, which it presents to any club or organization that uses live music. "It's a gimmick," admits Tom Hopper, Secretary of Local 350, "but we feel we need every tool at our disposal to get people thinking 'union' again. If we convert only one club to go union, that will pay the cost of the award." The attractive awards, printed in black and gold ink, read: "In recognition for endorsing Union music the American Federation of Musicians presents this special award to . . ." and is signed by the Local's President and Secretary.

SMALL CLAIMS ADVICE IS A BIG HELP

Recently, when Local 143, Worcester, Massachusetts, bandleader Dick Alfego was forced to take an area club owner to small claims court in a breach of contract dispute, he knew his best bet for advice was to turn to his Local. As a service to members, Local 143 President George Cohen has become knowledgeable about the small claims court system, and feels confident in offering guidance. Mr. Cohen attests, "If Local officers familiarized themselves with the procedures of small claims court, it would make it relatively easier to aid Local members in obtaining the monies due them."

The incident involving bandleader Alfego and his group, The Hollywood Sounds, is a good illustration of this. Having consulted with President Cohen, Mr. Alfego gained a better understanding of the proper court procedures. He successfully argued his case and received a

favorable court judgment awarding him payment in full from the club owner, including all court costs plus interest.

Since cases heard in small claims court concern small sums of money, the parties involved sometimes do not wish to incur the expense of hiring professional legal counsel. However, even a layman's understanding of court procedure is valuable for a clear presentation

SHARE A PART OF AFM HISTORY

During the 1980 AFM Convention in Portland, Maine, copies of the book, "The Musicians and Petrillo," by Robert D. Leiter, were made available by Chicago Local 10-208, as part of a TEMPO-PCC promotion. These copies are "collector's items" by virtue of the personal autographs by President Emeritus James C. Petrillo in each one.

Delegate Gordon E. Beadle, Recording Secretary of Local 418, Stratford, Ontario, Canada, purchased one with the thought of donating it to the Stratford Public Library, an idea fully endorsed by

(Continued on page eighteen)

ORGAN ACCORDION



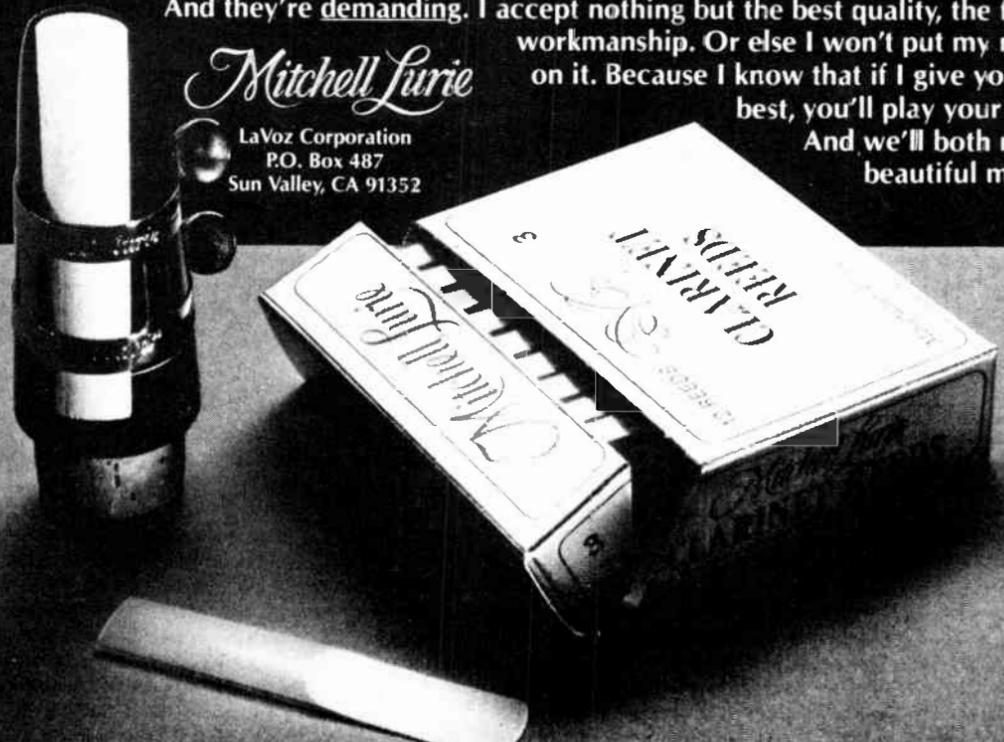
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POP & JAZZ SCENE

SOPHISTICATED LADIES

Duke Ellington always wanted a
Broadway hit. In his lifetime, he
failed to find the recipe for success
in the musical theatre. Now, seven
years after his death, Ellington is
the toast of New York. "Sophisticated
Ladies," starring his
songs, plays to a capacity audience
at every performance.

At the outset, the show didn't
seem destined for success. Out of

BY BURT KORALL

town, it was in trouble. There were
even problems with the cast. But
when it finally opened at the Lunt-
Fontanne Theatre, a few doors off
Broadway on 46th Street, the an-
swer to all its difficulties had been
found.

Those in charge of shaping the
show obviously had decided to
simplify. Everything extraneous,
including a cumbersome book, was
thrown out. The Ellington material
— just under forty pieces — was al-
lowed to speak for itself, with the
help of bright, bouyant, feelingful
and often thoughtful singing and
dancing, and consonant Ellington-
oriented orchestral backgrounds.

Set in the revue format, with a
twenty-piece orchestra onstage
sprinkled with former Ellington
sidemen, "Sophisticated Ladies"
expresses a variety of moods, most
of them on the happy side of the
line. Primarily responsible for the
marvelous feeling of this mem-
orable musical offering is singer-
dancer-communicator Gregory
Hines. Totally in control, he stopped
the show several times, completely
charming the audience. He was the
source of a series of delights, not the
least of which was his drumming, a
la Buddy Rich, at the beginning of
the second half. Hines made it quite
clear that he's a major new star.

Other potent contributors to the
musical's impact include Judith
Jamison — the beautifully-coor-
dinated dancer, individual singer
and majestic lady — singer Phyllis
Hyman and dancer-singers Hinton
Battle, Gregg Burge and Mercedes
Ellington.

The orchestra also is a factor in
the show's singular effect. With
vitality and enthusiasm, it plays
arrangements that are a combi-
nation of Broadway glitter and
Ellington subtlety. Fortunately, the
Ellington sounds and ideas pre-
dominate, thanks to musical
director Mercer Ellington and ar-
rangers Paul Chihara and Al Cohn.

We bid welcome to this show.
Very likely it will remain on
Broadway for a long, long time.
Though "Sophisticated Ladies" re-
veals only one facet of the genius of
Ellington, we are grateful for its
presence in New York. Shows re-
vealing other aspects of the great
man would be wonderful fare for the
theatre in coming seasons.

OUT OF THE COUNTRY

The Glenn Miller Orchestra,
which now has twenty-two-year-old
Craig Yamek on drums, recently re-
turned from a very successful tour
of Japan. . . . Jazz pianist Sal
Mosca tells us that he will give a
series of solo concerts in the Nether-
lands this month. . . . Rock super-
star Bruce Springsteen tours Brit-
tain shortly. . . . From Hawaii
comes news of pianist Paul Page.
He recently was elected president of
the Hawaiian Professional Song-

writers' Society. . . . The Congress
Centre in the Hague, the capital city
of the Netherlands, will be the site
of the Northsea Jazz Festival, July
10-12. The talent roster includes
Dexter Gordon, the Lionel Hampton
Big Band, Oscar Peterson — with
N.O. Pedersen and Martin Drew —
the Concord Super Band, Stan Getz,
the Dizzy Gillespie Sextet, the Mon-
tety Alexander Sextet, Illinois Jac-
quet, Sarah Vaughan, Mel Torme,
Nellie Lutcher, Rosemary Clooney,
Shirley Horne, the Basie Alumni,
Flip Phillips, the McCoy Tyner Sex-
tet. Dorothy Donegan, the Martial
Solal Big Band, James "Blood"
Ulmer, Woody Shaw, Bob Wilber,
the James Newton Quintet, Albert
Mangelsdorff, Bob Crosby's Bob-
cats, and Harry Gold's Pieces of
Eight. . . . Pianist Jaki Byard and
Ran Blake gave a piano recital in
Verona, Italy, on the 23rd of May.
. . . . New Orleans clarinetist Herb
Hall recently made a series of ap-
pearances in England. . . . Based in
Rome the past several years,
clarinetist Tony Scott has been
making appearances all over
Europe, sometimes as a member of
the Romano Mussolini group but
most often as a soloist. . . . From
composer - arranger - saxophonist
Ernie Wilkins comes a letter con-
cerning his move to Copenhagen.
"I'm happy and doing very well
here," he reports. "I've formed my
own band, called 'The Almost Big
Band' — that's because it's only
twelve pieces."

ON CAMPUS

Dr. William F. Lee, III, dean of
the music school at the University of
Miami, talked to about 400 Kenton
sidemen, singers and bus drivers
when putting together his Stan Ken-
ton tome, "Artistry in Rhythm"
(Creative Press of Los Angeles,
\$24.95). We intend to review the
book in a forthcoming issue. . . .
Philadelphia's Temple University
has expanded its bachelor of music
degree curriculum to include a
four-year major in jazz-commercial
music, Dean Helen Laird, of the Col-
lege of Music, has announced. . . .
In July, the Michigan State Univer-
sity Jazz Band will perform at the
Montreux International Jazz Fes-
tival in Switzerland. . . . A schol-
arship in the name of pianist-singer
Bobby Short is being established at
the Stecher and Horowitz School of

the Arts in Cedarhurst, New
York. . . . Five jazz workshop
courses are being given at the
William Paterson College of New
Jersey this summer: "What to
Listen for in Jazz," "Vocal Jazz
Caravan: Improvisational Singing
Workshop," "Jazz Repertoire Com-
bo," "Instrumental Jazz Im-
provisation Workshop" and "Jazz
and Popular Piano Workshop." . . .
Joe Carter is a jazz guitar instruc-
tor at New York University.
. . . . The Pat Metheny Group gave a
concert, March 30, at North Texas
State University.

JAZZ NOTES

Drummer-author Art Taylor, who
lived abroad for years, has put to-
gether a new trio in New York, in-
cluding Walter Davis, Jr. (piano)
and Larry Ridley (bass). . . .
Trumpeter Roy Eldridge will be
saluted, via a program dedicated to
him, during the forthcoming New-
port/New York Jazz Festival. The
show is being developed by critics
Ira Gitler and Gary Giddins. Also
on tap for the Newport gala is a trib-
ute to piano giant Art Tatum. Pi-
anists Billy Taylor and Dick Hyman
are the producers of this event. . . .
Remember Teddy Kotick, the in-
ventive bassist who played with
Charlie Parker, Stan Getz, Artie
Shaw and others? He's doing a
series of concerts at the Han-
nah Jack Restaurant in Merri-
mack, New Hampshire, with Mark
Selvaggio (flugelhorn), Tony Zano
(piano), and Joe Hunt (drums).

Jimmy Cheatham — he
heads the Jazz Ensemble at the
University of California at San
Diego — and his wife, Jeannie — she
is responsible for the "Mecca of
Jazz" sessions at the Sheraton Inn
on Harbor Island — recently were
named Jazz Entertainers of the
Year by San Diego. They received
awards signifying their selection.

The first annual New Orleans
Jazz Reunion, a testimonial to New
Orleans classic jazz and the musi-
cians who have spent a lifetime
playing it, was held, May 7, as a
part of the city's Jazz and Heritage
Festival. Hosted by Tulane Univer-
sity's Jazz Archive, the event, a
seven-hour celebration of jazz
featuring many notables, took
place in the New Orleans Municipal
Auditorium and its Annex. More
than 200 musicians who played jazz
in the Crescent City prior to 1940
were invited to participate.
Among the reunion guests to play
at a session in the Annex were
Danny Barker, "Kid" Thomas
Valentine, Willie and Percy Hum-
phrey, Raymond Burke and Cie
Frazier. Also to be on hand — a
group built around the remaining

(Continued on page nineteen)



America's goodwill ambassador of jazz, Lionel Hampton, and his seventeen-piece
band kicked off a month-long, twenty-eight-city European tour on April 28. The
band was enthusiastically received in all the cities visited.

COUNTRY RAMBLINGS

Maybe you don't count country music among your high-level passions, but you've got to admit it's the source of the world's best song titles: "Your Wife Is Cheatin' on Us Again," "Do You Love as Good as You Look," "I've Never Gone to Bed with an Ugly Woman (But I've Woke Up with a Few)," "Down to My Last Broken Heart," "A Headache

BY EDWARD MORRIS

Tomorrow (Or a Heartache Tonight)," "Hold Me Like You Never Had Me," "One Love Over Easy," "I'd Rather Have a Bottle in Front of Me (Than Have a Frontal Lobotomy)," and for all of those who think the urban cowboy is an urban blight in need of urban renewal, "I'm Goin' Back to Texas (And Be One More Horse's Ass)." Stephen Sondheim, eat your heart out!

Besides giving country music fans a chance to meet and hear their favorite performers, the annual Fan Fair held in Nashville in June focuses on the importance of fan clubs in promoting artists' careers.

Among country music acts particularly, the perseverance of fan club organizers is legendary. Norma Barthel established the Ernest Tubb Fan Club in 1944 and has conducted it ever since. Loudilla, Loretta and Kay Johnson still run Loretta Lynn's club, which they organized in 1963, long before Lynn became a star.

Eddie Rabbitt, the Oak Ridge Boys, Conway Twitty, Tammy Wynette, Dottie West, Ronnie Milsap, the Bellamy Brothers and many other top-selling country artists rely on the support of active fan clubs.

Operationally, the clubs purchase records and personalized novelty items, buy blocs of concert tickets, request radio airplay of the artists' records, enlist others into fan club membership and even become walking billboards for the artists via the paraphernalia they wear. Membership is not just a labor of love — it's free labor.

Most clubs are still set up and run by authentic fans, but it is increasingly common for an artist's business or management office to do the club organization and administration.

Much of the credit for the heightened effectiveness of fan clubs is attributable to the Johnson sisters, who, besides overseeing the Lynn enthusiasts, also operate the International Fan Club Organization. IFCO counsels fan clubs in organizing and maintaining themselves effectively, and it monitors their performance. Currently, nearly 200 clubs belong to IFCO, including virtually all of the large active ones.

To keep membership status in the group, a club must tell IFCO what goods and services it offers its members and then prove that these things are being delivered by placing an IFCO monitor on its membership mailing list. Clubs which don't fulfill their promises are dropped.

"There's really a high mortality rate for fan clubs," says IFCO's Loudilla Johnson. "People don't realize the difficulty and expense involved." Johnson says a fan club's size is less important than the zeal of its members. The most prominent

clubs range from those with a few hundred members to those with several thousand.

The Loretta Lynn club, for example, has nearly 4,000 members, each of whom pays dues of \$6.00 (domestic) to \$7.00 (foreign) a year. For these dues, they get a quarterly journal and monthly updates on Lynn's activities, an autographed photo, a membership card, and a fan club badge. This kind of package is common to most of the clubs.

Sherwood Cryer, the guiding spirit behind the Mickey Gilley empire, rejects the common notion that fan clubs are useful only to beginning performers. So much a fan of fan clubs is Cryer that he acts as president of both Gilley's and Johnny Lee's admiration societies. "I think it's very important that we keep Mickey's club going in spite of his current success," Cryer says. "It helps him as much now as ever. What it means is that you've got another little army of promoters out there."

Joan Guertin would agree with this assessment. She heads the fan club for Memphis, a quartet that is still in search of a record label. Despite this drawback, Guertin summoned her 175 members into action to gain the quartet national visibility and respectability. And it worked. Here's how:

A major country music fan magazine sponsors an annual awards show, the nominees for which are made and voted on by subscribers only. Guertin cajoled her troops into subscribing to the magazine by printing subscription blanks in the club's newsletter. Enough members responded to get Memphis onto the ballot and, thus, into the spotlight.

During Fan Fair, Guertin says, she will set up a seminar for her fan club officers which will feature promotional advice from DJs and reps from Memphis' booking, management, and publicity agencies.

As evidence of the esteem in which fan clubs are now held by artists, the IFCO show during Fan Fair will feature in-person performances by Conway Twitty, Razy Bailey, Boxcar Willie, the Capitols, Big Al Downing, Terry McMillan, Reba McEntire, and other major attractions.

