Applications for NEA Fellowships
Now Accepted

The National Endowment for the Arts is accepting applications for the summer session of its Fellowship Program for Arts Managers. Fifteen positions will be available in the three-month session at the Endowment for highly qualified professionals training for arts administration careers. The summer session begins May 31, 1982 (application deadline is April 1, 1982).

For program guidelines and application forms, contact the Arts Management Fellowship Program, National Endowment for the Arts, 2401 E. Street, NW., Washington, D.C. 20506. (Or call 202-634-6380.)

For the three-month fellowship period, each fellow will receive a stipend of $3,300 and air fare to and from Washington, D.C. Selection of the fellows is made on a competitive basis with some consideration given to geographic location. However, emphasis is placed on a combination of professional experience and academic achievement.

While at the Endowment, fellows are assigned to one or a variety of arts discipline or administrative offices with the aim of providing them with a working overview of the agency's operations and policies. In addition to their staff duties, the fellows attend a series of seminars with leading artists administrators, Endowment Program Directors, and other arts experts, as well as meetings of the National Council on the Arts, the Endowment's Board of Directors, the Independent Artistic Activities Board, and the Panel on Review of Federal Support for the Arts.

Grammar corrections should be noted after editing. (Continued on page seventeen)

"Reaganomics" Assailed at AFL-CIO Convention

Specifically, the labor leader cited Reagan's "brilliantly conceived and marvelously detailed command of Congress" as resulting in the nation's highest rate of unemployment since 1938, with joblessness among blacks and other minorities reaching an astronomical 15.5 percent. Doubling of unemployment rates were also cited for blue-collar laborers, 11 percent of whom are without work. Of those still employed, Kirkland added, "real wages" have been depressed.

Kirkland's concentration on the nation's economic policies revealed the AFL-CIO President's belief that organized labor must begin to play a more important role in shaping government. He acknowledged and rejected criticism of the labor movement for not confusing its role to "the most narrow interests of the dues-paying members." Kirkland reiterated that the AFL-CIO will not abdicate its "leadership in the struggle for human freedom and human progress." He issued a call to all American unions to join in that effort.

"Reaganomics" came under some particularly harsh criticism from the labor movement, as the AFL-CIO opened its fourteenth biennial convention at Manhattan's Sheraton Centre.

On the first day of the conclave, November 16, AFL-CIO President Lane Kirkland gave his keynote address, and in it delivered a sharp-edged dissection of Reagan Administration policies. To the obvious approval of the convention's 900 delegates and 2,000 working guests, Kirkland said the President's economic plan had "promised us a boom and brought us a bust."

Program Canceled

The Department for Professional Employees (DPE) has announced that the Employment and Training Program for the Arts, Entertainment and Media Industry officially ended on August 15. Administered under the auspices of the DPE's Labor Institute for Human Enrichment (LIFHE), the employment and training program was terminated as a result of the U.S. Department of Labor's sudden

Music Festival Grants Should Generate Funds

The Music Program of the National Endowment for the Arts has announced the first round of grants under its Music Festivals category to thirty-three matching grants totaling $359,000 to organizations in sixteen states. The grants are expected to generate more than $714,000 in addition to non-federal funds.

This new category of music grants was designed to assist those festivals which involve two or more areas of music — orchestra, jazz, chorus, chamber music or new music, solo recital, and opera — for which individual guidelines exist. Prior to the establishment of the Music Festivals category, organizations offering a series of music events were able to apply for Endowment grants, but were often obliged to submit applications in several categories. This new category makes such duplication of effort unnecessary, and, in turn, makes the NEA more responsive to the needs of these organizations.

According to Ezra Laderman, Director of the NEA's Music Program, the goal of the Music Festivals category is not only to streamline the applications process. It is geared to create new opportunities for musicians, enrich the experience of audiences and attract new audiences for music. The program's review panel seeks to encourage festivals that are imaginative and exploratory.

"For instance," said Laderman, "we look to see if a festival includes chamber music, interesting jazz or new American music as well as the old beloved standbys." He added, "that applying festivals should "reach out to new audiences, people not already a part of the culture circuit."

From Thursday, November 12, through Saturday, November 14, New York City's Sheraton Hotel was the site of the International Labor Press Association's (ILPA) biennial convention, in which some 200 delegates participated. The convention's programs and workshops focused on the major issues facing labor in 1982, the role of the labor press in elections, the emerging use of electronic media, and improving technical skills.

In a keynote address, AFL-CIO Secretary-Treasurer Thomas Donahue praised the labor press for its contributions to the work of the labor movement.

"The labor movement stands almost alone as the best organized and most coherent force that is still fighting to defend the rights of and upgrade the quality of life for all the American people," Donahue told the delegates.

Although union members are in the minority in the workforce, he said, "it is our unity that makes the difference, and one of our strongest assets in building that unity is the effective communications instrument that we have created in the labor press."

By the ILPA's central concern during 1981 was the danger posed to the labor press by the Reagan Administration's attempt to strip the Federal budget of funds that permit nonprofit publications a lower, phased postage rate schedule.

However, the ILPA, as well as
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Assistant Editor

December, 1981

Vol. 80, No. 6

INTERNATIONAL MUSICIAN

American Federation of Musicians of the United States and Canada.
The most difficult phonograph recording negotiations in recent history were successfully completed in the early morning hours of October 31st. It was a tremendous victory for our union in that we succeeded in defeating the most determined effort ever made by the industry to destroy both the Music Performance Trust Funds and the Special Payments Fund. In order to save the Funds, our union agreed to a cap on productivity, which will undoubtedly never happen again. The negotiations included the International Musician. The covers come from the collection of first editions owned by Sam DeVincent, life member and Trustee of Local 58, who enjoys covers for year-round holiday displays at the store.

Highway Emergency Directory

The non-profit National Highway Safety Foundation publishes a pocket-size directory designed to take the guesswork out of what to do if you need help on the highway.

The thirty-two-page "Highway Assistance Directory" contains the emergency telephone numbers for all fifty states, accident procedures, AM-FM radio stations, national weather radio networks, first aid, tourist information offices, and how to deal with motor vehicle emergencies.

The directory also provides a list of priority fuel locations—a list of truck stops that are open 24 hours to provide fuel. The booklet is available for $1.00 to cover postage and handling from the National Highway Safety Foundation, 118 State Street, Ridgefield, Connecticut 06877.

Penalties for Union Corruption

Declaring that "the morals of the marketplace will not suffer," AFL President Lane Kirkland gave his sanction to legislation that would stiffen criminal penalties for union corruption.

In his testimony before the Senate Permanent Investigations Subcommittee, Kirkland said, "The trade union movement can only be strengthened by law enforcement that dislodges those elements which can only be strengthened by law enforcement that dislodges those elements which will not be in the best financial condition for state registration.

The State Department of Resources Local in your area may also register a group name. If you are not familiar with your Local for procedure.

By L. James Julian, Jr.

The MUSICALM AND THE LAW

This article will discuss the protection of a stage name or the name of a group. For convenience, this article will refer to the name of a group, although the information will generally apply to any stage name.

When most musicians or groups choose a name to use on stage, they hope to choose one which the audience and others in the industry will identify with them. Many musicians spend much effort choosing a name, begin to use the name, and then find that another musician or group is also using the name. This leaves the group with the choice of sharing the name with the other group, getting a new name, or changing the group name. Rather than face this choice, the group may want to legally protect its rights in the name it has chosen. Several methods for protection exist.

States have their own systems of registration of a trademark, service mark, or trade name. The state protects only the use of the name within its boundaries. It offers a less comprehensive protection than the federal registration which would take advantage of the opportunities for state registration.

The American Federation of Musicians Local in your area may also register a group name with your Local name procedure.

Must courts also recognize state law in the protection of their names? This is a misrepresentation. A plaintiff group may enforce its right to use its name by registering it (prohibit) another group from using the same name as the plaintiff group. This can be an effective remedy.

Service mark registration, unlike copyright registration, involves a specific service in addition to the name the group itself so that the public perceives the name as identifying only the group itself. The plaintiff group must develop a secondary meaning beyond the common meaning of the word involved.

Service mark registration, unlike copyright registration, involves a specific service in addition to the name the group itself so that the public perceives the name as identifying only the group itself. The plaintiff group must develop a secondary meaning beyond the common meaning of the word involved.

The date of the first use of the name in interstate commerce determines the date when protection for the mark begins. If a group uses a name within its state but never uses the name outside of its state, the group cannot obtain federal protection. It must first become involved in interstate commerce in order to obtain federal protection. Before the group begins use of the name, it should obtain a search of the service mark records to determine whether another group or musician is using the mark to promote similar services. If another group has been using the name, and the group wants to register, a local group will probably have the opportunity to register a similar service mark for its name.

A service mark identifies the source of a service, and is registered in the name of the owner. A manufacturer or wholesaler may use the mark to indicate the origin of the goods that are sold.

L.A. Philharmonic Signs Contract

Members of the Los Angeles Philharmonic have ratified a new three-year contract with the Association of American Symphony Unions by a vote of 63 to 20.

The contract includes a new minimum wage for the first contract year of $680, going to $800 during the second contract year and to $925 during the third year of the contract.

The contract includes a new minimum wage for the first contract year of $680, going to $800 during the second contract year and to $925 during the third year of the contract.

The pension has also been raised for eligible members. The rate will be increased from $900 per month.

The proposed legislation, which was introduced by Senators Sam Nunn (D-Georgia) and Warren B.

Rudman (R-New Hampshire), would make a felony of any union-related crime involving more than $1,000. It would also make it a felony for union officers from their duties immediately after the failure or for a period of two years. The law would also increase the time of suspension from office from five to ten years.

Although the AFL-CIO leader did not join the Reagan Administration in endorsing this bipartisan legislation, Kirkland also noted that current law is already more severe than the measure passed by the Senate. He was among those who supported the measure.
Cincinnati Mayor David Mann (left) presents to AFM Local 1 President Eugene Frey the 1989 International Musician's Day proclamation.
A number of pundits have stated that the current season has seen more shows on and off Broadway in New York than any other season, a remembrance in modern times.

While that, in all probability, may be perfectly true, there was a brief period last month when the "biggest show" in town was taking place at two Sheraton hotels on Seventh Avenue.

The Fourteenth Constitutional Convention of the AFL-CIO ran from November 16th through the 19th, while the Department for Professional Employees (DPE) and the International Labor Press Association (ILPA) held their conventions just prior to the "parent" Convention.

AFL-CIO was celebrating its Centennial Convention, its predecessor federation, the Federation of Organized Trades and Labor Unions having been founded in Pittsburgh on November 16, 1881. The American Federation of Labor (AFL) frame was chosen five years later.

The AFL-CIO came into being on December 9, 1935, in a merger convention held in New York City between the AFL and the Congress of Industrial Organizations, the latter having been founded in 1935.

Constitutional conventions are held biennially. Between conventions, the policy-making powers are placed in the hands of the Executive Council, composed of the President, Secretary-Treasurer and thirty-three Vice Presidents. Elections are held at each convention.

The President is Lane Kirkland and the Secretary-Treasurer is Thomas R. Donahue.

Kirkland was elected President and Donahue Secretary-Treasurer, each for the first time, at the 1979 AFL-CIO Convention. Kirkland had been Secretary Treasurer since 1969. George Meany was the AFL-CIO's only previous President. Meany died in January, 1980. Donahue had been Executive Assistant to Meany for six years before his election as Secretary-Treasurer.

The AFL-CIO is composed of 102 national unions with a membership of 24 million members. Headquarters is in Washington, D.C. The Department of Information has the number is (202) 637-5010.

Now, with all that information about the organization you belong to, let's get on with the referenced show.

Headliners, in addition to Kirkland and Donahue, included former Vice President Walter Mondale, Senator Edward M. Kennedy, Democrat from Massachusetts, Benjamin L. Hooks, Executive Director of the NAACP, Walter Smeal, President of N.O.W., and television star Danny Thomas.