Time was when the only country songs you could get in sheet music were standards, like "Tennessee Waltz" or "Your Cheatin' Heart." But that's all changed now. The popularity of country music has made it one of the most profitable segments of the print music industry. It's even plentiful now in educational arrangements.

"There's a strong demand for country music across the country — not just in one region," says Ron Ravitz, President of Controlled Sheet Music, a national rackjobber, and Music of the Month, which services both educational and consumer accounts. "I can recall when a song that went to the top of the country charts and hit low on the pop charts would not be considered for print. Now choral and full band arrangements are being done."

The Country Music Association's Tenth Annual Talent Buyer's Seminar will be held in Nashville, October 9-11. Last year's seminar

attracted more than 400 registrants and featured more than forty speakers.

This is festival season.

Last year, more than 500 bluegrass festivals were held throughout the U.S. and Canada. Since this cultural institution was established in the mid-1960s, it has attracted hundreds of thousands of ticket buyers. Since virtually all of these events are held outdoors at isolated sites, there has been a growing fear among promoters (and fans) that the high price of gas might kill or weaken the festivals.

But it doesn't seem to be happening. Apparently the lure of the crystalline acoustic music and the joy of camping out is worth the financial sacrifice.

For those who like their bluegrass indoors, James Monroe has established a bluegrass supper club in Nashville. James' father is Bill Monroe, the legendary founder of this branch of country music. The elder Monroe makes weekly appearances at the club when he's not working the road. A recent guest at the club — and an enthusiastic one, by all accounts — was Vanessa Redgrave, who was in Nashville on a movie assignment.

American Federation of Musicians' & Employers' Pension Welfare Fund (AFM & EPW Fund)

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At the Board of Trustees meeting of 4/8/81, the Trustees of the AFM & EPW FUND voted unanimously to increase the monthly benefit by 7% for those pensioners who were on the roll receiving benefits as of 12/31/80. This increase will be reflected in your 6/1/81 check.

The following rates based on \$100.00 of pension contributions payable to the Fund on behalf of an employee as shown in Section 403 of the Plan Document shall be increased effective as of 1/1/81.

MONTHLY PENSION FOR EACH \$100.00 OF CONTRIBUTION

AGE	As of 4/1/78	As of 1/1/81
65	\$2.15	\$2.37
64	2.06	2.27
63	1.98	2.18
62	1.89	2.08
61	1.81	2.00
60	1.72	1.90
59	1.63	1.80
58	1.55	1.71
57	1.46	1.61
56	1.38	1.52
55	1.29	1.42

The above notice does not apply to the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada).

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FESTIVALS

As the clock struck midnight on June 13 in the town of Stratford, Ontario, a barge made its way along the torch-lit river Avon, and crowds lining the banks saw Boris Brott and the Hamilton Philharmonic Orchestra, wiggled and lace-cuffed in the best eighteenth century manner, strike up the familiar strains of Handel's *Water Music*. A movie set? No, that

BY MURRAY GINSBERG

was just the way Elyakim Taussig planned it - and much more. After the *Water Music* came Handel's *Fireworks Music*, complete with fireworks. But before the *Water Music* came a gala concert at Knox Church featuring the National Arts Centre Orchestra, the Canadian Brass, cellist Leonard Rose, baritone Louis Quilico, a couple of choirs, some special music by Louis Applebaum, and for good measure, a pianist by the name of Taussig.

What a way to begin a festival! But the artistic director of Stratford Summer Music was determined to make the birth of his festival something to remember. No one who has followed the career of Elyakim Taussig should be surprised. This is the man who founded the exquisite chamber ensemble known as Camerata, who spent three seasons at the Shaw Festival in Niagara on the Lake turning recitals into musical theatre, and who recently returned from Spain, where he researched a theatre-concert piece based on Granados' *Goyescas* and the paintings of Goya.

Taussig is not known as one who does things in half measures and Stratford Summer Music may turn out to be his most ambitious innovation yet. Over a two-and-a-half-month period he plans to swamp the small town with 113 concerts.

"I don't deny that the reason we could mount this festival is the fact that 700,000 people come to Stratford for the plays," says Taussig. "We want to offer them the opportunity to fill out their Stratford days with music."

"Also, Stratford draws more than 40 percent of its audience from the United States, which makes it a window for Canadian artists. Critics from all over the world come there, too. What I am trying to do is present the musical profile of Canada in Stratford."

His plan offers 11:00 A.M. concerts before the play-going day begins and midnight concerts after the play-going day ends, and to do it five days a week. During the week of June 16-21, all the music is jazz. During the week of June 23-28, the music will concentrate on folk. The rest of the program is classical, with Taussig himself devoting the week of June 30-July 4 to a program examining the music and personality of Beethoven, titled "My Friend Ludwig." Elyakim Taussig is no ordinary man. He has convinced the politicians of Stratford that the town's nineteenth century monument to civic politics, the city hall, is just the place to present the festival.

"It has fine acoustics and it's a perfect size for chamber music," he said. "It's one of the most beautiful halls in southern Ontario." Jazz at the Stratford Festival: In addition to Taussig's plans for jazz during the week of June 16, will be a series of jazz concerts during July

and August, to be held Monday nights in the Festival Theatre. The series will showcase Judy Collins, July 6; Cleo Laine and John Dankworth, July 13; Preservation Hall Jazz Band, July 27; Mel Torme, August 17; guitarist John Abercrombie and Ralph Towner, and saxophonist Sonny Rollins, August 24; and Rob McConnell and The Boss Brass, August 31.

The Banff Jazz Workshop is one among many summer programs at the School of Fine Arts - including dance, opera, musical theatre, drama, visual arts and music. Concerts, performances and exhibitions take place throughout the summer in the Banff Festival of the Arts. Faculty for the Jazz School are Karl Berger, award winning vibraphonist and pianist; Ed Blackwell, jazz percussionist; Dave Holland, one of the world's premier bassists; Lee Konitz, alto saxophone great; Big Miller, blues singer who has sung with Count Basie, Duke Ellington, Lionel Hampton; Phil Nimmons, dominant figure in Canadian jazz circles; and Kenny Wheeler, Toronto trumpeter who has played with Chick Corea, Anthony Braxton and the Globe Unity Orchestra.

Woody Herman wasn't at all worried the night of March 5, in Toronto's Harbour Castle Hotel where he headlined the Ontario March of Dimes thirtieth anniversary celebration. Herman blew into town packing his arrangements with about enough time for a 30 minute rehearsal with the Guido Basso All-Stars, instead of his own band. But the fifteen Toronto musicians, drawn mostly from the ranks of Rob McConnell's Boss Brass, were an instant success. In front of an audience of close to 1,000, Herman and the boys roared into the night, sharing musical duties with the University of Toronto Jazz Ensemble and the Danny Marks rock trio as they competed with a gambling casino for audience attention. The sixty-seven-year-old leader, autographing programs for middle-aged devotees, sidestepped references to his early days as the glory days.

"It's what you play right here and now that counts," he said, "and tonight these guys were great."

MUSICAL FAMILIES

The Masellas of Montreal have to be contenders for the "Guinness Book of World Records." No less than eight brothers are professional musicians, five of whom at this time are members of the Montreal Symphony Orchestra: Giulio and Joseph both play French horn, Pietro plays oboe, Rudolph plays contra bassoon and Mario plays violin. At one time all eight were members of the same symphony orchestra, but today brother Alfred is a violinist with the Paris Opera, Raphael teaches clarinet at McGill University, and Paul teaches French horn in Hull, Oh, and by the way, Dorothy Masella, the harpist with the Montreal Symphony Orchestra, is married to Raphael.

HOLIDAY CLOSING

The offices of the American Federation of Musicians will be closed on Friday, July 3, in observance of Independence Day.

RONALD REAGAN IN OTTAWA

During President Reagan's visit to Ottawa last March, he, wife Nancy, and the entire entourage from Washington were treated to "a blockbuster gala the likes of which Canada has not put on before." On Tuesday, March 10, the capital's National Arts Centre was the scene of a 2-hour show that featured many of Canada's top entertainment personalities.

"With Robert Charlebois and Anne Murray you really can't represent Canada any better than that," said an organizer who declined to be named. Alongside the two stars, Karen Kain and Frank Augustyn of the National Ballet performed *Nelligan*, choreographer Ann Ditchburn's one-act dance piece; comedian Dave Broadfoot did his mentally stunned Mountie character, Sergeant Renfrew; Montreal singer Ginette Reno, pianist-arranger Andre Gagnon and Ryan's Fancy from the Maritimes displayed their talents admirably.

The lineup also included Winnipeg's Ukrainian dance troupe, Quebec's Les Sortileges folk dance group, and the Charlottetown Festival dancers. Edmonton's Tommy Banks, a TV performer in his own right, conducted the orchestra.

"The show was for the President," the organizer said. "It was directed to him."

Everyone, including the President, enjoyed the fun night immensely. The presentation was a joint venture between Prime Minister Trudeau's office and the CBC. The general public caught 1 hour of the show live on CBC-TV at 10:00 P.M.

AWARDS

Mario Bernardi, music director of the National Arts Centre Orchestra, pianist Glenn Gould, and Nicholas Kilburn, co-principal bassoonist of the Toronto Symphony, have been awarded the 1981 Canadian Music Council medals for outstanding service.

Governor-General Edward Schreyer presented the awards during a ceremony at Rideau Hall in Ottawa on April 12. A Council statement said Bernardi, "one of Canada's most distinguished musicians... has gained respect in many parts of the world for his sensitive operatic and orchestral conducting." Gould is best known for his "illuminating renditions of Bach" and, although he retired from the concert stage about twenty years ago, according to the statement, he frequently records albums for general release. It said Nicholas Kilburn, former chairman of the Organization of Canadian Symphony Musicians (the Canadian counterpart of the American ICSOM), received the medal for his formidable work on behalf of symphony musicians.

"Besides being an outstanding performer, Mr. Kilburn is also a dedicated and civic-minded musician," the statement pointed out.

The Council also announced that Montreal composer Claude Vivier had been named Composer of the Year. At thirty-three he already is in the forefront of Canadian creators.

The Canadian Brass was named Ensemble of the Year for its performances in Canada and abroad while Radio Canada International was named Company of the Year for its many broadcasts featuring Canadian music.

The name of Ethel Stark, the eminent Canadian conductor, violinist, and educator, appears with greater frequency in the media of late, as the significance of her work begins to be understood at last. Shortly after her investiture as a member of the Order of Canada in the spring of 1980, she was elected a

(Continued on page eighteen)

OVER FEDERATION FIELD

The first seminar on Live Entertainment in Hotels, Restaurants and Clubs was held at the Marriott Hotel in Atlanta, Georgia, April 21-26. Sponsored by Georgia State University, the event was attended by booking agents, managers and hotel entertainment organizers from around the country who exchanged ideas and informed students of the university's commercial music/recording program. A panel discussion on entertainment unions, chaired by Atlanta Local 148-462 President Karl Bevins, gave industry figures and students an insight into the various activities of the AFM and other entertainment unions.

"When we feel like giving up," states Maxine Merrifield, Secretary of Local 113, Redding, California, "then come across items such as the following, we know why we must keep hanging in there."

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(An old labor paper reprint)



The New England Conference, hosted by Local 171, Springfield, Massachusetts, was held April 3-5 at the Marriott Inn in Springfield. Shown at one of the sessions during the three-day conference are (left to right) Jerry Der Boghosian, New England Conference President; Donald Tepper, New England Conference Secretary-Treasurer; AFM President Victor Fuentealba, who addressed the delegates; Harold Dessent, member of the International Executive Board; and Nick Cutrone, Staff Assistant of the Music Performance Trust Funds.



Secretary Emeritus James W. K. Lytle was honored by Local 180, Ottawa, Ontario, Canada, following his retirement after twenty-eight years as Secretary of that organization. Left to right: International Representative Stuart Salmond, Executive Officer Ivan Brunel, Vice President Nat Battersby, Executive Officer David Johnstone, President Ed Hall, Treasurer Pat Kent, Secretary Emeritus Lytle (receiving a plaque), Secretary Robert Langley, Executive Officer Gordon Rushworth, Canadian Conference Executive Officer Victor Bridgewater and Executive Officer John Birchall.



The fifty-eighth annual meeting of the Midwest Conference of Musicians was held in Lincoln, Nebraska, on April 12-13. The gathering was addressed by AFM President Victor Fuentealba, marking the first time an International President has attended this conclave since the administration of Herman Kenin.

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NEWS NUGGETS



David Holzman

Ask octogenarian David Holzman, a drummer in the Evansville, Indiana, area, why he chooses to continue working as a professional musician when he could retire and enjoy the easy life, and he will smile and say that playing the drums keeps him feeling young.

Born on November 11, 1895, Mr. Holzman started playing the drums when he was in his teens, his interest in music no doubt influenced by having heard the twelve-piece orchestra employed at his father's movie theatre. He joined Evansville Local 35 in 1912 and spent his early years performing with bands in New Orleans and on the steamer boats which cruised the Mississippi River.

President of Local 35 since 1944, Mr. Holzman continues to take an active interest in the AFM, serving as a delegate to Conventions since the 1940s and participating on the Convention Finance Committee for many years.

The Canadian Chapter of the International Viola Research Society convened its ninth annual Viola Congress at the University of Toronto from June 11 to 14. The congress featured recitals and concerts by the world's leading artists, as well as displays of violas and bows, music and literature related to the viola. In addition, three new works by important Canadian composers were premiered.

Among the artists who performed during the four-day event were Canadians Ralph Aldrich, Steven Dann, Rivka Golani-Erdesz, Carolyn Kenneson, Uri Mayer, Hans-Karl Piltz, Robert Verebes and Simon Streatfield. The international artists who participated were Raphael Hillyer, Jerzy Kosmala,



Michael Willens

Donald McInnes, Myron Rosenblum, Thomas Tatton, Francis Tursi, Franz Zeyringer, Ulrich von Wrochem, Bernard Zaslav, with master classes by William Primrose and Lillian Fuchs.

A. Baird Knechtel, a member of Toronto Local 149, served as Host Chairman for the congress.

The thirteenth annual International Horn Workshop will be held June 21 to 27, 1981, in Potsdam, New York. Guest artists-clinicians include Daniel Bourgue, Philip Farkas, Ifor James, Ib Lansky-Otto, Frank Lloyd, Sharon Moe, Phillip Myers, Guelfo Nalli, Frances Orval, Robert Routh, Edwin Thayer and Gail Williams.

For details write Roy Schaberg, Crane School of Music, State University College of Arts and Sciences, Potsdam, New York 13676.

For bassist Michael Willens, a member of Washington (D.C.) Local 161-710, musical variety is the spice of life. "I feel quite lucky to be living in a time when my music-making doesn't have to be categorized or pigeonholed," he wrote in an article, entitled "Defying Definition," recently published in the *Smithsonian Performing Arts Magazine*.

A member of the Smithsonian Chamber Players, which was heard in concert at the renowned Washington museum during March, Michael has performed with several orchestras, dance companies, contemporary music ensembles, early music groups and jazz bands. Two groups in which he is currently involved are Zah, a trio offering works inspired by ethnic music, contemporary classical music and jazz, and Jazzantiqua, a quintet which arranges music from

medieval and renaissance sources for the jazz idiom.

Michael began playing the bass when he was sixteen, attracted by its quality to fit into a wide range of musical styles. He now owns five basses, each with a different "character," to serve his needs on gigs that range from recording sessions to orchestral performances to rock playing. In choosing the bass, Michael follows in the footsteps of his father, the late Joseph Willens, a respected musical figure in the Washington area. (The Willens family sponsors an annual Congress of Strings scholarship in memory of Mr. Willens.)

"A great deal of work and concentration goes into playing different styles as well as they should be played," Michael observed in "Defying Definition," "so I know I will never be lacking a challenge in life."

The Chamber Orchestra of New York, under the baton of maestro Albert Catell, embarked on a tour of twenty-five European cities on March 5. The tour takes the ensemble through Germany, Belgium, Switzerland and Austria.

Based in the city of its name, and working out of AFM Local 802, the Chamber Orchestra of New York made its debut only two years ago under the aegis of the Bohemians, one of the oldest and most pres-

mittee and currently Vice Chairman of its Board of Directors, was acknowledged in the citation "not only as a composer, but also as a distinguished educator and administrator in the arts."

The Porrello brothers — Ray, Jr., and Rick — are two drummers making a big splash right now on the entertainment circuit.

Ray was sixteen when he joined Local 4, Cleveland, Ohio, and was soon playing regularly in top area bands. Formal lessons with drummer Eddie Bobick began when Ray was twelve; later he came under the tutelage of percussionist Louie Bellson. Bellson was so impressed with Ray's ability that he personally recommended him to Count Basie, who promptly hired the young drummer for his orchestra. Most recently, twenty-five-year-old Ray was the drummer with Sammy Davis Jr. whose back-up orchestra is under the direction of George Rhodes. After six years spent traveling all over the world with Davis, Ray decided to leave the organization in order to settle in Las Vegas, where he recently bought a house.

When asked to name a replacement to fill the drum position, Ray suggested his younger brother, Rick. Following a tryout in January, the entertainer hired Rick on.



Composer Carmine Coppola conducts the American Symphony Orchestra in a rehearsal of his score for Abel Gance's 1927 film masterpiece, "Napoleon." The orchestra, under Mr. Coppola's baton, provided the live accompaniment to the four-hour silent film's eight sold-out showings at New York City's 6,000-seat Radio City Music Hall in January and February. Revived by film producer Frances Ford Coppola ("The Godfather," "Apocalypse Now"), the maestro's son, the film will be shown with live orchestral accompaniment in selected cities throughout the United States and then return to Radio City in the fall, by popular demand.

tigious membership organizations in the United States. A virtual "Who's Who in Music," the Bohemians has counted among its members such luminaries as Rachmaninoff, Toscanini, Villa Lobos, George Gershwin, and many masters and virtuosos of like caliber.

Recently, to honor another musical master, the orchestra chose as the theme for most of its programs the famous "Adagio for Strings," in memory of the late American composer, Samuel Barber.

Composer William Schuman, who recently celebrated his seventieth birthday, was honored April 12 during a concert at Alice Tully Hall with a citation from the Chamber Music Society of Lincoln Center, the highly successful New York musical organization which originated as a brainchild of Schuman's when he was President (1962 to 1968) of Lincoln Center for the Performing Arts.

The framed, hand-lettered citation was presented to Schuman by Alice Tully, Chairman of the Board of Directors of the Chamber Music Society, onstage just prior to a performance by four of the Society's artist-members of Schuman's 1939 *Third String Quartet*. Schuman, who has served the Chamber Music Society through the years as Chairman of its Executive Com-

Although very much a talent in his own right, eighteen-year-old Rick has almost literally followed in his brother's footsteps. He took his earliest drum lessons with Eddie Bobick, began his professional career in some of the same area bands and received wide acclaim as a finalist in the 1979 Bellson Drum Contest in Las Vegas. Naturally, he is delighted that his brother brought his name to Sammy Davis' attention.

Ray Porrello, Sr., is understandably proud of his sons. After all, he has been a professional drummer, well known in the Cleveland area, for many years. For the past twelve years of his career, he has served as the assistant to Local 4 President Anthony Granata.

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The Mid-Ohio Brass Quintet performs throughout the jurisdiction of Mansfield, Ohio, Local 159 for various occasions, including programs made possible by the Recording Industries through the Music Performance Trust Funds. Left to right: Percy Hall (Local 159 Trust'ee), baritone; Bruce Miller, trumpet; Ettore "Eddie" Chiodoni (Local 159 Secretary-Treasurer), trumpet; Jon Dallas, trombone; and Gerald Hudson, French horn.

(Photo by Barry Hall)

PRO FILE:

TOM SAUNDERS and THE SURF SIDE SIX

Cornetist Tom Saunders, a versatile entertainer, is dedicated to carrying on the "Dixiecat" tradition — playing hot jazz on a cool horn. Jazz festival audiences around the country know him for his soaring cornet solos and frequent copartnership with renowned cornetist Wild Bill Davison. But in Detroit, his home base, Saunders is best known for fronting the popular Surf Side Six, house band at the Presidential Inn since 1972.

Saunders' infatuation with the Dixieland sound began when he was a youngster. His older brother, Dick, played the cornet and owned an impressive collection of 78 rpm jazz records. Saunders was seven when he began to experiment with his brother's horn and listen to recordings of Louis Armstrong, Bix Beiderbecke and the McKinney Cotton Pickers, among others. By the time he was nine, he was playing in Dick's band.

While his brother favored the traditional tuba-banjo style of Dixieland music, Saunders was attracted to what is called the "Chicago style." Saunders recalls that the turning point came in 1947, when his brother played him a recording of Wild Bill Davison. He now credits Davison and Bobby Hackett as the major influences in his musical development.

He entered the Navy School of Music following high school, and played in an admiral's band under the leadership of John Norris, who currently fronts the New Orleans Jazz Band in Hawaii. After the Navy, Saunders performed with many local bands in the Detroit area. His first real break came in 1962, when he successfully auditioned for Pee Wee Hunt, another jazz giant Saunders had always admired and whose "12th Street Rag" was the very first jazz tune he had learned to play.

The next year, Saunders joined the band that was to become the Surf Side Six, then holding forth at the Surfside Lounge in the Detroit area. His talent as cornetist and singer, as well as his genial way on the bandstand, soon propelled him to the position of leader. Jazz fans were beginning to sit up and take notice.

A memorable night occurred in 1964. Wild Bill Davison, at the invitation of the Surfside Lounge's owner, slipped backstage to hear the band incognito. When the band

broke into a number, Davison began to play along. As Saunders recalls, "All of a sudden, this searing horn started playing and took my head off my shoulders. It went through my mind, 'There's only one cat who can play like that.' I called him, 'Mr. Davison,' and he said, 'Call me Bill. Where is the vodka?'" They finished the set together on the bandstand and have been friends ever since.

Davison, who has been a featured performer with the SS6 on many occasions, recorded three albums with Saunders. It was through Wild Bill that Saunders met another of his "heroes," Bobby Hackett. This took place in 1974, when Davison invited Saunders to pay an impromptu visit on Hackett at the New York City nightspot, Michael's Pub. They joined Hackett on the stage and, backed by his rhythm section, played the night away, to the delight of the audience.

Saunders, still the fan, marvels, "You know, I've gotten to play with almost every one of the great musicians I listened to as a kid." While he's taken inspiration from these fruitful collaborations, he is his own man on the bandstand, with a distinct style and sound. His many appearances at music festivals, such as the Bix Beiderbecke festival in Davenport (Iowa) and the Manassas (Virginia) jazz festivals, are inevitably crowd-pleasers, and he often fills requests by various jazz societies for concerts. When Saunders is at the Presidential Inn, the virtuosity he displays as a festival soloist is transformed to enhance the total sound of the Surf Side Six.

All the members of the Surf Side Six are top-notch musicians, but come from diverse backgrounds. Drummer Danny Masouris, who had previously worked mostly with three-piece units, was not even a fan of Dixieland music when he was persuaded to sit in with the SS6 for a one-week gig in 1967. His driving beat, an essential element of the band's sound ever since, won praise from the great showman, Jimmy Durante, with whom the band performed at one time.

Pianist and arranger Jim Knight, who has been with the group since 1970, has always preferred the four-beat Chicago-style Dixieland because, "It allows greater freedom for soloists to improvise." Prior to joining the SS6, Knight had toured

the country with several bands, such as those fronted by Pee Wee Hunt and Jimmy McPartland.

Veteran musician Earl Stuart, an outstanding tenor sax man, added clarinet and flute to his musical accomplishments after joining the band in 1970. In the 1930s Stuart was a member of the Bob Chester Orchestra and spent a year on the road with Gene Krupa's band. Later, he worked as a radio musician, most notably with his group, The Sophisticats. In 1948 Stuart became the music director of Detroit's first television band, a position he enjoyed until 1964.

Valve trombonist Dave Jones joined the band in 1971. A teacher of jazz history and summer clinics for high school music students, Jones serves as the band's chief arranger. He holds a degree in music from Michigan State University.

Bassist Clarence Isabell, the newest member of the group, joined in 1974. Raised in Memphis, Tennessee, Isabell got his start in an Elks Club band on Beale Street. He has played with Duke Ellington's band when it backed Billie Holiday in Detroit and was a staff bassist at Motown Records.

Together, Saunders and his musicians serve up a tasty combination of Dixieland, jazz, and dance music, which they call "danceable Dixieland." As Saunders has observed, "If we're going to keep working, we've got to let them dance. There are too many jazz bands working one or two nights a week, and that's not enough to keep a band performing with precision or to make a living. So we said, 'Okay, we'll play our jazz when we can.' We found out that if you give them one of theirs, they'll listen to one of yours." It is evident that this formula is a success, and the proof lies in the fact that the band has been playing to enthusiastic audiences six nights a week for more than a dozen years.

A potpourri of popular tunes, their act will frequently include a mix of Duke Ellington favorites, such as "In a Mellow Tone" and "Sophisticated Lady," swing numbers like "Big Noise from Winnetka," a smooth medley of Stan Kenton compositions, some Latin numbers, and, of course, a healthy helping of Dixieland.

Saunders also enjoys having the opportunity to sing, and one of his favorite vocal contributions is his rendition of the seldom-heard Fats Waller tune, "A Porter's Love Song to a Chambermaid." A quick-silver wit on the bandstand, he cheerfully admits to being a bit of a ham. "I suffer from mike fright," he quips, "I'm afraid somebody will get it before I do."

He loves to entertain in any way he can, but nothing pleases him more than obliging an audience request for a Dixieland tune. Tom Saunders is a music man whose heart keeps a Dixieland beat.

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CLOSING CHORD

RAY GRAZIER

Ray Grazier, Secretary of Local 86-242, Youngstown, Ohio, passed away on February 21 at the age of sixty-five.

Born in Punxsutawney, Pennsylvania, Mr. Grazier joined Local 621 at an early age. He began his musical career playing trumpet and arranging for a number of area dance bands. Moving to Youngstown, Ohio, in 1938, he fronted his own band there for many years. In 1953 Mr. Grazier became a member of Local 86-242's Executive Board and in 1975 he was elected its Secretary. During that period he



Ray Grazier

served as a delegate to several AFM Conventions and the Tri-State Musicians Conference.

EDDIE SAUTER

Composer-arranger Eddie Sauter, who shaped the music played by a number of top flight bands, succumbed to a heart attack on April 21

at the age of sixty-six. Affiliated with New York City Local 802 since 1933, he became an honorary member two years ago.

Born in Brooklyn on December 2, 1914, Sauter began his career playing trumpet with Archie Bleyer at the age of seventeen. Shortly thereafter he was hired to play trumpet and occasionally mellophone with Red Norvo, but was mainly active as his staff arranger. In 1939 after the Norvo band disbanded, Sauter began writing for Benny Goodman. It was his highly inventive arrangements which helped revitalize the Goodman band. Sauter himself gained prominence with such compositions as "Benny Rides Again," "Clarinet a la King" and "Superman" and arrangements of such ballads as "The Man I Love," "It Never Entered My Mind" and "More Than You Know." He also scored for Artie Shaw, Woody Herman and Ray McKinley, among others.

In 1952 Sauter got together with Bill Finegan, who had been chief arranger for Tommy Dorsey and Glenn Miller, to launch the Sauter-Finegan Orchestra. Handpicked, the musicians of the new band formed a unit admirably suited to play the unusual and imaginative scores created by the two talented co-leaders. The first Sauter-Finegan RCA Victor record, "Doodletown Fifers," released in 1952, created such excitement that others quickly followed. Because of the demand for fresh sounds, the band was prevailed upon to go on the road. Its intricate arrangements, however, were not well suited for dancing and by 1958 the band folded.

Sauter then worked for several years in West Germany as musical

director for radio station Sudwestfunk in Baden-Baden. Returning to the United States, his efforts were mainly directed to arranging and scoring Broadway musicals and experimental pieces for recording purposes.

LOUIS R. SCHARRER

Louis R. Scharrer, a life member of Local 365, Great Falls, Montana, died on January 6 at the age of sixty-four.

Although Mr. Scharrer was born with a serious physical handicap, he nonetheless toured the country with various side shows and musical groups during the late 1920s and early '30s.

After returning to Great Falls, he joined Local 365 and served as its President, Secretary-Treasurer and delegate to several AFM Conventions. He was also a President of the Rocky Mountain Conference.

"CAT" ANDERSON

Trumpeter William "Cat" Anderson, famed for his piercing high notes, died of cancer on April 30. The sixty-four-year-old musician was a longtime member of Los Angeles Local 47.

Born in Greenville, South Carolina, on September 12, 1916, Anderson studied brass instruments at an orphan's home in Charleston. At the age of sixteen he began his professional career touring with the Carolina Cotton Pickers. After gigs with various other bands, he joined the Sunset Royal Orchestra. Subsequently, he went with Lucky Millinder, Lionel Hampton, Erskine Hawkins and Sabby Lewis. In 1944 Anderson joined the Duke Ellington band, an association which lasted off and on through 1971. In recent years, Anderson was busy doing recording sessions in Hollywood and playing dates with his own quartet.

LESTER SALOMON

New York City Local 802 mourns the loss of its brother and colleague, Lester Salomon who suffered a stroke and died on March 12. For sixteen years Mr. Salomon had served as Public Relations Director and as Editor of the Local's monthly



Lester Salomon

journal, *Allegro*.

An outstanding musician, fine arranger and conductor, Mr. Salomon's musical career spanned some fifty years. After graduating with honors from the Juilliard School, he played French horn with the Richmond (Virginia) Symphony, the American Ballet Theatre, the Ballet Russe and the Ballet Russe de Monte Carlo, the Metropolitan Opera Orchestra and the American Symphony. He also did arrangements for the San Francisco, Royal and Harkness ballet companies, as well as was manager of the Chautauqua (New York) Symphony and assistant conductor of the Dallas Symphony Orchestra.

In addition, Mr. Salomon was instrumental in initiating a program at Kingsborough Community College in Brooklyn whereby musicians are able to secure a degree in music on a part-time basis at little or no cost to themselves. Thanks to his energies as liaison, Local 802 now has 205 members attending that college. More recently, Mr. Salomon was appointed a visiting professor at the State College in Salisbury, Maryland. Each spring would find him commuting to Maryland to teach his popular classes in the

(Continued on page twenty-one)

OFFICIAL BUSINESS

SOUTHERN CONFERENCE OF LOCALS

The Southern Conference of Locals will hold a meeting at the Little America Hotel, 500 South Main Street, Salt Lake City, Utah, on June 20 and 21, beginning at 10:00 A.M.

John Scheuermann, Jr.,
Secretary-Treasurer

CHANGE OF OFFICERS

Local 31, Hamilton, Ohio — Sec. Rita Line, 1619 Brookcrest Drive, Hamilton, Ohio 45013.

Local 42, Racine, Wisconsin — Sec. John Shelby, Mailing Address: P.O. Box 404, Racine, Wisconsin 53401; Office: 2733 Washington Avenue, Racine, Wisconsin 53405.

Local 110, Hutchinson, Kansas — Pres. Leo Ashcraft, 10281 Golden Arrow Drive, Hutchinson, Kansas 67501.

Local 102, Bloomington, Illinois — Sec. Hazel J. Cambron, P.O. Box 3264, 508 N. East Street, Bloomington, Illinois 61701.

Local 155, Hyannis, Massachusetts — Pres. Russell Kelsey, 8 Ridgedale Avenue, Box 221, West Dennis, Massachusetts 02670.

Local 355, Cape Breton, Nova Scotia, Canada — Sec. Eddie Parris,

60 Tupper Street, Sydney, Nova Scotia, Canada.

Local 433, Austin, Texas — Pres. Leon Grizzard, Sec. Randy McCall, 302 W. 15th, Suite 204, Austin, TX 78701.

Local 482, Portsmouth, Ohio — Sec. Edward Hughes, 3108 Forrest Street, Portsmouth, Ohio 45662.

Local 610, Wisconsin Rapids, Wisconsin — Pres. George Middlecamp, 2830 37th St., N., Wisconsin Rapids, Wisconsin 54494.

Local 634, Keene, New Hampshire — Pres. Richard Hutchins, Fitch Court, Marlborough, New Hampshire 03455.