Finally emerging from the quietude of the office he has kept on a low-salaried basis since receiving the baton from the late George Meany, the AFL-CIO President. He gave the 59th convention delegates a real ol' Saturday night raucous in his opening day address.

Kirkland, manifesting the kind of intelligence and eloquence which has long marked his career, told the convention, "We have an enduring mandate to bring all working people the message of trade unionism." He went on to say, "This old church will remain wide open at all hours. Our mission will not be completed until all of labor's flock is brought within the fold, to work and move together in solidarity."

The Kirkland wit surfaced when he referred to the now famous David Stockman-Atlantic Monthly magazine article: "What can we who opposed the domestic policies of this Administration from the beginning now say that is on-the-ball as devastating as the recorded fleeting spasms of honesty on the part of its leading hatchet man, Dr. David Stockman."

"What provoked his candor one can only guess. But you don't have to be an old sailor to know what it means when the smartest cat on board beams for the hasaw pipe."

"Lest you feel a twinge of human sympathy for his public embarrassment, let me remind you that this is the man who once coldly declared that no one is entitled to anything from one's government. He even now boasts, as his proudest achievement, the destruction of public service employment and trade adjustment assistance."

"No, he was the original interior decorator of this economic house of ill repute. Now that the screws are sizzling and the bust is due, he has his story ready. He only played the piano in the parlor. He never knew what was going on upstairs."

"The aftermath also tells us a lot about this Administration. Was he chastised by the President for cooking the books, for rigging the computer, for overfeeding the tax hogs, for conning the Congress and duping the public? No — he was taken to that White House woodshed, for, at long last, telling the truth. So far have we come from little George Washington and the cherry tree."

"Now, after his scolding, he tells us that it was all a foolish mistake, that he was only guilty of being the south end of a north bound Trojan horse."

"It is very hard to decide which has been worse for the social and economic policies of this Administration — the array or the disarray."

"If this is the direction of the New Beginning that President Reagan promised, God save us from the End."

This is vintage Kirkland as I've known him to be over the years. He will serve us in go steady.

Meetings of the Department of Professional Employees (DPE) and the International Labor Press Association (ILPA), referred to earlier, made for a busy November and we will report on these two important organizations within the House of Labor at another time.

Of immediate note and fiscal impact, however, were convention actions taken by both the DPE and AFL-CIO which increased their per capita dues.

In the case of the DPE, our present $2,000 a month payment advanced to $2,500 effective this month, while the AFL-CIO's increase in per capita from 19 cents to 31 cents a month next year and to 27 cents a month in 1983 translates into monthly payments of $12,365.52 beginning January 1, 1982, and $17,591.71 starting January 1, 1983. (The foregoing figures are based on current membership.)

At present we are paying monthly per capita dues of $22,614.87 in addition to an agreed-upon amount of $18,981.61 over a two-year period ending August 8, 1983, to satisfy the per capita delinquency which existed for the period of July, 1980, through June, 1981.

I realize I'm throwing an agglomeration of numbers at you, but I want you to know, from the Secretary-Treasurer, about these new and additional costs to the Federation since they have a direct relationship to the overall financial picture we keep painting for your entertainment.

Of course, the increased costs of affiliation with the various labor organizations in the United States and Canada are concomitant with the current inflation rampant in both countries and tacitly mirrors the ongoing challenge to control the myriad of other costs attendant to running the Federation which continues spirally upward.

Had enough numbers? It seems that everything we read or hear about these days involves figures. It used to be millions. But today it's billions. Like the headline — WORLD'S ARMS NOW COST 550 BILLION A YEAR!

Billions! We hardly pay any attention to the word anymore. Yet, a little research on the subject caused

(Continued on page fifteen)
The visitor to the National Gallery soon learns that Richard Bales is as well known as some of the paintings there. Recently, one visitor found out when he stopped by the guard's desk just inside the Gallery's Mall entrance to ask for directions to Bales' office.

"I am here to see Mr. Richard Bales, a gentleman who works here," explained the caller.

"Yes," replied the sergeant, "he's right about that. He sure is a gentleman!"

Just a few weeks ago, the gentleman who brings music to the nation's art gallery and smiles of recognition to its staff concluded his thirty-eighth year of doing what he loves most to do — conducting the National Gallery Orchestra in concerts in the East Garden court. When he talks about his experiences, going all the way back to that first concert in 1943, he seems to have no room for anything but satisfaction.

"It has been a very happy time," says maestro Bales of his long association with the Gallery, adding reflectively, "but I'm one of the luckiest musicians in the world." As if Richard Bales needed to apologize for being so happy.

To the Gallery he is the respected and soft-spoken embodiment of southern gentility. To audiences he is the warm, friendly-looking bespectacled man who smiles when he conducts. But there is a good deal more to Bales than the image, apt as it is, of being the National Gallery's resident gentleman.

In his years as the Gallery's music director, the Virginia-born "Mr. Bales" has led hundreds of concerts, the accompanied legions of soloists and performed for audiences numbering into the hundreds of thousands. The Sunday evening live broadcasts of his Gallery concerts are a fixture of Washington's radio scene and have added millions more to the number of listeners Bales has reached.

Over the years, his voice has remained a vital one in Washington's musical life. "I suppose the number of concerts I've conducted is well onto 500 by now," he says with the sheepish admission of uncertainty typical of one who gave up counting long ago. "There have been a number of extra during that time, in addition to the regular concerts I conduct, which have averaged about twelve a year."

Bales, of course, does not perform at all of the Gallery's Sunday evening concerts — as music director he has seen to it that solo recitals by top flight (if often unheralded) artists and chamber music performances balance out the program.

At some concerts, as Bales notes, "his duties were carefully spelled out: he had to be present at certain times to provide music for the Prince, he had to be at a certain place at the servants' table, had to put on his best clothes, his uniform."

"And," continues Bales, "he had to keep an opera in trim — so that those singers, who were trained at the cost of theGallery, were not allowed to sing a thing without the knowledge of their master."

In some ways, my job is like his," says Bales, "his duties were carefully spelled out: he had to be present at certain times to provide music for the Prince, he had to be at a certain place at the servants' table, had to put on his best clothes, his uniform."