CHANGE IN ADDRESSES OF OFFICERS

Local 40, Baltimore, Maryland — Pres. Albert Sigismondi, Sec. Jack Hook, 1055 Taylor Avenue, Suite 203, Baltimore, Maryland 21204.

Local 80, Chattanooga, Tennessee — Pres. Jimmy Tawater, Memorial Auditorium, Chattanooga, Tennessee 37402.

Local 154, Colorado Springs, Colorado — Pres. Allen E. Uhles, Sec. Charles Gilbert, 1210 N. Tejon Street, Colorado Springs, Colorado 80903.

Local 225, Coeur D'Alene, Idaho —

Pres. Richard B. Kuck, 2038 Avon, Hayden Lake, Idaho 83835; Sec. John H. Harwood, W. 2640 16th, Post Falls, Idaho 83854.

Local 630, New Kensington, Pennsylvania — Pres. Joseph S. DeSimone, Sec. Edmorg P. Manganeli, Sons of Italy Building, 1010 5th Avenue, New Kensington, Pennsylvania 15068.

WANTED TO LOCATE

Boots, Don, member, Local 121, Fostoria, Ohio.

Goodwin, Ron, former member, Local 149, Toronto, Ontario, Canada.

McCall, Louis, member, Local 367, Vallejo, California.

Penn, Bobby (Larry Fane) (Larry Morgan), member, Local 45, Marion, Indiana.

Noel, Paolo, member, Local 406, Montreal, Quebec, Canada.

Nurse, Trevor, former member, Local 180, Ottawa, Ontario, Canada.

Thompson, Gary, former member, Local 149, Toronto, Ontario, Canada.

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 397, Moses Lake, Washington, has relinquished its charter. The territory of said Local has been assigned to Local 105, Spokane, Washington, and to Local 524, Pasco, Washington. In accordance with the aforementioned the jurisdictional descriptions of

Local 105 and 524 will read as follows:

Jurisdictional description of Local 105, Spokane, Washington — "All of Okanogan, Stevens, Pend Creille, Ferry, Lincoln, Spokane and Whitman counties, as well as Douglas County north and including the city limits of all cities along Highway 2, as well as all of Adams County, east of a direct north-south line along the western boundary of Adams County to the boundary of Franklin County in Washington. In Idaho, all of Benewah County and that part of Kootenai County lying west from a line due north and south from the east city limits of Post Falls, Idaho."

Jurisdictional description of Local 524, Pasco, Washington — "All of Benton, Franklin and Grant counties, as well as that part of Douglas County south of Highway 2 and east of the Yakima Local 442 eastern boundary line and that part of Adams County west of the western boundary of Local 105, Spokane."

DEATH ROLL

Local 2-197 — Saint Louis, Missouri — George Altschuh, Elmer C. Gesner, Otto Perry, Carl Steppi, Fred Woltman.

Local 5 — Detroit, Michigan — Leroy Bell, Michael DiGiuono, Eugene Gailliard, Jr., Stanley M. Gizler, Marvin J. Maday, William A. Minor, Theodore Sheely, Gordon W. Stanton, Richard Stein.

Local 9-535 — Boston, Massachusetts — Alfred Bandera, Maurice Davis.

Local 10-208 — Chicago, Illinois —

(Continued on page twenty-one)

MINUTES

Meetings of the International Executive Board
Palm Beach, Florida January 20-January 30, 1981

Palm Beach Ocean Hotel
Palm Beach, Florida
January 20, 1981

President Fuentelba calls the meeting to order at 2:00 P.M.
Present: Winstein, Wood, Emerson, Arons, Massagli, Frey, Herman and Dessent.

President Fuentelba reports on his meeting, along with Assistant Treasurer Robert Moss, with a subcommittee of the Executive Council of the AFL-CIO on January 12, 1981 for the purpose of seeking an additional six months exoneration period on the payment of Per Capita Dues. (The Federation was previously granted six months exoneration from January 1 to June 30, 1980.) There will be no decision until the Executive Council meets in February. The President is not confident concerning a favorable decision.

President Fuentelba reports on the strike against the Motion Picture and Television Producers which began on August 1, 1980 and ended on the evening of January 14, 1981 when a tentative agreement was reached. Copies of a letter which will be mailed to the affected members, with attached copies of the details of the tentative agreement, are distributed.
On motion made and passed, the International Executive Board ratifies the agreement.

Secretary-Treasurer Emerson reports on his attendance at the recent meeting of the Executive Board of the International Federation of Musicians (FIM), which was held in Zurich, Switzerland.

Presidential Assistant Ted Dreher appears.

There is a general discussion concerning the financial problems of the Symphony-Opera Orchestra Strike Fund.

On motion made and passed, it is decided to concur in the following actions taken by the President and Secretary-Treasurer:

Denying the request of Local 437, Rochester, Minnesota, for permission to reduce the Work Dues from 3% to 1% inasmuch as such reduction would seriously jeopardize the financial structure of the Local.

Granting Local 6, San Francisco, California, permission to absorb one-half of the 1% automatic Work Dues increase adopted by the 1980 Convention.

Granting Local 13, Troy, New York, permission to maintain the Work Dues at 3% (2½% Local, ½% Federation) effective January 1, 1981.

Granting Local 15-286, Toledo, Ohio, permission to reduce the Work Dues from 4% to 2½% (2% Local, ½% Federation) effective January 1, 1981.

Granting Local 44, Salisbury, Maryland, permission to waive the 1% automatic Work Dues increase adopted by the 1980 Convention.

Granting Local 46, Oshkosh, Wisconsin, permission to reduce the Work Dues from 4% to 2% (1½% Local, ½% Federation) effective January 1, 1981.

Granting Local 54, Zanesville, Ohio, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) as of January 1, 1981.

Granting Local 65, Houston, Texas, permission to absorb ½ of the 1% automatic Work Dues increase adopted by the 1980 Convention and denying the Local's request for permission to exempt all members from annual dues whose Work Dues reach or exceed \$400.00.

Granting Local 65, Houston, Texas, permission to retain the Work Dues on recordings, radio and T.V. at 4% effective January 1, 1981.

Granting Local 70-558, Omaha, Nebraska, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) on all engagements effective January 1, 1981.

Approving increases in the Local 71, Memphis, Tennessee Work Dues from 3% on recording work to 4% (3½% Local, ½% Federation) and from 4% on all other work to 4½% (4% Local, ½% Federation) effective January 1, 1981.

Granting Local 78, Syracuse, New York, permission to reduce the Work Dues from 4% to 1% (½% Local, ½% Federation) on engagements covered by collective agreements and 2% (1½% Local, ½% Federation) on all other engagements.

Granting Local 85, Schenectady, New York, permission to maintain the Work Dues on steady engagements at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 101-473, Dayton, Ohio, permission to reduce the Work Dues from 4% to 3% (2½% Local, ½% Federation) for casual engagements and 2% (1½% Local, ½% Federation) for steady engagements effective January 1, 1981.

Granting Local 111, Canton-Massillon, Ohio, permission, effective January 1, 1981, to impose Work Dues of 3% (2½% Local, ½% Federation) on steady and symphonic engagements and 4% (3½% Local, ½% Federation) on all other engagements.

Granting Local 116, Shreveport, Louisiana, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 117, Tacoma, Washington, permission to reduce the Work Dues to 2½% (2% Local, ½% Federation) starting January 1, 1981 for both casual and steady engagements.

Granting Local 119, Quebec, P. Q., Canada, permission to reduce the Work Dues to 1% (½% Local, ½% Federation) effective January 1, 1981.

Granting Local 128, Jacksonville, Illinois, permission to implement Work Dues at the rate of 4% (3½% Local, ½% Federation) on all musical engagements performed within their jurisdiction effective January 1, 1981.

Granting Local 138, Brockton, Massachusetts, permission to adopt the following Resolution with the understanding that there will be no maximum imposed: "Effective January 1, 1981, the annual dues be increased to \$85.00 and, with the permission of the International Executive Board the current 4% WDE (RULE 9 - WORK DUES) be eliminated leaving the 1% WDE, no maximum, on all engagements (½% to the Federation, ½% to the Local) with the exception of all free public performances (including MPTF engagements) under Sections 6-7-13-14-15-16-17-20, which will remain at 2%, and all negotiated contracts which will have a 4% WDE, 3% to be set aside in an escrow account for future contract negotiations and arbitration."

Granting Local 140, Wilkes-Barre, Pennsylvania, permission to reduce the Work Dues from 4% to 2% (1½% Local, ½% Federation) on all engagements effective January 1, 1981.

Granting Local 145, Vancouver, B.C., Canada, permission to reduce the Work Dues to 2½% (2% Local, ½% Federation) effective January 1, 1981.

Granting Local 147, Dallas, Texas, permission to reduce the Work Dues from 4% to 1% (½% Local, ½% Federation) effective January 1, 1981.

Granting Local 155, Hyannis, Massachusetts, permission to reduce the Work Dues from 4% to 1% (½% Local, ½% Federation)

effective January 1, 1981.

Granting Local 159, Mansfield, Ohio, permission to implement a 3% (2½% Local, ½% Federation) Work Dues rate effective January 1, 1981.

Granting Local 166, Madison, Wisconsin, permission to reduce the Work Dues from 4% to 2% (1½% Local, ½% Federation) effective January 1, 1981.

Granting Local 175, Trenton, Illinois, permission to reduce the Work Dues from 5% to 4½% (4% Local, ½% Federation) effective January 1, 1981.

Granting Local 177, Morristown, New Jersey, permission to reduce the Work Dues on steady engagements from 4½% to 2½% (2% Local, ½% Federation) effective January 1, 1981.

Granting Local 180, Ottawa, Ontario, Canada, permission to maintain the Work Dues at 2% (1½% Local, ½% Federation) effective January 1, 1981.

Granting Local 182, Neenah and Menasha, Wisconsin, permission to reduce the Work Dues to 3½% (3% Local, ½% Federation) effective January 1, 1981.

Granting Local 193, Waukesha, Wisconsin, permission to change the Work Dues from a flat \$1.00 rate to 3% (2½% Local, ½% Federation) on all engagements effective January 1, 1981.

Granting Local 195, Manitowoc, Wisconsin, permission to reduce the Work Dues from 4% to 1% (½% Local, ½% Federation) effective January 1, 1981.

Granting Local 198-457, Providence, Rhode Island, permission to reduce the Work Dues from 4% to 3% (2½% Local, ½% Federation) effective January 1, 1981.

Granting Local 205, Green Bay, Wisconsin, permission to keep the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 207, Salina, Kansas, permission to change the rate of Work Dues from 5% to 4½% (4% Local, ½% Federation) effective January 1, 1981.

Granting Local 214, New Bedford, Massachusetts, permission to reduce the Work Dues from 4% to 2½% (2% Local, ½% Federation) effective January 1, 1981.

Granting Local 215, Kingston, New York, permission to absorb the entire 1% mandated Work Dues increase thereby maintaining the Work Dues on steady and casual engagements at 4% (3½% Local, ½% Federation) and 2% (1½% Local, ½% Federation) on recordings effective January 1, 1981.

Granting Local 216, Fall River, Massachusetts, permission to lower the Work Dues from 4% with a maximum of \$12.00 to 1% (½% Local, ½% Federation) on all engagements with no maximum effective January 1, 1981.

Granting Local 227, Shawano, Wisconsin, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 228, Kalamazoo, Michigan, permission to put into effect 2% (1½% Local, ½% Federation) Work Dues on all engagements starting January 1, 1981.

Granting Local 230, Mason City, Iowa, permission to retain the Work Dues at 4% (3½% Local, ½% Federation) as of January 1, 1981.

Granting Local 256-733, Birmingham, Alabama, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 257, Nashville, Tennessee, permission to change the Work Dues structure from 2% on net to 2% on gross which will include the ½% Federation Work Dues.

Granting Local 259, Parkersburg, West Virginia, permission to absorb ½ of the 1% automatic Work Dues effective January 1, 1981.

Granting Local 275, Boulder, Colorado, permission to lower the Work Dues to 4½% (4% Local, ½% Federation) effective January 1, 1981.

Granting Local 276, Sault Ste. Marie, Ontario, Canada, permission to change the Work Dues structure from 4% on steady engagements with a maximum of \$50.00 per year to 3% (2½% Local, ½% Federation) for all engagements with no maximum beginning January 1,

1981.

Granting Local 277, Washington, Pennsylvania, permission to waive the automatic 1% Work Dues adopted by the 1980 Convention.

Granting Local 281, Plymouth, Massachusetts, permission to lower the Work Dues from 4% to 2% (1½% Local, ½% Federation) on all engagements effective January 1, 1981.

Granting Local 282, Alton, Illinois, permission to waive one-half of the 1% Work Dues increase mandated by the 1980 Convention.

Granting Local 298, Niagara Falls, Ontario, Canada, permission to absorb one-half of the 1% automatic Work Dues increase adopted by the 1980 Convention.

Granting Local 309, Fond Du Lac, Wisconsin, permission to reduce the Work Dues from 4% to 2% (1½% Local, ½% Federation) beginning January 1, 1981.

Granting Local 311-641, Wilmington, Delaware, permission to absorb the increase in Work Dues thereby maintaining the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 334, Waterloo, Iowa, permission to reduce the Work Dues from 4% to 1% (½% Local, ½% Federation) effective January 1, 1981.

Granting Local 339, Greensburg, Pennsylvania, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 340, Freeport, Illinois, permission to maintain the Work Dues at 2% (1½% Local, ½% Federation) effective January 1, 1981.

Granting Local 341, Norristown, Pennsylvania, permission to retain the Local's current 4% (3½% Local, ½% Federation) Work Dues with no maximum effective January 1, 1981.

Granting Local 343, Norwood, Massachusetts, permission to reduce the Work Dues to 1% (½% Local, ½% Federation) effective January 1, 1981.

Granting Local 345, Eau Claire, Wisconsin, permission to immediately lower the Local's Work Dues to 3% so that on January 1, 1981 the total Work Dues will be 4% (3½% Local, ½% Federation).

Granting Local 352, Frankfort, Indiana, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 361, San Angelo, Texas, permission to reduce the Work Dues to 3½% (3% Local, ½% Federation) effective January 1, 1981.

Granting Local 365, Great Falls, Montana, permission to reduce the Work Dues to 2½% (2% Local, ½% Federation) effective January 1, 1981.

Granting Local 382, Fargo, North Dakota, permission to amend Article 11, Section 8A of the Local By-Laws which in part provides for a Work Dues rate of 4½% (4% Local, ½% Federation) effective January 1, 1981.

Granting Local 396, Greeley, Colorado, permission to reduce the Work Dues to 4½% (4% Local, ½% Federation) effective January 1, 1981.

Granting Local 406, Montreal, P.Q., Canada, permission to waive one-half of the 1% automatic Work Dues increase adopted by the 1980 Convention.

Granting Local 436, Lansford, Pennsylvania, permission to retain the Work Dues at 3% (2½% Local, ½% Federation) effective January 1, 1981.

Granting Local 439, Billings, Montana, permission for 2½% Work Dues (2% Local, ½% Federation) for both steady and casual engagements effective January 1, 1981.

Granting Local 447-704, Savannah, Georgia, permission to maintain the Work Dues at 3% (2½% Local, ½% Federation) effective January 1, 1981.

Granting Local 461, Anacortes, Washington, permission to maintain the Work Dues at 3% (2½% Local, ½% Federation).

Granting Local 467, Brantford, Ontario, Canada, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) on all engagements effective January 1, 1981.

(Continued on page twenty-two)

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CANADIAN SCENE

(Continued from page twelve)

Fellow of the Royal Society of Arts, London, England. A number of months later, Concordia University of Montreal conferred upon her the degree of Doctor of Laws, Honoris Causa, for "distinguished service to music and the enrichment of the cultural life of Canada."

But Dr. Stark has enriched the cultural life of other countries as well, performing for heads of state and royalty (including the Japanese imperial family), and has been presented to Her Majesty, Queen Elizabeth II of England. During a concert tour of the Far East, as the first Canadian invited to conduct the major symphonies of Japan, she was the guest of honor at a formal reception accorded her by the Canadian embassy in Tokyo.