"And," continues Bales, "he had to keep an opera in trim — so that those singers, who were trained at the cost of the Gallery, were not allowed to sing a thing without the knowledge of their master."

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HEART ATTACK VICTIMS SOUGHT TO PARTICIPATE IN NATIONWIDE STUDY OF HEART DISEASE

A fourth center for the Hyperlipidemia-Artherosclerosis Study, a nationwide investigation into heart disease, has opened in Philadelphia. The study is funded through a $21 million grant from the National Institutes of Health.

The study has been designed to address one of the most volatile issues confronting the medical community today: the true impact of high blood cholesterol on the development and progression of heart disease.

The study has been designed to address one of the most volatile issues confronting the medical community today: the true impact of high blood cholesterol on the development and progression of heart disease.

- If you have suffered only one heart attack within the last five years
- If you are between the ages of twenty-eight and sixty-four
- If you have diabetes

you are urged to call the Hyperlipidemia-Artherosclerosis Study for more information that could have a major impact on your future health. The study's success depends on a large-scale patient recruitment effort, since eligibility criteria are stringent. Transportation and lodging are provided at no cost to you.

Contact the Hyperlipidemia-Artherosclerosis Study to learn more. Call toll free, 1-800-345-1057; Pennsylvania only, 1-800-362-5244. It neither of these numbers is operative from your area, call 215-645-3340 collect.

RICHARD BALES: The National Gallery's Living Treasure
BY THEODORE W. LIBBEY, JR.
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 ideas, suggestions, and contributions pertaining to union affairs.

A Small Local Thinks Big
Local 289, Dubuque, Iowa, is one of the AFM's smallest locals—about 420 members. However, what it may lack in numbers, it fully makes up for in commitment. The fact that Iowa is a right-to-work state, the Local is active in keeping its current members and recruiting new ones. It tries especially to cultivate the local musicians who are not union members, who is committed to a professional career rather than just a pastime. "We'll take the quality over quantity any day," asserts Local 289 President Paul Hemmer. A firm supporter of the AFM, Mr. Hemmer believes that if you collect dues from a musician, he or she should get something in return for their money. Along these lines, the Local has worked hard in raising the already existing benefits and instituted new ones. Since 1980, it has doubled its members' death benefit coverage and hired an attorney who offers members discounts on legal services, free consultations on non-music related matters and conducts informative seminars. It established a "Round-the-clock" answering service which doubles as a musician referral hotline and revamped its official newsletter to include a column for members who wish to buy, sell or swap instruments or other items.

To increase the Local's visibility in the community and to promote its promotional activities have been stepped up. Contacts were established in all the media, resulting in ad space in a local newspaper, a weekly half-hour show aired on local radio and two programs on a local TV station, all acquired without any cost to the Local. The TV and radio programs have been particularly effective in giving local groups and solo artists an opportunity to be appreciated by a wider audience, and President Hemmer reports the response has been very good.

The Local is also conducting a contest for the best logo design to be used as its official symbol, which will be printed on bumper stickers and T-shirts. One of the best promotional vehicles for all the AFM's Locals are the free-to-the-public Music Performance Trust Funds concerts. Local 289, which has been successful in drumming up support for these events from local businesses, increased its MPTF matching funds by $6,000 this year. During 1981, $36,000 of MPTF money will make possible more than 250 free performances in Dubuque, involving thirty Local bands. Among this year's MPTF cosponsors are Dubuque's First National Bank, the American Trust and Savings Bank, Dubuque Bank and Trust, the Walsh Stores and the Dubuque Park Board.

In an effort to reach out to the area's young musicians, the Local put MPTF funds to work in a new program which was launched this past summer. Called Music after Graduation (MAG), it is designed to encourage high school musicians to continue performing after graduation as its official symbol. For many talented young musicians graduate from high school and then never pick up their instruments again.

(Continued on page 16)
TO ORDER THESE JAZZ TEXTS

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IMPROVISATIONS, \TUNES FOR TRUMPETS, \TENOR, B- FLAT TREBLE, B- FLAT TUNES FOR
IMPROVISATION. (each volume contains
IMPROVISATIONS.)

POP AND JAZZ JOTTINGS

LOVELY LENA HONE, now on Broadway with an electric and enormous successful one-woman show, is represented by a recording of her music. "The Lady and Her Music." Produced for records by Quincy Jones and released by Quest
Records through Warner Bros., is a magical reproduction of her time on stage at New York's Nederlander Theatre. Those who have seen and heard Ms. Horne "live" say she provides an unforgettable, unique afternoon or evening of entertainment. Little is lost in the recording. She grabs hold of you and never loses her grip through the entire LP. She's big--bigger than life, deft, artful and deep musically. Lena Horne's performance has had great rapport, are certain to find this album a rare pleasure and treasure. It's superb.

KABE BLAKE, eighty-nine years young, received the Medal of Freedom from President Reagan at the White House early in October. Roy Lawrence recently fronted a Latin Jazz quintet at the Sands Lounge in Las Vegas. His colleagues for this engagement included Gil Goldstein or Mike Goldstein (piano), RFAT (percussion), Paul Boccella or Rudy Alkises (bass) and Peter Grant (drums).

A musical about Bessie Smith, with Delta Renee, has a good possibility for the title role, is being prepared by Motown Records. Legendary trumpeter
Jabbo Smith, who has affiliated as a composer with BMI, played an engagement at New York's West
End Cafe in October. ... Artists set for Jazz at Lincoln Center in Kansas City next month, include
Nancy Wilson and her trio, Barbara Carroll, Bessie Bearer, an all
star group led by Jeanne Grauer.

Tintomara -- a combo from Sweden, whose music is quite strong, plays a traditional group from Canada.

Drummer Paul Motian's quintet, with Bill Frisell (guitar), Ed Schaller (bass) and Joe Lovano and Billy Drewes (saxophone), was heard at Byles in Cambridge, Massachusetts, November 23 and 24, Harpsichordist Corky Hale recently appeared for a week at Bechet's in New York City. She worked with Lew Soloff (trumpets and flugelhorn), Richard Crooks (drums) and John Tchicai (bass), ... Don Andrews is approaching his ninth year as conductor and his third year as director of entertainment at The Hacienda Resort Hotel in Las Vegas. When the All Ballroom Band in Oakland, California, closed last Saturday, Mr. Andrews had been heading the band there for the past twenty-years. ... Tenor saxophonist Scott Hamilton and trumpeter Warren Vaché played with the Flanigan band (guitar), Phil Flanagan (bass), Check Riggs

Formerly called the International Festival of Country Music, the event will include a gospel segment this time around.

The Franklin Mint Record Society will issue a 100-record set modestly titling "The Greatest Country Music Recordings of All Time." With an estimated 1,100 cuts, the collection may just live up to its name. According to the promotion, the set will contain "all the greatest hits, the milestone performances, rare out-of-print presages and previously unpublished material." Not bad for the $97.50-a-record subscription price.

But the real dazzer -- and the prime evidence that country music has come down out of the hills -- is the tiny Hay roundup is being advertised. Would you believe places like "National Geographic," "House and Garden," and "miracle of miracles" for "Firewire?"

In the you-tell-us-why department, the news that Dick Clark will be the keynote speaker at a Country Music Association Radio Seminar, to be held in Nashville February 26 and 27. While we're on the subject, as much as we hate wrinkles, his country credentials seem a little meek. Dick -- he just doesn't wear boots.

New Country Music Association president is Ken Kragen, manager of Kenny Rogers, Dottie West, Kim Carnes and other luminaries. Elected to chair the CMA board was Rick Blackburn, vice president and general manager of CBS Records, Nashville.

Country song title of the month: "You're the Best Break This Old Heart Ever Had."
remained, however, the musical audience had left. For the ones that almost half of the 7,000 people in the Brass were somewhat irked when planning created many delays; by the time the band did come on stage weeks in advance, some poor

JAZZ

BY MURRAY GINSBERG

reward was worth the wait. McCon nell's musicians played all the tunes their fans had come to know through the band's albums: "Start with Mrs. Bonhart," "T.O.," "Portract of Jerzy," "Just Friends," etc., and the enthusiastic crowd responded with prolonged applause. Among the twenty-two musicians who had traveled all the way from Toronto were such notables as alto saxophonist Moe Koffman, trumpeter Gido Basso, guitarist Ed Bickert.

The musicians were in a much better frame of mind the rest of the week when they completed a four-day stint at Carmelo's, the jazz club in Sherman Oaks, outside Los Angeles. The club was packed to the rafters night after night, with a parade of musicians coming to pay tribute. Artie Shaw, Nei Hefti, Tommy Newton, Nat Pizzare, Johnny Adino, and dozens more had seen how they had come to see the musicians from Canada in the flesh. Before the Carmelo engagement, the Boss Brass spent a week, September 20, in Howard Rumsey's Savanna, Redondo Beach, videotaping a long track digital sound, the result of which will be separated into five half-hour syndicated TV shows, and yet another album.

The Mother Necessity Jazz Workshop, fronted by fine pianist, Ted Moses, opened October 19 in Toronto's Drake Hotel, Queen Street West, with the Mother Necessity Big Band in residence. The fact that Toronto already has many fine jazz clubs is of little consequence; the hotel was purchased recently by a group of musicians, and, with Moses leading his big band and booking various smaller groups, the hopes are high that the building will become the local jazz mecca. The Mother of Necessity Jazz Workshop is a 501c3 nonprofit group for the support and development of Canadian music. The 1980 winner was a composer who wrote his greatest hit, "Swingin' Shepferd Blues," in 1956 — Moe Koffman, or Mighty Moe, as he is often called. Last year he received performance royalties for that song from nineteen countries. But Mighty Moe has never sat back on his royalties. He was one of the first to experiment with electronic woodwinds; to play two saxos at once; and, in the '70s, he made recordings with a symphony-type orchestra, combining works by such composers as Bach and Mozart with a jazz concept and beat.

He has been a featured soloist with jazz orchestras, big bands and small groups, and has just returned from a tour through the United States with the Boss Brass.

The Moon Award was presented to him at the Performing Rights Organization's thirteenth annual dinner, a black-tie evening held in the Regency Room of the Four Seasons Hotel in Toronto.

University of Western Ontario professor of music, Damjana Bratuz, has been awarded one of only three plaques presented to Canadians in honor of the Bela Bartok centennial being celebrated this year. In a ceremony September 7 at the university music facility in London, Hon. Udaya Karunaratne, Gyula Budai, and the embassy's first secretary, Imre Ugrai, presented Bratuz with a scroll and the award in honor of her work on behalf of the Hungarian composer.

Bratuz has published work on the composer and is touring America performing and lecturing on the music of Bartok. She has earned a master's degree in Canada and the United States with her presentations and now plans to tour internationally with her work, "The World of Bela Bartok."

The other Canadians to receive the honor were Zoltan Szekely of Banff, British Columbia, for whom the Bartok Violin Concerto was written, and Calgary Symphony Conductor, Arpad Joo, who recorded Bartok's Concerto for Orchestra with the Winnipeg Symphony, the group to which Ruggles, Reber and Associates, a production company, which will be separated into five half-hour syndicated TV shows, and yet another album.

The York Winds, on this, its fourth tour since 1976, is the first ( North American ensemble to perform in both Egypt and Israel on the same trip. The York Winds, conducted by Jeffrey A. Crahen ( oboe), Paul Grice ( clarinet), Douglas Stewart ( flute), Gerry Robinson (bassoon), and Marcus Henninger ( French horn), will also have recorded for the BBC, Belgian Radio and TV, Swedish Radio, Norwegian Radio, Westdeutscher Rundfunk Cologne and the Israeli Broadcasting Authority. The York Winds, on its fourth trip since 1976, is the first ( North American ensemble to perform in both Egypt and Israel on the same tour.

SYMPHONY ORCHESTRAS

Canada's National Arts Centre Orchestra (see page 97) have gained in stature at Carnegie Hall. Symphonies by Beethoven and Shostakovich underscored the depth of the Ottawa-based chamber ensemble (Continued on page seventeen)
I ze, a can correct pitch with eyes! II

I

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HOLIDAY CLOSINGS
The offices of the American Federation of Musicians will be closed on Thursday and Friday, December 24 and December 25, and again on the following Thursday and Friday, December 31 and January 1, in observance of Christmas and New Year.