ON TOUR

Repercussion, a group of four Montreal musicians, is out to demonstrate the versatility of percussion instruments, and to show that the unit need not be confined to drums. In the past two years, the group has been actively recording and touring with over 200 concerts performed. Between them, Michel Drapeau, Robert Lepine, Chantal Simard, and Aldo Mazza play 190 instruments which enable spec-

tators to sample a wide array of styles and rhythms ranging from Bach through jazz. The group has recently returned from a successful tour in Europe with negotiations begun for a future return. Its first commissioned work from Denis Gugeon was premiered in May at L'Institute Canadien in Quebec City, and a second commission was accepted and is being completed by Denis Bouliane in Cologne, Germany, under the guidance of composer G. Ligeti. This work promises to be a spectacular one — Repercussion with full symphony orchestra.

All members of the group have impeccable credentials: Robert Lepine, Michel Drapeau, and Chantal Simard are first-prize winners from the Quebec Conservatory, while Italian-born Mazza holds a music degree from McGill University.

A WINNER

The Vancouver-based band, Doug and the Slugs, has issued an album called "Cognac and Balogna." RCA Records, which signed the band last August, seems to have another winner on its hands. Though the band's music is labeled rhythm and blues, swing, bop, boogie and rock

'n' roll, bandleader-singer Doug Bennett, whose singing style has been compared to Boz Scaggs, says his brand of music defies simple classification. "It's got a lot of different rhythms in it. It's a million things, so I can't pin it down except to say it's dance music — music that people can relax to." The relaxation produced is the hand-clapping, foot-stomping, cheering, singing kind of music that's made the band so popular across Canada. Bennett writes the band's songs, but the Slugs — John Burton (twenty-nine) and Rich Baker (twenty-eight) on guitars, Simon Kendall (twenty-eight) on keyboards, Steve Bosley (twenty-six) on bass and Wally Watson (twenty-nine) on drums — make them sound like something else. While other bands appear oblivious to their audience, Bennett says he tries to make personal contact, which he thinks might be one reason for the band's popularity in live performance. But Doug and the Slugs' stage act is more than good music. To Bennett as well as to the audience, it's entertainment, complete with skits, gimmicks and theatrics. "I think the live shows right now are much stronger than the albums, but hopefully the albums will reach the point where some of that relaxedness, if that's the word, will come off on an album."

BRIGHT IDEAS FROM OUR LOCALS

(Continued from page nine)

the Local's Executive Board. Mr. Beadle and the Board felt that this enlightening book, detailing the achievements of one of America's outstanding labor leaders, will give readers a better understanding of the musicians' union and its goals.

Sue Bonsteel, Stratford Public Library's Chief Librarian, expressed gratitude to both Mr.

Beadle and the Local's Executive Board for the unique donation in a letter, in which she characterizes the Petrillo book as "a fascinating biography of a most remarkable man, who has in so many ways changed the attitudes of the public towards musicians and given them a status that they did not have before."

RAPID ACTION BY UNIONISTS

(Continued from page three)

contractors were able to rally the legislature to override Governor Scott Matheson's veto of a repeal bill.

Measures to weaken state prevailing wage laws have apparently been tried and failed in Idaho, Montana and Indiana, according to the AFL-CIO Building and Construction Trades Depart-

ment. Similar repeal bills have been introduced in Illinois, Kansas, Nevada, Oklahoma, Texas and Colorado.

In Missouri, the prevailing wage law withstood a constitutional challenge earlier this year, and improvements on existing laws are being considered in Massachusetts, Minnesota, New York and Oregon.

CANADA COUNCIL WORKS FOR THE ARTS

(Continued from page one)

public concerts outside of schools or universities and have reached a professional level in their field; performers in the same areas must have taken part in at least two public concerts and have reached a professional level in their field.

Orchestras (as well as other major cultural organizations) draw the largest grants which amount to millions of dollars, but in constant dollar terms, the resources available to the arts through the Canada Council in 1980 were about the same as they were in 1975. In other words, there has been no real increase in support of the arts for five straight years. Since the Council is the major sponsor with a country-wide mandate, the implications of the funding situation are grave indeed.

"Our grants cannot even keep pace with inflation, while the operating costs of our arts organizations exceed it," says Council chairman, Mavor Moore. "We cannot escape the brutal fact that even our best established orchestras, publishing houses, theatres and other basic institutions are at this moment in mortal danger."

Perhaps even more serious is the fact that in order to preserve them at all, the Council has had to mortgage its future. Support to new companies, to younger artists, to those on the frontiers of art and communication, has been seriously curtailed. In 1980-81, the Canada Council finds itself unable to offer grants to previously unfunded orchestras and theatre companies. In a paper presented December, 1979, to the Council by Franz Kraemer, head of the Music Section, he wrote: "Beginning in June, 1981, the Canada Council will no longer provide operating grants to orchestras whose accumulated deficits reach 30 percent or more of their total budget."

If present budget restrictions continue, reconsideration of priorities and possible shifts of support will be inevitable. But the Council is resisting any further narrowing of areas of music it funds. During the year, it decided to reinstate a modest program in support of recordings of classical music with the aim of furthering the careers of Canadian performers. The Council also continued to provide assistance to the biennial Festival of Canadian Youth Orchestras in Banff, Alberta. This festival is one of the most exciting events in the lives of young Canadian musicians. Orchestras from all over Canada come together to play together for two weeks under the batons of some of the most distinguished Canadian and international conductors. But the

financial restrictions remain.

However, in what would seem a panicky attempt to stem the unthinkable, a few encouraging signs occurred in late 1980. At an unprecedented meeting between the Secretary of State (the minister responsible for cultural affairs) and his colleagues in provincial ministries, the participants acknowledged the funding crisis which has beset the majority of the larger orchestras and opera companies and allocated \$300,000 to a program providing grants to match what the organizations raised from the private sector. These grants helped the orchestras and opera companies achieve their fund raising targets and in some cases created new money over and above their budgeted goals.

But, in the overall view, was the allocation too little too late? To further stem the tide, an announcement in March, 1981, proclaimed that the Council's budget would be increased by \$3 million next year.

"Well, at least this shows that the federal government acknowledges what the arts are doing for Canada," said Moore in a speech to the Men's and Women's Canadian Clubs of Calgary. "But this only arrests a downward slide going on for five years. The \$3 million will stop us sinking further into the mire but parliamentarians must realize the money is a small portion of what's needed."

The Canada Council chairman thinks "there's something screwy" when the Council's entire arts support budget is less than the cost of a single fighter plane.

"I believe that an appropriate emphasis for Canada right now is cultural development and exchange. During the past quarter century there has been a creative explosion in this country perhaps unmatched, in so short a period, in any other place or era. But just as our arts and letters are reaching their greatest potential, just as we are beginning to recognize each other, and the world beginning to recognize us, we have to call a halt."

"The only way to reverse this process, to allow the arts to play their unique role as harmonizers in an often discordant country," says Moore, "is to acknowledge their true value and to stop harping on their relatively modest cost. Our governments — federal, provincial, and municipal — must come to recognize that without increased funding for the arts, not only our culture, but consequently our country, is imperiled."

By Murray Ginsberg, Toronto Local 149 Business Representative

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BETWEEN YOU AND MARTY EMERSON

(Continued from page five)

back in 1926 — fifty-five years ago. Now, are there any Delegates or former Delegates around who can tell us what happened that year?

Nine cities have hosted the AFM conclave on three different occasions — Chicago, Cleveland, Denver, Detroit, Indianapolis, Las Vegas, Louisville, Miami Beach and Seattle.

If, in some small way, you've been imbued with "Convention Fantasy" as a result of all this Conventioneese, you might want to vicariously join the Delegates and acquire a philatelic souvenir of the Salt Lake City event.

As we told you last month, the U.S. Postal Service will have what it calls a Postique at this year's AFM Convention. It will be open for two days — June 23rd and 24th. In addition to selling regular postage stamps and collectors items, the Postique will service First Day Covers commemorating the Eighty-fourth Annual Convention of the AFM.

These are unusual FDCs in that they feature attractive musical stamps of both the United States and Canada. The cancellation bars provide a natural music staff and, with clef signs and notes, the total effect is appropriate for a Convention of musicians. In addition, the flavor of Salt Lake City is captured by an artist's rendering of the Mormon Temple spires from the top of which the Angel Moroni blows a trumpet.

Convention Delegates can buy the First Day Covers at the Postique, while members may order them by mail for \$1.00 each, three for \$2.50,

as follows:

Samuel Gompers Stamp Club
7720 Bellington Court
Springfield, Virginia 22151

ATTENTION DELEGATES — Speaking of USPS. and postage rates, it seems that all we can look forward to are higher costs for mailing anything. If President Reagan has his way with Congress and the present postal subsidy is cut off, postage will practically double next October.

Because of the tremendous impact postal rates are having upon communication with our members — both at the national and local levels — we've asked the AFL-CIO's postal authority, Edwin M. Schmidt, to conduct Postal Seminars on Tuesday and Wednesday mornings, June 23rd and 24th, prior to Convention call each of those days. Exact time and location will be announced from the podium opening day.

Item: In 1896, when the AFM was born, Miami was incorporated as a town with a population of only 260. The rest is history.

I always remember that June 14th is Flag Day because my daughter, Sharon, now a schoolteacher in Annapolis, Maryland, was born on that day. Even before the natal event, I never stopped remembering the reverence we had as children when in elementary school we recited —

"I pledge allegiance to the flag. . . ."

Along with the Canadian flag, respect, allegiance, dedication and

loyalty permeate the delegation by virtue of their very presence as they hang side by side at AFM Conventions, qualities all members used to express for their Union. We must strive for a return to this healthy and most desirable condition through an extensive and positive internal relations program. Think about it.

SONGS OF THE TIMES: "My Wife Ran Off with My Best Friend and I Miss Him."

FLASH! — As of June 1, 1981, just before the International Musician went to press, Federation Work Dues collections amounted to \$480,911.20. This figure appears to be on target with the one included in the 1981 Budget projection which was a total of \$1,250,000 that would be received from this source. It should be pointed out that it had been prognosticated at the 1980 Convention that the Federation Work Dues would generate approximately \$2,600,000 but we cannot realistically hope — based on current remittances — to reach that amount.

According to the Finance Department, if the Federation Work Dues close out the year at the \$1,250,000 figure, we will just about break even — which means there can be no funds available to pay off current debts amounting to over a million dollars or for instituting much-needed new programs to retain the current membership level, as well as to attract new and younger members.

**THERE IS NO SPOT
WHERE GOD IS NOT
LATER!**

— Emmet Fox
J.M.E.

MEMORABILIA SOUGHT FOR AFM ARCHIVES

If you have any very old AFM membership cards, directories, correspondence, or whatever, Federation Offices will sincerely appreciate receiving same for our archives.

We thank Cecile A. Tryon, Business Agent, Local 129, Glens Falls, New York, for sending AFM materials and musical programs of her father dating back into the 1800s.

We also thank the Officers of Local 26, Peoria, Illinois, for sending AFM publications from 1900 and 1901, and a notice of the Ninth Convention held in New York City in 1904. Dig this — the hotel rate was \$2.50 per night!

Please mail any old items of interest concerning our Union to: Victor W. Fuentealba, President, American Federation of Musicians, 1500 Broadway, New York, New York 10036.

MUSIC HOLDS THE KEY TO SALT LAKE CITY

(Continued from page six)

comedy, singing, dancing and music that runs the gamut from Mozart to western melodies.

"The object of the Philharmonic," the conductor explains, "is to be an orchestra for all the people." In line with that thinking, these performances are offered completely free of charge to the public, and that is made possible by the recording companies of the United States and Canada, through the Music Performance Trust Funds, in cooperation with AFM Local 104.

Jelesnik is himself a member of Local 104, and he is also a life member of Locals 802 in New York and 47 in Los Angeles. It is especially appropriate, then, that the delegates will hear one of Jelesnik's compositions, the "JFK March," on opening day of the 1981 AFM Convention in Salt Lake City.

For the jazz, rock and country fans, Salt Lake City is on the tour itineraries of most major artists. The Salt Palace, the site of the AFM Convention, serves as a multi-purpose facility and is an ideal

venue for rock and country concerts. Meanwhile, jazz lovers flock to the Hotel Utah, where some of the finest talent in the field hold forth. Over the past twelve months, Oscar Peterson, Woody Herman, George Shearing, Floyd Cramer and Maynard Ferguson have all played the Hotel Utah.

But all the best musicians aren't just passing through. Live music draws in the crowds at many clubs around town. While these clubs are categorized as "private" because of state liquor law requirements, inexpensive memberships are offered at the door for visitors. Live music is also a major attraction at the Terrace, Salt Lake City's gem of a ballroom, where Max Engeman and his Orchestra add to the atmosphere every week.

Salt Lake City is a beautiful example of what music can mean to a community's economic, cultural, social and spiritual life. Brigham Young and the early Mormon settlers knew the importance of music. Obviously, their descendants have not forgotten it.

ATLANTIC CITY MUSICIANS PROTEST

(Continued from page one)

Victor Marrandino, Local Secretary George Fognano and the Local's legal counsel looked on in stunned disbelief as the commission accepted the proposal by a three-to-two margin.

"We were not expecting it," Fognano said. "We were double-crossed."

The results of the trial period, which ends in late October, will be assessed by the commission in November and December. The findings and subsequent ruling will be announced on January 1, 1982.

Fognano said that the musicians of Atlantic City are not as concerned about employment during the summer months, when tourism reaches its height, as they are about the lean winter months, when the hotel-casinos will be more likely to close

shows. He observed that because the trial period of suspended regulations covers the peak season, the findings will no doubt give a distorted view of the situation. So far, he noted, most hotel-casinos have actually added to their entertainment lineups, with the exception of the Golden Nugget, which continues to use taped music. But what will happen when the weather turns cooler? Will the Northeastern resort city still attract sufficient numbers of tourists to compel the hotel-casinos to keep their shows intact? Those are the questions that are bothering the musicians who have no guarantees for the future. And, Fognano added, with only 10 percent of its membership currently employed, the Local would like to have something a little more solid to offer Atlantic City musicians.

MAJOR BATTLE WON AGAINST PIRACY

(Continued from page one)

of all charges against his client on the ground of insufficient evidence. Judge Platt granted his motion, and the next day dismissed the racketeering charge against Sam Goody, Inc., on the technical legal ground that the statute was aimed at people — not companies. The bulk of the other charges against Goody and Mr. Stolon remained intact.

With testimony by superstar performer/songwriter Billy Joel and written depositions by other prominent talents, the case attracted considerable media attention. On April 9, the jury found Sam Goody, Inc., guilty of two counts of interstate transport of stolen property and three counts of copyright infringement. The firm faces a possible \$95,000 in fines when sentence is passed.

Mr. Stolon was convicted of one count of interstate transport of stolen property, and one of copyright infringement. He could get between one and ten years on the first charge, and faces a year in

prison plus a \$25,000 fine on the second. Both Goody and Stolon will appeal, their lawyers say.

Prosecutor Jacobs is saying that the federal investigation of record/tape counterfeiting and related illegal activities is not over, and comments he made on March 2 suggests that the Strike Force may be interested in the operations of Pickwick and some of its officers. Recognizing that tougher penalties may help discourage North America's pirates, Senator Strom Thurmond (R.-South Carolina) has introduced legislation to make the counterfeiters pay a much higher price. There are indications that similar bills may surface in the House very soon.

The battle against the criminal counterfeiters picked up momentum this spring, experts say, but they all agree that the war is far from won.

By Walter Wager, author of a number of books as well as many TV scripts and magazine articles.

POP AND JAZZ SCENE

(Continued from page ten)

members of the Bob Crosby Bobcats: tenor saxophonist Eddie Miller, drummer Ray Bauduc, and guitarist Nappy Lamare. There was, in addition, a banquet in the main auditorium followed by a jazz band ball, including contemporary groups that play in the classic idiom and bands that date back to the early years of jazz. . . . April 3, 4 and 5 marked the world premiere performance of "Fast Company" by the Dayton Ballet Company. The dance work, set to music by the late Erroll Garner, was offered at the Victory Theatre in the Ohio city. Choreographed by Stuart Sebastian, "Fast Company" marked the first major exposure of Garner compositions in the field of dance.

Music journalist Wilma Dobie, who has produced the Twilight Jazz Sessions at New York's Overseas Press Club over the past twelve years, was honored by musicians and fans on March 19. The site of the celebration: Eddie Condon's, on Manhattan's West 54th Street. . . . Set for the forthcoming

Delaware Water Gap Celebration of the Arts (September 12-13) are the Phil Woods Quartet (Phil will also head a band composed of high school students), pianist John Coates, Jr., tenor saxophonist Al Cohn, singer-songwriter Bob Dorough, Asparagus Sunshine and others. The little festival will take place off Route 611 in Delaware Water Gap, Pennsylvania.

POP NEWS

Loonis McGlohon reminded us about National Public Radio's "Remembering Alec Wilder." The salute to this great composer-songwriter and human being who recently was lost to us, featured talk and music by many of his friends, including Peggy Lee, Tony Bennett, Stan Getz, Zoot Sims, Marian McPartland, Gunther Schuller, Marlene VerPlanck and Loonis, himself. It was broadcast in two parts, April 5 and 12. Upcoming is another interesting pop music series on NPR, called "The American Popular Singers." Loonis and Eileen Farrell

are the co-hosts. Six shows already have been completed, among the guests: the Singers Unlimited, David Allyn, Maxine Sullivan and Julius La Rosa. The McGlohon trio, with Loonis (piano), Jim Ferguson (bass), and Bill Stowe (drums), is featured. Nine more shows are to be completed. The series will be aired next year. . . . Bluesman B. B. King recently did a concert at the Jackson State Prison, Jackson, Michigan. . . . Now with the Blackbyrds: Keith Killgo (drums), Orville Saunders (guitar), Joe Hall, III (bass), Dan Stewart (percussion), Harold Barney and John Ozmont (keyboards), Curtis Pope (trumpet), Ronald Thompson (trombone), Lenny Harris and Howard Burns (saxophones), and James Garrett (vocals). . . . Easter marked pianist-singer Sandra Shaw's third year at Miami's Chateau by the Sea. She entertains there in the New York Steak House Palm Lounge. This "Lady of Nostalgia" recently celebrated her fiftieth year in show business.

MORE ABOUT JAZZ

Pianist Jack Reilly recently made a series of appearances with Italian jazz keyboard artist Marco DiMarco. Reilly's "Concertina for Strings and Piano" is to be programmed by the Buffalo Philharmonic under Leo Norris. The composer will be featured at the piano. . . . Pianists John Bunch and Ram Ramirez have been signed to appear at the Newport Jazz Festival. . . . Multi-instrumentalist Don Elliott, who spends much of his time writing musicals and creating radio and TV commercials, worked at Bechet's on Manhattan's upper East Side in March. . . . Recently at the Lighthouse in Hermosa Beach, California: guitarist Kenny Burrell, with John Heard (bass), Sherman Ferguson (drums), Marty Harris (piano), and Ernie Andrews (vocals).



The Bob DuRant Orchestra, a seventeen-piece unit working out of Detroit (Michigan) Local 5, is popular among big band music fans in the Midwest. Leader Bob DuRant, a gifted arranger and composer, has prepared some 200 arrangements for his orchestra. A member of Local 5's Executive Board and a delegate to the AFM Convention, Mr. DuRant has in the past worked with many noted entertainers, such as Louis Prima, Tex Beneke, Bob Eberle, Sam Donahue, Warren Covington and others.

LEGISLATIVE ROUNDUP

(Continued from page seven)

respective committees calling for cuts from FY '82 of between \$36 and \$37 billion.

OTHER LEGISLATIVE ACTIVITIES

In addition to activities under the Congressional Budget and Impoundment Control Act, the following substantive legislative activities of possible interest to members of the American Federation of Musicians have taken place thus far in the 97th Congress:

NATIONAL ENDOWMENT FOR THE ARTS (NEA) AND HUMANITIES (NEH)

In November, 1980, the Congress passed and President Carter signed into law legislation authorizing the following appropriations for the two Endowments:

	FY '81	FY '82	FY '83	FY '84	FY '85
NEA	\$175	\$190.5	\$207	\$227	\$250.5
NEH	\$170	\$187.5	\$205	\$225	\$247.5

(in millions of dollars)

The Reagan Administration has proposed some of the most severe budget cuts for the two Endowments — cuts of about 50 percent in the appropriations requested by the Carter budget. The Senate Labor and Human Resources Committee in its report to the Senate Budget Committee has proposed a more limited reduction while the House Education and Labor Committee in its report to the House Budget Committee has recommended the appropriations called for in the Carter budget.

	FY '81 Appropriations	Carter FY '82 Budget	Reagan FY '82 Budget	Senate Labor Comm. Rec.	House Education Comm. Rec.
NEA	\$158.52	\$175	\$88	\$126.82	\$175
NEH	\$151.299	\$169	\$85	\$121.04	\$169.5

(in millions of dollars)

Hearings on funding for the Endowments have been held by the appropriate subcommittees of the two Houses.

On May 6, the Reagan Administration announced the creation of a task force to study the feasibility of converting the NEA and the NEH into "public corporations" presumably along the lines of the Corporation for Public Broadcasting. The task force was also directed to explore how to increase support for state and local cultural programs and "the role of non-Governmental professional judgement in award-making."

Dr. Hanna Gray, President of the University of Chicago, was selected as task force chairman for the humanities. Task force chairman for the arts is Charlton Heston, the screen actor; Daniel J. Terra, selected by the Reagan Administration to become Ambassador-at-Large for Cultural Affairs, was designated as representative of the Federal Government on the task force. The task force is to report to the President by Labor Day.

PUBLIC BROADCASTING

In 1975, Congress agreed to two year advance appropriations for the Corporation for Public Broadcasting (CPB) to allow long-range program planning and development and to insulate programming from political interference or control. Accordingly, \$172 million has already been appropriated to the CPB for FY '82 and the same amount for FY '83. The Reagan Administration sought to rescind \$43 million from the appropriation for FY '82 and \$52 million from the FY '83 amount and to reduce appropriations for the CPB to \$100 million by fiscal 1985 and thereafter. The rescissions have been opposed in both Houses by, among others, Barry Goldwater (R-Ariz.), Chairman of the Senate Communications Subcommittee; Harrison Schmitt (R-N.M.), Chairman of the Senate Appropriations Subcommittee with jurisdiction over CPB appro-

priations; and Tim Wirth (D-Colo.), Chairman of the House Telecommunications Subcommittee. However, William Natcher (D-Ky.), Chairman of the House Appropriations Subcommittee with jurisdiction over CPB appropriations, insisted that CPB must share some of the cuts and, accordingly, the House Appropriations Committee has reported legislation rescinding \$60 million of CPB's appropriation for FY '83. How that legislation fares remains to be seen.

For later years, both the Senate Communications Subcommittee and the House Telecommunications Subcommittee have reported out bills which would authorize substantially reduced appropriations for public broadcasting for FYs '84, '85, and '86. The Senate bill (S.720) would make the most drastic reductions by authorizing \$110 million for FY '84, and \$100 million each for FYs '85 and '86. The House bill (H.R. 3238) would authorize \$160 million, \$145 million, and \$130 million, respectively, for those three fiscal years.

RADIO BROADCASTING

In September, 1979, the Federal Communications Commission initiated a proceeding to deregulate radio broadcasting. Specifically, the FCC proposed:

- to eliminate all FCC policies limiting commercial advertising by radio broadcast stations;
- to excuse radio broadcast stations from carrying non-entertainment programming, including news and public affairs;
- to abolish requirements relating to how radio broadcast licensees ascertain the problems, needs and interests they are licensed to serve.

The Department for Professional Employees, AFL-CIO, filed comments opposing the FCC's proposal. Over 20,000 other written comments were filed with the FCC in this proceeding, most of them in opposition — an indication of the importance the American people attach to radio broadcasting. Probably because of the large volume of written comments, panel discussions were held before the Commission itself in September, 1980.

Despite the vigorous opposition of labor, citizen, and consumer groups, the FCC adopted the proposed changes and made them effective April 3, 1981. Efforts to obtain a stay in the effect of those regulations from the courts were rejected.

In the Senate, Senator Harrison Schmitt (R-N.M.) introduced S. 270 for himself and Senators Bob Packwood (R-Ore.), Barry Goldwater (R-Ariz.), Larry Pressler (R-S.D.), Ted Stevens (R-Alaska), Howard Cannon (D-Nev.) and Ernest Hollings (D-S.C.). This legislation would write into law the deregulatory initiatives of the FCC which are listed. In addition, S. 270 would provide that radio licenses would in the future be granted for unlimited terms instead of the three-year period now provided by law. Hearings were held on S. 270 before the Senate Communications Subcommittee on February 26 and 27. No mark-up of the legislation has been scheduled to date.

In the House, Congressman James Collins (R-Texas), the ranking member of the House Telecommunications Subcommittee, has introduced H.R. 1927 which would abolish ascertainment, and would prohibit the FCC from determining program formats or from requiring news, public affairs or other types of programming. Congressman Al Swift (D-Wash.) is also drafting radio deregulation legislation. It is unlikely that House hearings will be held on radio broadcasting leg-

islation until after the Swift bill is introduced.

TELEVISION LICENSING

Senator Barry Goldwater has introduced S. 601 for himself and eleven other members of the Senate Commerce Committee. The bill would (1) increase television broadcast license terms from three to five years, (2) in the case of initial television broadcast licenses, would authorize the FCC to use a lottery or other method of random selection to choose from among otherwise qualified applicants, and (3) would authorize the FCC to grant the renewal of a television broadcast license, if the licensee has substantially met the problems, needs and interests of residents in its service area, has not committed any serious violation of the Communications Act or FCC regulations, and continues to be qualified to hold a broadcast license. Hearings were held on S. 601 before the Senate Communications Subcommittee on March 23 and 30. To date, no mark-up of the legislation has been scheduled. Congressman James Collins has introduced a radio and television broadcast license bill (H.R. 1298) in the House.

POLITICAL BROADCASTING — THE FAIRNESS DOCTRINE

The Senate Commerce Committee has undertaken a study of Political Broadcasting and the Fairness Doctrine. A staff report is now being written which is expected to be the basis of hearings and possibly of legislation in these areas.

COMPULSORY COPYRIGHT FOR CABLE TELEVISION

The festering problem of the compulsory copyright license for cable television in return for minimal royalty payments came to a head again in March at oversight hearings before Congressman Robert Kastenmeier's (D-Wis. and author of the provisions) House Subcommittee on Courts, Civil Liberties and the Administration of Justice. Clarence James, then Chairman of the Copyright Royalty Tribunal (CRT), the agency charged with administering the compulsory licensee fees from cable television, testified that the provisions are "clearly unworkable and impractical."

Similar testimony was presented to the Senate Judiciary Committee in its oversight hearings on the compulsory copyright license for cable television by the Register of Copyright, the CRT, and public witnesses.

Subsequently, Kastenmeier introduced remedial legislation (H.R. 3560) on which hearings have been held. The outlook for the legislation at this point is uncertain.

According to A. C. Nielsen's Station Index, during February, 1981, 25.3 percent of the U.S. television households (or 19,727,290 households excluding Alaska) were connected to cable television service.

COMMERCIAL USE OF SOUND RECORDINGS AMENDMENT

H.R. 1805 — The Commercial Use of Sound Recordings — is the same legislation which was referred to as the Sound Recordings Performance Rights Amendment (H.R. 997 and S. 1552) during the 96th Congress (1979-80).

The legislation creates a performance right and royalty for the commercial and certain other public uses of sound recordings such as records and tapes. This performance right would be subject to a compulsory license which would permit anyone paying the requisite royalty fees to publicly perform the sound recordings to which it applied. Under present law, no performance right may be acquired with respect to sound recordings, the only copyrighted work capable

of being performed of which this is the case.

Commercial users of sound recordings such as discotheques, background music services, juke box operators, and broadcasters would pay nominal royalty fees specified in the bill.

The royalty fees would be deposited with the Register of Copyrights and then distributed with half going to the copyright owners, i.e. the record companies, and the other half to the performers on the records to be evenly divided among them. (For a more detailed summary of H.R. 1805, and background information on it, write requesting this material to the Department for Professional Employees, AFL-CIO, Room 608, 815 16th Street, N.W., Washington, D.C. 20006.)

The legislation has been sponsored again by Congressman George Danielson (D-Calif.). He has thirty-five cosponsors in the House of Representatives. They are:

- Anthony Beilenson (D-Calif.)
- David Bonior (D-Mich.)
- John Burton (D-Calif.)
- Shirley Chisholm (D-N.Y.)
- William Clay (D-Mo.)
- Cardiss Collins (D-Ill.)
- John Conyers (D-Mich.)
- Ronald Dellums (D-Calif.)
- Julian Dixon (D-Calif.)
- Thomas Downey (D-N.Y.)
- Robert Edgar (D-Pa.)
- Walter Fauntroy (D-D.C.)
- James Florio (D-N.J.)
- Harold Ford (D-Tenn.)
- Barney Frank (D-Mass.)
- Newt Gingrich (R-Ga.)
- Albert Gore (D-Tenn.)
- William Gray (D-Pa.)
- Augustus Hawkins (D-Calif.)
- Henry Hyde (R-Ill.)
- Joseph McDade (R-Pa.)
- Barbara Mikulski (D-Md.)
- Norman Mineta (D-Calif.)
- Donald Mitchell (R-N.Y.)
- Parren Mitchell (D-Md.)
- John Myers (R-Ind.)
- Frederick Richmond (D-N.Y.)
- Edward Roybal (D-Calif.)
- Stephen Solarz (D-N.Y.)
- Louis Stokes (D-Ohio)
- Henry Waxman (D-Calif.)
- Ted Weiss (D-N.Y.)
- Anthony Won Pat (D-Guam)
- Sidney Yates (D-Ill.)
- Leo Zeferetti (D-N.Y.)

Efforts are now underway to get sponsors for the legislation in the Senate.

AFM President Victor Fuentelba testified in favor of H.R. 1805 before the House Subcommittee on Courts, Civil Liberties and the Administration of Justice on May 20.

Members of the AFM are urged to write to the members of the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice stating their support for H.R. 1805 and urging favorable action on the legislation at the earliest possible date. The membership of the Subcommittee is as follows:

- The Honorable Robert W. Kastenmeier, Chairman
- House Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice
- Washington, D.C. 20515
- Jack Brooks (D-Texas)
- M. Caldwell Butler (R-Va.)
- George Danielson (D-Calif.)
- Barney Frank (D-Mass.)
- Tom Railsback (R-Ill.)
- Harold Sawyer (R-Mich.)

IMMIGRATION POLICY

The Select Commission on Immigration and Refugee Policy issued its final report on March 1, 1981. Joint hearings on the report have been held before the Senate Subcommittee on Immigration and Refugee Policy and the House Subcommittee on Immigration, Refugees, and International Law, but at this time it is impossible to

tell whether the proposals of the Select Commission will result in a rewrite of our immigration laws.

UNEMPLOYMENT BENEFITS

Another social program of great importance to labor which is under attack by the Reagan Administration is the Extended Unemployment Benefits Program. Originally adopted as a temporary expedient in the 1950s, the program was enacted permanently in the 1970s. It provides up to thirteen weeks of unemployment benefits after exhaustion of the traditional twenty-six weeks of unemployment benefits provided by most states. The purpose of the program is to sustain long-term unemployed workers while there is economic stagnation and high unemployment in a particular state or nationally.

The Administration proposes to make the following changes in the extended unemployment benefit (EB) program:

- (1) to eliminate the national trigger for EB. The national trigger is now reached when national insured unemployment reaches 4.5 percent (this is the equivalent of 7.5 percent or more in total national unemployment);
- (2) to change the means of calculating national and state triggers for the EB program by excluding recipients of EB. This will result in the program triggering "on" later and "off" earlier;
- (3) to increase the state trigger for EB. At present, a state EP program triggers "on," if the state insured unemployment is at least 4 percent, and 20 percent over the state level for the preceding two years. The 20 percent requirement may be waived if a state's insured rate is at least 5 percent. The Administration proposes that these triggers be increased to 5 percent with the 20 percent requirement or 6 percent without regard to prior years. When the insured unemployment rate is 5 percent, the total unemployment rate is in the range of 8 to 9.5 percent. Raising the optional trigger to 6 percent would result in no EB benefits for the long-term jobless until total unemployment was near or exceeded 10 percent; and
- (4) to deny EB to anyone with less than twenty weeks of qualifying employment.

The Administration also proposes to establish a Federal standard, mandatory on the states, providing that after receiving thirteen weeks of regular (not EB) unemployment compensation benefits, a recipient must accept any job available which pays the greater of (a) the minimum wage, or (b) the unemployment benefits to which the recipient is entitled. Such a requirement now applies to the EB program.