CHANGE OF OFFICERS
Local 643, Huntington, West Virginia — Sec. Philip Stone, 621th Avenue, Huntington, West Virginia 25701.
Local 450, Iowa City, Iowa — Pres. Richard Watson, 209 Manor Drive, Iowa City, Iowa 52240.
Local 495, Klamath Falls, Oregon — Driftwood, Klamath Falls, Oregon 97601.
Local 597, Fairmont, West Virginia — Pres. Joseph F. Estes, 165 Bridge Street, Monongah, West Virginia 26574.
Local 650, Anchorage, Alaska — Sec. Michael K. McDonald, 109 West Sixth A. Avenue, Anchorage, Alaska 99501.

INTERNATIONAL UPPER PENNSYLVANIA
Pres. Anthony J. Giovannini, 204 5th Street, Iron Mountain, Michigan 49840.

CHANGES IN ADDRESSES OF OFFICERS
Local 562, Morgantown, West Virginia — Pres. Kenneth V. Miller, C. Bldg., Room 8, 227 Court Street, P.O. Box 400, Morgantown, West Virginia 26507.
Local 275, Santa Ana, California — Hendrik "Dutch" Pons.
Local 6 — Milwaukee, Wisconsin — A. William Drill, Helen Everett, Bernice Lechleidner, Glen Lyle (Lyle), John C. Martinsek, Russell Mund, Jack P. Stafford.
Local 9 — Boston, Massachusetts — Raymond Collins, Buddy Cout- nie, Effie Raymond, Roberto Pelaccia.

Have you ordered any of A. F. M. bumper stickers or decals?

HOLIDAY RHODES
The jurisdictional description of Local 182, Neenah and Menasha, Wisconsin, is now as follows:
"The following in Winnebago County: Wolf River, Winchester, Clayton, Vinland, Neenah and Menasha Towns, over every Beach in its jurisdiction on the South, halfway between the cities of Neenah and Oshkosh, to the section line road running east and west from Lake Winnepoc to Win- niconne, Wisconsin; east and west ten miles. Also, the following in Out- going County: Seymour, Oshkosh, Oneida, Center, Freedom, Vander- brook, Grand Chute, Little Chute, Kimberly, Kaukauna, Combined Locks, Mackville and Greenville. Also, Harrison and Woodville in Calumet County."

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(Continued on page eighteen)
For Toronto musicians and their wives, the evening of October 25 held a special appeal. That was the night Local 149 held its annual dinner-dance at the Royal York Hotel, and, instead of bringing in Count Basie, Maynard Ferguson, or any of the top bands that have graced the hotel's Canadian Room, as in past years, “Hear Me Talkin’ to Ya,” a one-half hour production, written and directed by composer-arranger Ron Collier, was the evening's main entertainment that had the audience on the edge of their seats.

“Hear Me Talkin’ to Ya,” adapted and orchestrated from the book of the same name by Nat Hentoff and Nat Shapiro, is a journey through the early history of jazz, its conflicts, images and sounds. Collier's score highlighted the dramatic content of the readings, but it was ultimately Franko's work that made the story of jazz so compelling.

Anthony A. Granata, President of Local 4, Cleveland, Ohio, for the past sixteen years, has been succeeded by Secretary-Treasurer Michael Scigliano, who is combining both jobs in an economy move.

Mr. Granata is known throughout the Cleveland area for bringing an abundance of free public music to local parks and public squares. This was managed by his judicious use of the monies obtained from the Music Performance Trust Funds and his own knack for raising matching funds from private sources.

During his sixteen-year reign as Local President, Mr. Granata brought over $2 million worth of concerts to Cleveland, including such performers as Lionel Hampton, Maynard Ferguson, Woody Herman and Count Basie, all at no cost to the public.

For his community dedication, Mr. Granata received over forty plaques and commendations from the local parks and public squares. This was thanks to his commitment to providing Cleveland with free public music.

On June 9, 1981, Milwaukee Local 8 gave a testimonial dinner party in honor of its Assistant Secretary, Albert Goetz, at the Park East Hotel. On this occasion Goetz was awarded an inscribed wrist watch for forty-six years of service to the Local. County Supervisor John St. John was also on hand to present Goetz with a County Resolution in recognition of his many years of service to the Local and the County MPTF projects.

The music of the El Bischmann performance Trust Funds and his own knack for raising matching funds from private sources.

Mr. Granata's ten-piece band has em- phased its graces and devoted service to the Local and the County MPTF projects. The music of the El Bischmann's performance Trust Funds and his own knack for raising matching funds from private sources.

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H. S. COTTIS

A lifelong resident of Highland, Illinois. Mr. Hagner began his musical career in fifty-nine years ago.

H. S. COTTIS

A lifelong resident of Highland, Illinois. Mr. Hagner began his musical career in fifty-nine years ago.
our eyebrows to arch. I did know that by spending $1,000 a day (or $365,000 a year), it would take nearly 3,000 years to spend it all.

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Think about it.

The knee-jerk reaction, when anything goes wrong in this country, is that there “ought to be a law” to correct the situation. There are, of course, many legal restraints meant to control us in taxes, red tape and higher prices than the abuses we were posed to correct.

If you’re like me, you’ve been thinking about Christmas since Thanksgiving. And the news about what rituals observed is to add a new recording to those collected over untold centuries in other countries.

This year, I chose — and I heartily recommend — the “Christmas with the Canadian Brass” featuring not only excellent performances by Local 149 musicians (that’s Toronto), but the repertoire is a familiar mix of Santa Claus and the birth of Jesus in a Bethlehem cave.

There then has been a Festival of Lights observed by our Jewish members this year beginning December 21st. And then Elvis and the invasion of Judea in the Holy Land by a massive Syrian army. Just minutes later, with the loss of the war, a patriot named Judah Macabee rallied his people. The King of Persia roused the Persians and won back the Sacred Temple.

To celebrate the victory and to rededicate the Temple, they searched the Temple and could find only enough oil for one day. But to behold, the meager supply of oil lasted for eight days and eight nights.

Thus we have the Festival of Lights and the Eight Days of Hanukkah which means “dedication.”

So whether it’s JOY'X NOEL, FELIZ NAVIDAD, BUON NATALE, NOËL, IL NATALE, Navidad, Christmas, have a glorious and safe Holiday Season and we’ll see you next year right here in this same spot.

LATER! J.M.F.

RICHARD BALES

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YOUR MUSICAL WATCH

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Here it is! +

The members of the Empire Brass Quintet (Rolf Smidvig, trumpet; A. Lewis, Jr., trombone; David Ghianini, French horn; Mark Lawrence, trombone; and J. Samuel Felhaber, tuba) have announced their plans to devote themselves full time to the pursuit of playing chamber music. To do this they have relinquished their former positions with the Boston Symphony, the San Francisco Symphony and the American Ballet Theatre. As a quartet they plan to tour eighty-five cities domestically this season, performing at tour halls of the Orient and Europe.

In between tours they are the quintet in residence at Boston University, a position they have held since 1975. The French Government honored John Grady, director of music at St. John's Cathedral and organist of the Metropolitan Opera Company in New York City, by presenting him with the Chevalier de l'Ordre des Arts et Lettres.

Mr. Grady was chosen for this honor because of his many performances of French compositions in France and this country.

Composer-arranger Leonard B. Mann utilized $1,000 to hire a dozen young musicians who had just graduated high school for four concerts with the New Mexico Community Band. The performances took place at Eagle Point Park, during the months of August and September. L. T. Eckles, the band's director, is most enthusiastic about the project's potential.

"I think it's a great way of giving a positive experience to these young musicians and also helping to close the gap between income and expenses. Much of the dramatic growth in the private-sector field can be attributed to the catalytic effects of federal grant seed money. The incentive of getting government grant for raising a like amount from the private sector has resulted in a surge of creative new fund-raising efforts.

Besides offering season subscription to the symphonies make other very special contributions to communities by supporting music programs in the public schools, underwriting children's concerts, sponsoring youth orchestras, and exposing more Americans to the excitement of live orchestral music in various settings. The restoration and renovation of concert halls and construction of new performance centers have led to the revitalization of cities throughout the country.

The continued increase in the level and quality of orchestral activity indicates support for the Louis Harris Poll findings of December, 1980, that stated, "Even in the face of deeply troubled times, we Americans are giving a higher priority to the arts, and the arts are receiving a larger share of the national budget than ever before.

Without continuing inflation, the arts need federal support for the arts, and increased competition for private sector contributions or orchestras perforce find new areas for satisfying their audiences. For example, the New Mexico Community Band is a well-prepared to respond creatively to the demands of this new set of challenges, and will maintain their prominent place in the musical life of our area.

BRIGHT IDEAS

(Continued from page seven)

To preserve the long heritage of concert band music in Dubuque, he has commented.

In addition to the funds supplied by the MPTF, MAG was co-sponsored by the Downtown Dubuque Kiwanis Club.

These efforts have had a positive effect on the local. Participation among the members has been growing, with about forty members showing up regularly to attend union meetings. Perhaps one of the strongest indications that Local 289 is successfully achieving recognition in a non-union town is that it recently signed a contract with the Dubuque Symphony Orchestra — the first ever in the orchestra's twenty-year history.

CRITERIA FOR CORPORATE GRANTS

(Continued from page four)

The results do give useful indications of corporate policies and procedures in the arts-corporate contributions area. The results are displayed as individual company profiles in ACA's "Guide to Corporate Giving in the Arts" (378 pp., clothbound), available in all ACA at $92.50 plus $7.50 handling. For the 1980-1981 project was provided by AT&T, Andrew W. Mellon Foundation, Phillips Foundation, Rockefeller Foundation, and Shell Companies Foundation.
ABROAD  
Kiss, a pop group, makes its first concert tour of South America in early 1982. ...And postponed for five nights at the new Honolulu jazz club, Jazz Plus, in October. Pianist-educator Ran Blake appeared with his quartet at the Teatro Dell'Opera, Rome, Italy, as part of the first improvisational series at the Festival di Sassari. ...Among them were George Braxton, Jeanne Lee, George Russell and many others. ...The first International Jazz Federation Convention is scheduled for April 1982 in Great Britain: George Shearing with his band, Brian Tow, saxophonist Charlie Byrd, and the Savoy Salts. ...The film, "Jazz: Fontana," is concerned with the great jazz guitarists, was shown at The National Film Theatre, South Kensington, London, during the London Film Festival. The film was made by Lorenzo De Stefano.

CAMPUS/EDUCATION  
Art Davis, the well-known bassist and percussionist, received a doctorate in clinical psychology from New York University. ...McShann, Andy Kirk and Count Basie. ...Lee Konitz, Jimmy Forrest and Duke Ellington, Jay McShann, and many others. ...The Jimmy Forrest Memorial Scholarship Fund of the Grand Rapids area, and to its companion fund, the Jimmy Forrest Memorial Fund, of the Grand Rapids area, ...The scholarship fund is designed to familiarize the fellows with jazz arts and organizations throughout the country. ...During the past seven years, the fellowship program has benefited many promising young jazz musicians who have joined the jazz study movement at New York University. The new jazz arts specialization at the university, ...The Sunday Jazz Room in Wayne Hall of William Paterson College is scheduled for November 4, 1982, with Big Band saxophonist, Dave Liebman, December 6. ...An important cultural event, the concert, is scheduled for Trossingen, Germany, in the fall of 1982. ...The concert was being put together by famed German producer, Conny Meyer-Kosch, in conjunction with the Bundeskulturamt of the Federal Republic of Germany. ...The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. ...The 1982 Symphony Orchestra Season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall. This bernard's last season with the orchestra he formed in 1969. The symphony orchestra season is scheduled for October 10. Conductor Mario Bernardi brought a rarely performed work, Frederick Delius' "Symphony No. 14" to New York, and made it into a major event. The orchestra makes an annual pilgrimage to Carnegie Hall.
**Seven ways to get in TEMPO...**

It's easy! For the low contribution rates listed below, you can help finance: TEMPO Political Contributions Committee, and show your support of live music in return, you'll receive your contribution, this collector's item can be yours with free shipping (see below).