On May 5, the Senate Finance Committee reported out legislation by a vote of 17-2 which would implement items (1) and (2) in the Administration's program.

SET-OFF AGAINST UNEMPLOYMENT COMPENSATION

The last Congress somewhat limited the requirement that pension and annuity payments must be set-off against the unemployment compensation to which an individual is entitled. But what remains in the law is still unfair and should be repealed. Bills to accomplish that purpose have been introduced in the Senate (S. 577, Daniel Moynihan, D-N.Y.) and in the House (H.R. 531, Robert Roe, D-N.J.; H.R. 1195, Stephen Solarz, D-N.Y.; H.R. 1429, Richard Ottinger, D-N.Y.; H.R. 1885, Joseph Addabbo, D-N.Y.; H.R. 1970, Joseph Minish, D-N.J.).

However, given the fact that these bills would increase Federal and state outlays for unemployment compensation, the prospects for their enactment are not good.

CLOSING CHORD

(Continued from page sixteen)

Continuing Education Department. He was also a Board Member and Editor of the New York Brass Conference for Scholars.

Lester Salomon possessed many fine humorous qualities. He was always willing to listen and help musicians who came to him for guidance. Said Local 802 President and International Executive Board Member Max Arons, "He was a vociferous, staunch supporter of all the precepts of unionism: good faith, fair dealing and fraternalism. He was an equally outspoken critic of anyone who ran counter to those precepts. As an active French hornist, Lester well understood the struggles of a working musician trying to earn a living. In all the years that I knew Lester Salomon, I never saw him turn away anyone who sought his advice or assistance. . . I personally will miss the advice and support of Lester Salomon. Such a man will not soon be forgotten."

DAVID C. PARRY

David C. Parry, a life member of Local 554-535, Lexington, Kentucky, died on October 26, 1980. At the time of his death he was a member of that Local's Executive Board; previously he had served two terms

as Vice President. He also was that Local's delegate to the 1952 AFM Convention.

Mr. Parry began his study of the piano and organ at an early age, spending his entire adult life as a performer and teacher of music. During World War II he served in the armed forces and conducted a special band unit which accompanied many top entertainers on USO tours. After his discharge from service, he returned to Lexington, where he organized and led his own dance band for thirty years. He was also active in local television.

W. J. BRYAN BRANSTETTER

W. J. Bryan Branstetter, Secretary-Treasurer of Local 560, Pendleton, Oregon, from its inception on February 6, 1952, passed away on January 2 at the age of eighty. A charter member of the Local, he was dedicated to the principles of unionism. As a delegate, he attended all but three of the AFM Conventions held during the nearly twenty-nine years of his tenure in office, serving on the Good and Welfare Committee.

Mr. Branstetter, who played reeds, violin, electric steel guitar and, on occasion, other instru-

ments, began performing at dances when he was only ten. In recent years his band regularly provided the entertainment for senior citizen affairs in the area.

MAX ARONOFF

Seventy-three-year-old Max Aronoff, noted violist and educator, died on April 11 following a lengthy illness. He was a longtime member of Philadelphia Local 77.

Mr. Aronoff enrolled at the Curtis Institute the day it opened in 1924 and studied with Carl Flesch and Louis Bailly. Subsequently, his membership on the Curtis faculty extended for more than thirty-five years. As violist of the Curtis String Quartet for some fifty years, he performed over 2,000 concerts throughout this country and Europe.

In 1942 Mr. Aronoff founded the New School of Music in Philadelphia, guiding it to the stature of a degree-granting college which attracts students from all over the world. Although he retired as its director last year, he continued to teach there. During his career, Mr. Aronoff helped train countless members of symphony orchestras.

HAROLD J. MOULD

Harold J. (Miff) Mould, Secretary-Treasurer of Local 452, Pittsburg, Kansas, died on January 10 at the age of seventy-one.

Born in Pittsburg on April 2, 1909, Mr. Mould graduated from Kansas State Teachers College in 1935. He was director of the Ararat Shrine Temple Band for a time and a member of the Blackfriars Dance Band. He also performed with the Pittsburg City Band under the direction of Walter McCray. A former music instructor, his primary instruments were the euphonium and the trombone.

RICHARD ALLAN MOORMAN

Richard Allan Moorman, who was active in union affairs for more than half a century, passed away on November 3, 1980, after undergoing major surgery.

Born at Smith Center, Kansas, on September 7, 1901, Mr. Moorman settled in Colorado in 1938. He had been a member of the American Federation of Musicians in Kansas before joining Local 396 in Greeley. He served on the latter's Executive Board for a time and eventually was awarded a life membership card.

Early in his career, Mr. Moorman, who was accomplished on sax and clarinet, performed in pit orchestras, carnival and circus bands as well as vaudeville. Later on he served as a band director in the Ault (Colorado) High School. As a service to the community, Mr. Moorman spent his retirement years entertaining the elderly and teaching children.



Otis C. "Tex" Harmon

OTIS C. HARMON

Otis C. "Tex" Harmon, Secretary-Treasurer and Business Representative Emeritus of Local 256-733, Birmingham, Alabama, died in Scottsdale, Arizona, on February 28 at the age of seventy-nine. He had held office in the Local for twenty years prior to his retirement on January 1, 1981. During those years he served as a delegate to seventeen AFM Conventions.

A native of Tyler, Texas, Mr. Harmon had spent fifty-five years in Birmingham where he was involved in theatre, band and symphonic work.

OFFICIAL BUSINESS

(Continued from page sixteen)

Oliver Alcorn, William Branick, Paula DuPree, Fred Ehrlicher, Edward F. Fick, Laura Fisher, Fred R. Glickman, Maurice Grainer, William F. Kaage, Peter Keserich, Gladys E. Keyes, Kenneth Kirk, Sam Leviton, John A. Martino, Dorothy Palumbo, Robert Ring, Glenn Rohlfing, Jerome B. Rosen, James J. Ross, Theodore Saunders, Maurice P. Sherman, Henry E. Soper, Eulouise Spiess, Malcolm Stephen, Rudolph Uhlik.

Local 13 — Troy, New York — Rexford Brown, George A. Geiger, John J. Hart, Salvatore Izzo, Carmen Mastern, Stanley M. Milos, James D. Smith, Gregory Zorian.

Local 15-286 — Toledo, Ohio — William Leonhardt, Elizabeth Walker.

Local 26 — Peoria, Illinois — A. Dale Abraham.

Local 34-627 — Kansas City, Missouri — Roy Johnson.

Local 40-543 — Baltimore, Maryland — Herbert Soistman.

Local 47 — Los Angeles, California — Elyse Aehle, William "Cat" Anderson, Paul D. Barnes, Theodore M. Brinson, James T. Carvell, Len F. Castle, Fred Glickman, Bill L. Jackson, Jack Laird, Walter E. Lauterbach, Harold E. Maulding, Peter Morris, D'Arnell Pershing, Maurie Sherman, Louis E. Singer, Jules C. Stein, Max Urban, David Valles.

Local 60-471 — Pittsburgh, Pennsylvania — James Hunter.

Local 67 — Davenport, Iowa — Neil J. Whitesides.

Local 77 — Philadelphia, Pennsylvania — Max Aronoff, Vincent N. Bruno, Joseph Holley, Harold W. Rehrig, Charles Smittle.

Local 86-242 — Youngstown, Ohio — Ray Grazier.

Local 94 — Tulsa, Oklahoma — Ivan J. Keep.

Local 132 — Ithaca, New York — George Monroe, Norfe Pirro.

Local 167 — San Bernardino, California — Randall M. Taylor.

Local 188 — Butler, Pennsylvania — George D. Walther.

Local 198-457 — Providence, Rhode Island — Jacqueline "Jackie" Cheatham, Clarence Choquet, Herman Smith.

Local 203 — Hammond, Indiana — John M. Fleischer, Theodore M. Shedlak.

Local 229 — Bismarck, North Dakota — James E. Collins.

Local 256-733 — Birmingham, Alabama — James J. Ross.

Local 257 — Nashville, Tennessee — Adrian McDowell, James U. Willis.

Local 277 — Washington, Pennsylvania — John Alan Rockwell.

Local 305 — San Luis Obispo, California — Kermit M. Geary, William (Billy) Watson.

Local 341 — Norristown, Pennsylvania — James V. Genuardi.

Local 387 — Stuart Babcock, John Zimmerman.

Local 402 — Yonkers, New York — Jacob Hertz Messing, Salvatore Mignola.

Local 411 — Bethlehem, Pennsylvania — William P. Rice.

Local 437 — Rochester, Minnesota — Pellman Thede.

Local 442 — Yakima, Washington — Leonard "Duke" LaCombe

Local 444 — Jacksonville, Florida — Walter E. Steinhaus.

Local 467 — Brantford, Ontario, Canada — Terry North.

Local 507 — Fairmont, West Virginia — Anthony Colarusso.

Local 510 — San Leandro, California — Leslie W. Babb.

Local 526 — Jersey City, New Jersey — Dominick LaPalerma.

Local 552 — Kalispell, Montana — George E. Bone, Eddy Burton.

Local 554-635 — Lexington, Kentucky — David C. Parry.

Local 560 — Pendleton, Oregon — W. J. Bryan Branstetter.

Local 561 — Allentown, Pennsylvania — Samuel Altif, Richard Biasotto, Henry G. Johns, Herman J. Kulowitsch, William F. Rader, Jasper A. Santoro, Grace M. Schlenker, Frank "Ginger" Sharkazy, John Weninger.

Local 572 — DeKalb, Illinois — Harry Condon.

Local 586 — Phoenix, Arizona — Walter E. Lauterbach, Uyleau L. Schiedel.

Local 590 — Cheyenne, Wyoming — Paul S. Warner.

Local 592 — Charleroi, Pennsylvania — Steve Stublarac.

Local 594 — Battle Creek, Michigan — Harold Rench.

Local 610 — Wisconsin Rapids, Wisconsin — George O'Brien, Bernie Ziegler.

Local 626 — Stamford, Connecticut — Sam Candelmo, Kurt Maier.

Local 630 — New Kensington, Pennsylvania — William Chickarella, Ralph Reibert.

Local 655 — Miami, Florida — Jack Ambicki, Alfred F. Bilotti, Frederico Bustamante, Dick Dee, Albert Judge (aka Chiaravallo), Betty Lee Taylor (aka Kolz), Milton Sherman.

Local 668 — Kelso-Longview, Washington — Gerald D. Bryant, Mike Quanstrom.

Local 677 — Honolulu, Hawaii — Joseph S. K. Kanae, Jr., Schima Kaufman, Elmer Lee, Ruth Small.

Local 689 — Eugene, Oregon — Henry M. Larson, Jennifer Stoik.

Local 730 — Fort Myers, Florida — John A. Martino.

Local 734 — Watertown, New York — Robert J. Donovan.

Local 787 — Cumberland, Maryland — Joseph Barry.

Local 802 — New York, New York — Ellen Boland, Ian Campbell, Sam Candelano, Vince Cavalli, Alphonse Cimber, Nicholas A. Clesi, Lyman B. Donaldson, Sherman Edwards, Charles Gandolfo, Fred Glickman, Johnny Gomez, Morris Gordon, Leslie Harnley, Alfred (Al) Hof-

erman, Israel Katz, Conrad Mandaz de La Cruz, Kurt (Phil) Maier, Carmen Mastren, Jack Messing, Charlotte Morrison, Adelaide Moss, Louis D. Nyari, Louis O'Rourke, Joseph Platania, Gercoimo F. Racino, Rena (Shapiro) Robbins, Bernard Rupert, Elsa Rypinski, Simon Saltzman, Edward Sauter, Ferdinand Schmidt, Rudolf Schramm, Albertus Schulteis, Martin Serpico, William Trute, Max Warner, Lawrence (Larry) Wilan, Earl F. Wiley.

Local 806 — West Palm Beach, Florida — Arthur H. Bluck, Vincent N. Bruno, Karl E. McDowell, Salvatore A. Mignola.

PLACED ON INTERNATIONAL DEFAULTERS LIST

ALASKA

Anchorage — Local 650: A.I.M., Inc., Keystone Development Company, dba "Flying Machine," Charles E. Walsh and Fred Frink — \$3,500.00.

CALIFORNIA

Hollywood — Local 47: Bill May — \$1,220.00.
Los Angeles — Local 47: Samantha Sang — \$1,220.00.
Paul Smith — \$1,150.00.

INDIANA

Elkhart — Local 192: KOA Campgrounds and Henry Hochstetler — \$3,500.00.
Noblesville — Local 58: Eagle Productions and Front Row, Inc. — \$2,500.00.

MARYLAND

Taneytown — Local 40-543: The Showcase Nightclub — \$1,000.00.

NEW YORK

Dear Park — Local 802: Concert Promotions, Inc. — \$3,600.00.

OHIO

Warren — Local 118: B & N Steak Ranch, Inc., dba Hacienda — \$600.00.

PENNSYLVANIA

Greensburg — Local 339: Carl Marinelli — \$3,750.00.
Trexlerstown — Local 561: Eagle Hotel, Inc., and Cobra, Inc., dba Eagle Hotel — \$375.00.

RHODE ISLAND

Providence — Local 198-457: Banzini Bros., Inc., dba Banzini Bros. Productions — \$4,800.00.

SOUTH DAKOTA

Mitchell — Local 773: Village Lounge — \$3,800.00.

WEST VIRGINIA

Switzer — Local 136: Candlelight Supper Club — \$650.00.

WISCONSIN

Milwaukee — Local 8: Marque Bar and Joe Ludan — \$262.50.

CANADA

Guelph, Ontario — Local 226: Regent Hotel and Mike M. Preikschas — \$1,300.00.

London, Ontario — Local 279: Anji Vermulst — \$800.00.

Rouyn, Quebec — Local 406: Bar Plaza Hotel and Jean Fleury — \$1,200.00.

REMOVED FROM INTERNATIONAL DEFAULTERS LIST

CALIFORNIA

Hollywood: Beyond Management.
Skokie: ILLINOIS

Brooks Hotels of Illinois, Inc. MINNESOTA

Apple Valley: Apple Place. WEST VIRGINIA

Bunker Hill: Top Brass Club. CANADA

Springhill, Nova Scotia: Springhill Community Rink Commission, Springhill Arena and Ed McLean.

Brampton, Ontario: Hotel Brampton.

Chatham, Ontario: Rankin Hotel and Pierre Sandoz.

Ottawa, Ontario: La Pinara Dining Lounge.

Pembroke, Ontario: Windsor Hotel and Margaret Brown.

St. Catharines, Ontario: Queensway Hotel and Mike Plentai.

Montreal, Quebec: Ed Coury.

PLACED ON INTERNATIONAL UNFAIR LIST

CANADA

Cornwall, Ontario — Local 800: The Towne Line Motor Inn and Arnold Wyma.

REMOVED FROM INTERNATIONAL UNFAIR LIST

CANADA

Toronto, Ontario: Colonial Tavern.

Arrangements for Handicapped Delegates

At the 1980 AFM Convention Secretary-Treasurer J. Martin Emerson assured delegates with mobility limitations that special consideration would be given to them at future Conventions.

If any handicapped delegate has particular needs, he or she should contact Mr. Emerson and everything will be done to make the stay in Salt Lake City a most pleasant one.

Mr. Emerson reports that The Salt Palace, as well as most hotels in the city, have excellent services and conveniences for the handicapped. Additionally, the Salt Lake Valley Convention and Visitors Bureau has made available a fact-filled booklet, entitled "Access Salt Lake," which describes everything in detail. For a copy simply write or call the Secretary-Treasurer's office.

As usual, on the last day of the Convention, an International Representative will pick up Per Diem and Hotel Cards and deliver monies to tables occupied by handicapped people.

MINUTES OF THE MEETINGS OF THE IEB

(Continued from page seventeen)

Granting Local 485, Grand Forks, North Dakota, permission to reduce the Work Dues to 2% (1½% Local, ½% Federation) effective January 1, 1981.

Granting Local 489, Rhinelander, Wisconsin, permission to reduce the Work Dues to 2% (1½% Local, ½% Federation) effective January 1, 1981.

Granting Local 498, Missoula, Montana, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 506, Saratoga Springs, New York, permission to increase the Work Dues from 4% to 4½% (4% Local, ½% Federation) effective January 1, 1981.

Granting Local 509, Canonsburg, Pennsylvania, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 518, Kingston, Ontario, Canada, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) on all engagements effective January 1, 1981.

Granting Local 524, Pasco, Washington, permission to reduce the Work Dues to 2½% (2% Local, ½% Federation) effective January 1, 1981.

Granting Local 526, Jersey City, New Jersey, permission to reduce the Work Dues from 4% to 2% (1½% Local, ½% Federation) effective January 1, 1981.

Granting Local 528, Cortland, New York, permission to reduce the Work Dues from 4% to 2% (1½% Local, ½% Federation) effective January 1, 1981.

Granting Local 529, Newport, Rhode Island, permission to reduce the Work Dues to 2½% (2% Local, ½% Federation) effective January 1, 1981.

Granting Local 536, St. Cloud, Minnesota, permission to absorb the \$2.00 Per Capita Dues increase for the year 1981 only.

Granting Local 537, Boise, Idaho, permission to change the Work Dues of the Local from 4% to 1% (½% Local, ½% Federation) on steady engagements of no less than three (3) months and 2½% (2% Local, ½% Federation) on all other engagements effective January 1, 1981.

Granting Local 546, Knoxville, Tennessee, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective as of January 1, 1981.

Granting Local 547, Calgary, Alberta, Canada, permission to implement Work Dues of 1½% (1% Local, ½% Federation) for all musical services performed effective January 1, 1981.

Granting Local 566, Windsor, Ontario, Canada, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981 with no restrictions as to the total amount payable within any specified time period.

Granting Local 568, Hattiesburg, Mississippi, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 571, Halifax, Nova Scotia, Canada, permission to reduce the Work Dues from 3% to 1½% (1% Local, ½% Federation) effective January 1, 1981.

Granting Local 577, Bangor-Stroudsburg, Pennsylvania, permission to maintain the Work Dues

at 2% (1½% Local, ½% Federation) effective January 1, 1981.

Granting Local 582, Chatham, Ontario, Canada, permission to maintain a 4% Work Dues (3½% Local, ½% Federation) on all engagements effective January 1, 1981.

Granting Local 591, Thunder Bay, Ontario, Canada, permission to amend the Work Dues to 2% (1½% Local, ½% Federation) of scale on all contracts effective January 1, 1981.

Granting Local 594, Battle Creek, Michigan, permission to maintain the Work Dues at 4% (3½% Local, ½% Federation) as of January 1, 1981.

Granting Local 596, Uniontown, Pennsylvania, permission to reduce the Work Dues from 4% to 3% (2½% Local, ½% Federation) effective January 1, 1981.

Granting Local 603, Kittanning, Pennsylvania, permission to absorb the \$2.00 Per Capita Dues increase which was adopted by the 1979 Convention for the years 1980 and 1981.

Granting Local 610, Wisconsin Rapids, Wisconsin, and Local 213, Stevens Point, Wisconsin, permission to maintain their Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 620, Joplin, Missouri, permission to waive the 1% automatic Work Dues increase adopted by the 1980 Convention.

Rescinding the action taken by the International Executive Board on September 29, 1980 and granting Local 642, Helena, Montana, permission to reduce the Work Dues to 1% (½% Local, ½% Federation) effective January 1, 1981 with the understanding that any further increases must be approved by the membership in accordance with the provisions of the Landrum-Griffin Act.

Granting Local 660, State College, Pennsylvania, permission to reduce the Work Dues from 4% to 1% (½% Local, ½% Federation) effective January 1, 1981.

Granting Local 661-708, Atlantic City, New Jersey, permission to reduce the Work Dues from 4% to 1½% (1% Local, ½% Federation) effective January 1, 1981.

Granting Local 667, Port Jervis, New York, permission to maintain the Work Dues at 2½% (2% Local, ½% Federation) effective January 1, 1981.

Granting Local 668, Kelso-Longview, Washington, permission to reduce the Work Dues from 4% with a \$20.00 maximum to 1½% (¾% Local, ½% Federation) with no maximum effective January 1, 1981.

Granting Local 677, Honolulu, Hawaii, permission to delete the Local's one-half of 1% Work Dues so that the Work Dues in that Local as of January 1, 1981 will be 4½% (4% Local, ½% Federation) with no maximum.

Granting Local 688, Wichita Falls, Texas, permission to absorb the ½% Work Dues due the Federation thereby maintaining the Work Dues at 3% (2½% Local, ½% Federation) effective January 1, 1981.

Granting Local 697, Murphysboro, Illinois, permission to retain the Work Dues at 4% (3½% Local, ½% Federation) effective January 1, 1981.

Granting Local 773, Mitchell, South Dakota, permission to reduce

the Work Dues from 3% to 2½% (2% Local, ½% Federation) on term engagements and 4% to 3½% (3% Local, ½% Federation) on non-term engagements effective January 1, 1981.

Granting Local 806, West Palm Beach, Florida, permission to reduce the Work Dues from 3% to 2% (1½% Local, ½% Federation) beginning January 1, 1981 with the understanding that there will be no maximum.

Granting Local 809, Middletown, New York, permission to apply Work Dues of 1½% (1% Local, ½% Federation) of minimum scales on all engagements covered by Collective Bargaining Agreements and 4% (3½% Local, ½% Federation) on all other engagements (steady and casual) effective January 1, 1981.

Granting Local 815, St. John, N. B., Canada, permission to reduce the Work Dues to 2% (1½% Local, ½% Federation) on all engagements effective January 1, 1981.

Granting Local 82, Beaver Falls, Pennsylvania, permission to absorb one-half of the 1% automatic Work Dues increase adopted by the 1980 Convention.

Granting Local 597, Medford, Oregon, permission to absorb one-half of the 1% automatic Work Dues increase adopted by the 1980 Convention.

Consideration is given to the request of Local 407-613, Mobile, Alabama, for a ruling as to whether the Local can collect Work Dues from traveling members on a Local surcharge which is applied to certain engagements within their jurisdiction.

On motion made and passed, it is decided that the Local cannot collect Work Dues on the surcharge from traveling members.

Consideration is given to the request of Local 750, Lebanon, Pennsylvania, for permission to forward Federation Work Dues quarterly instead of monthly.

On motion made and passed, it is decided to deny the request.

Consideration is given to the action taken by the President and Secretary-Treasurer in granting Local 800, Cornwall, Ontario, Canada permission to reduce the Work Dues from 4% on all engagements with a maximum of \$15.00 per year to 1% (½% Local, ½% Federation) on all engagements with no maximum effective January 1, 1981.

On motion made and passed, it is decided to rescind the action taken by the President and Secretary-Treasurer inasmuch as such reduction would seriously jeopardize the financial structure of the Local.

The session adjourns at 5:30 P.M.

Palm Beach Ocean Hotel
Palm Beach, Florida
January 21, 1981

President Fuentaalba calls the session to order at 2:00 P.M. All members present.

Consideration is given to the request of Local 60-471, Pittsburgh, Pennsylvania, for permission to absorb one-half of the mandated 1% National Work Dues imposed upon the members of the Pittsburgh Symphony Orchestra for a trial period terminating Sunday, May 3, 1981.

On motion made and passed, it is decided to deny the request.

The Board considers the following cases: (NOTE: Executive Officer Dessent voted on Cases 781, 1980 and 953, 1980, only. The remainder of the cases were originally submitted for decision prior to his election to the Board, consequently he did not participate in the final decisions.)

Case No. 115, 1980: Appeal of member Joseph B. Zito of Local 369, Las Vegas, Nevada, from an action of that Local in imposing a fine upon him in the amount of \$450.00 for the alleged violation of Article 5, Section 14 and Article 1, Section 6 (i) of the Local's By-Laws.

On motion made and passed, it is decided to deny the appeal. (Massagli not voting)

Case No. 409, 1980: Claim of Showcase Productions, Winnipeg, Manitoba, Canada, Booker's Agreement No. 7918, against Bill Kolter, Agent, and Prairie Promotions, Ltd., Saskatoon, Saskatchewan, Canada, Booker's Agreement No. 8014, for \$280.00 alleged commissions due, representing split commissions for engagement at Hospitality Inn, Moose Jaw, Saskatchewan, Canada, and The Canadian Inn, Mr. B's, Brandon, Manitoba, Canada.

On motion made and passed, it is decided to allow the claim for \$137.50. (Wood not voting)

Case No. 442, 1980: Claim of members Steven Scano and Steve Harvey of Local 369, Las Vegas, Nevada, and former member Michael Lyman of Local 369, and former member Frank Felix of Local 688, Wichita Falls, Texas, and Dolly Coulter, Leader, d/b/a "The Dolly Coulter Show" against Anisac Corporation d/b/a Rumours Disco a/k/a The Country Club, Las Vegas, Nevada for \$3,250.00 alleged balance of salary due in connection with breach of contract.

On motion made and passed, it is decided to allow the claim for \$3,250.00. (Frey is opposed. Massagli not voting)

Case No. 721, 1980: Claim of member Robert L. (Peabo) Bryson d/b/a Peabo Bryson Enterprises, Inc., of Local 148-462, Atlanta, Georgia, against T. P. Productions, Inc., New York, New York, and Teddy Powell, Promoter, for \$3,820.00 alleged balance of monies due, plus appropriate interest for services rendered.

On motion made and passed, it is decided to allow the claim against T. P. Productions, Inc., only. (Arons not voting)

Case No. 740, 1980: Request of John Sweeney and Company, Valley Park, Missouri, Booker's Agreement No. 1850, for an accounting from members Steven Cox, David Schimpf and Rodney Smith d/b/a "Two for the Road Show" all of Local 128, Jacksonville, Illinois, of all engagements performed and contracted commencing July 2, 1979 through November 30, 1980, and all bookings contracted beyond that date pursuant to the terms of the Exclusive Agent/Musician Agreement and claim for commissions due therefrom in the amount of 15% on weekly engagements and 20% on single engagements plus 5% additional commissions in accordance with Article 25, Section 8 (iii), (Article 24, Section 8 (iii) of the A. F. of M. By-Laws.)

On motion made and passed, it is decided to lay this matter over for further consideration.

Case No. 838, 1980: Claim of John Sweeney and Company, Valley Park, Missouri, Booker's Agreement No. 1850, against member Steven Cox, d/b/a "Two for the Show" of Local 128, Jacksonville, Illinois, for \$165.00 alleged commissions due, plus \$55.00 managerial fee due in accordance with Article 25, Section 8 (iii) of the A. F. of M. By-Laws (Article 24, Section 8 (iii) of the A. F. of M. By-Laws), total \$220.00.

On motion made and passed, it is decided to allow the claim for \$165.00.

Case No. 781, 1980: Claim of members Dan Birch, Martha Birch, Robert Birch and William Leonard of Local 784, Pontiac, Michigan and Margaret Schlack, vocalist d/b/a "Lifeline" against PBF, Inc., Westland, Michigan d/b/a "Lofy's Too" for \$2,900.00 alleged salary due in connection with breach of contract.

On motion made and passed, it is decided to allow the claim in an amount to be determined. (Winstein, Massagli, Herman and Arons are in favor. Wood, Frey and Dessent are opposed)

On motion made and passed, it is decided to allow \$1,450.00 (Winstein, Massagli, Herman and Arons are in favor. Wood, Frey and Dessent are opposed)

Case No. 833, 1980: Claim of member Douglas Dean Simon of Local 9-535, Boston, Massachusetts, against Sledge Power Production, Inc., Philadelphia, Pennsylvania, for \$1,702.13 alleged salary and EPW due in lieu of two weeks termination notice.

On motion made and passed, it is decided to disallow the claim for lack of jurisdiction. (Massagli

not voting)

Presidential Assistant Ted Dreher appears.

There is a discussion concerning the establishment of uniform international scales for traveling musicians.

Case No. 829, 1980: Claim of member Oliver Lake of Local 802, New York, New York, former member Pheeroan Aklaiff of Local 802 and member Michael Gregory Jackson of Local 220, Northampton, Massachusetts d/b/a "Oliver Lake Trio" against Jelly Roll Productions, Inc., San Francisco, California, d/b/a Keystone Korner for \$1,000.00 alleged balance of salary due for services rendered.

On motion made and passed, it is decided to allow the claim. (Arons not voting)

Case No. 850, 1980: Claim of members Feliciano Tavares, Jackie Santos and Steven Soares of Local 214, New Bedford, Massachusetts, and Quinn Harris of Local 167, San Bernardino, California, d/b/a "Tavares" against East Wind Productions, Jacksonville, Florida, and Otis Gamble and Russell Parker, Promoters, for \$750.00 alleged balance of salary due for services rendered.

On motion made and passed, it is decided to allow the claim.

Case No. 953, 1980: Claim of members Roberto Campos of Local 149, Toronto, Ontario, Canada, and Barry Long of Local 180, Ottawa, Ontario, Canada against LaPinara Dining Lounge, Ottawa, Ontario, Canada and Lola and Donna Seed, employers, for \$7,260.00 alleged salary due in connection with breach of contract, plus interest.

On motion made and passed, it is decided to allow the claim in the amount of \$7,260.00. (Wood not voting)

Case No. 521, 1980: Claim of member Rick A. Fretter of Local 121, Fostoria, Ohio, and Ed Zaplet, former member of Local 444, Jacksonville, Florida and Wayne Odum, former member of Local 444, Jacksonville, Florida, and Mark Rosenberder, former member of Local 15-286, Toledo, Ohio, and non-member Michael Neel and Wendy Lord, vocalist, d/b/a "Myron and The Marvells" against Anderson's Cajun's Wharf of Nashville, Tennessee and/or George Harness Associates, Springfield, Illinois, Booker's Agreement No. 10040, for \$6,444.00 alleged wages due, \$1,312.50 alleged wages lost, total: \$8,656.50 plus 6% interest on above (\$155.13), plus \$900.00 additional lost wages, \$487.00 for attorney's fees, plus 6% interest on all of the above.

On motion made and passed, it is decided to allow the claim in an amount to be determined against Anderson's Cajun's Wharf, Inc., only. (Winstein, Massagli, Frey and Arons in favor. Wood, Herman and Emerson opposed)

On motion made and passed, it is decided to allow the claim in the amount of \$6,444.00. (Winstein, Massagli, Frey and Arons in favor. Wood, Herman and Emerson are opposed)

On motion made and passed, it is decided that Work Dues will apply to all residuals paid beginning January 1, 1981.

Consideration is given to the request for a ruling from Local 8, Milwaukee, Wisconsin, as to whether work dues payments are based on earnings or services performed.

On motion made and passed, it is decided that work dues are payable on earnings.

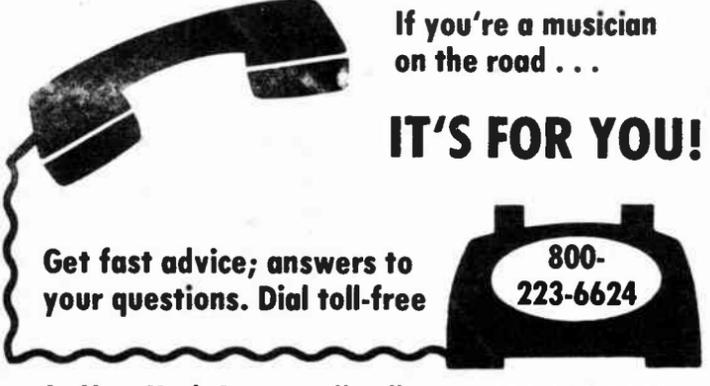
There is a general discussion concerning a revised Pamphlet B covering Traveling Concert Orchestras, Variety Show Backup Musicians, Name-Band Concert Tours, Stage and Mobile Presentations and Dramatic Companies.

On motion made and passed, it is decided to approve the Pamphlet with the following changes:

1. Add Health and Welfare provisions.
2. Eliminate name bands.
3. Change the name of the Pamphlet.

The session adjourns at 5:30 P.M.

(Continued in the July issue)



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SECTION VIOLA

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Music Director

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THIRD TRUMPET

PRINCIPAL TROMBONE

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PRINCIPAL BASS - PRINCIPAL OBOE - SECOND HORN

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Position will be open as of
11 August 1981

Auditions will be held late July or early August 1981

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DEADLINE FOR APPLICATIONS: 15 JULY 1981

HELP WANTED

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PRINCIPAL CELLO — SECTION 1st VIOLIN
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