1. Study garment bag made of black alligator-embossed vinyl. This two-sided item “On My Way to Tea and Trumpets” red print. $7.00 contribution.


3. Apron “String’s chef’s apron of natural heavy canvas with black print screen. $7.00 contribution.

4. Roomy 13”x16” natural canvas tote bag. Red-hand-screened portrait of “FA Play” on the front. $7.00 contribution.

5. Same tote bag with burgundy “I Love Jazz” cartoon hand-screened on both sides. $9.00 contribution.

6. AFM stick pin or tie tack (not pictured). Also available with life member insignia. Please indicate pin type when ordering. $5.00 contribution.

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ADD: $1.00 postage for orders up to $10.00; $1.50 for orders $10.01 to $15.00; $1.75 for orders $15.01 to $20.00.

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**CALIFORNIA**

**EXPRESSED BOOKING AGREEMENTS**

**JOHN S. BUCK TALENT AGENCY**

**NEW JERSEY**

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**TEMPO-CC, American Federation of Musicians, 1500 Broadway, New York, New York 10036**

GRAND RAPIDS SYMPHONY ORCHESTRA, Personnel Manager announces the following full-time positions for employing commercial January 1982.

MUSIC CO., 3 Mineolo Ave., Hicksville, New York 11788. Phone: (516) 948-4000.

MUSICIAN,笤LIChesco, 1160 Broadway, N Y, N Y 10036

MUSICIAN,笤LIChesco, 1160 Broadway, N Y, N Y 10036

MUSICAL INSTRUMENTS, Buffet Bb clarinet, Leblanc A

INSTRUMENTS covered in leather; locks with 2 special, nolds all 3 clarinets, 6 barrels, 6 mouthpieces; Mouthpieces not included in sale; 2 barrels are sit on, stand on, very strong and absolutely

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LETTED by: Prell, Reichel, and Seifert.

THE CLEVELAND ORCHESTRA

Lorin Maazel, Music Director

Announces vacancy for ASSOCIATE CONCERTMASTER

Audition will be held in January, 1982

Only highly qualified applicants need send resume for consideration to:

David Zauder, Severance Hall, 11001 Euclid Ave., Cleveland, Ohio 44106.

Cincinnati Symphony Orchestra

MICHAEL GIELEN, Music Director

Announces the following openings

SECTION VIOLIN II

Employment to begin immediately or at the earliest availability of the winning applicant.

SECTION CELLO

Employment to begin the 1982-83 Season.

THE CSO PRESENTLY HAS REVOLVING STRING SECTION SEATING

Qualified applicants send resume to:

Jack H. Wellbaum, Personnel Manager

1241 Elm Street, Cincinnati, Ohio 45210

AN EQUAL OPPORTUNITY EMPLOYER

HOUSTON SYMPHONY ORCHESTRA

SERGIO COMMISSION - Artist Director

Announces Openings for 1982-83 Season

CO-PRINCIPAL FRENCH HORN

CO-PRINCIPAL/UTILITY TROMBONE

Auditions will be held in March. All auditionists will be held behind a screen.

RESUME MUST BE POSTMARKED NO LATER THAN FEBRUARY 15, 1982

Send resumes to: Larry Thompson, Personnel Manager, Houston Symphony Orchestra, Jones Hall, 613 Louisiana St., Houston, TX 77002, 713-224-5434.
Help Wanted

The United States Air Force announces Auditions for the position of Band Director to be held in San Antonio, Texas on February 8 and 9, 1982.

BAND DIRECTOR

Bacheors Degree required with experience in Concert, Jazz, and Popular Music.

Maximum Age - 34
Full Military Benefits - 30 Days Paid Vacations
Positions to be available during Summer 1982

For more information
and to arrange for an audition
contact:

Lieutenant Colonel Benny L. Knudson
Chief, Air Force Bands and Music Branch
Secretary of the Air Force Office of Public Affairs
Phone: Area Code 202-699-0019

Denver Symphony Orchestra
Goatano Delug, Music Director
Vacancies 1982-83 Season
PRINCIPAL VIOLIN

ASSISTANT PRINCIPAL CELLO
Audition March 9, 1982
1 FIRST VIOLIN SECTION
Audition March 8, 1982
1 SECTON SECTION VIOLIN
Audition March 8, 1982

If winning section violin candidate(s) are available, they can be engaged for the remainder of the 1981-82 season.

60-Week Season, $11,190 Minimum - Blue Cross Major Medical - Pension - Five Weeks Paid Vacation - Plus Other Benefits.

For additional information and application please contact:

HARRY T. SASTROM, Personnel Manager, DENVER SYMPHONY ORCHESTRA, 1245 Champa St., Denver, Colorado 80204. (303) 292-1580.

New Orleans Philharmonic Orchestra
John B. Barnett, Music Director
IMMEDIATE VACANCIES 1981-82
SECTION VIOLIN, VIOLA

1981-82 terms: 46-week season, including 2 weeks Ca-sals Festival. Seasonal total base scale $11,290.00.

For qualified applicants mail resume and cassette recording of solo and orchestral excerpts to:

JOHN BARNETT, Music Director - Puerto Rico Sym-phony Orchestra, c/o A.F.A.C., Box 41227, Minillas Sta-tion, San Juan, Puerto Rico 00936, will accept phone inquiries collect to (809) 765-0308.

Round-trip coach airfare paid for those invited to audition. If engaged, an-other one-way coach airfare is offered for initial season of employment. Accepted member is offered $600.00 relocation allowance, after moving to Puerto Rico.

The Classic Chamber Orchestra
MAT BRAGADO-DARMAN, Music Director and Conductor
Season opens with residency in Spain, August, 1982. Auditions for all instruments. Highly qualified candidates send resume and tape before January 10, 1982, auditions to follow. Duties will include chamber music in addition to the orchestral repertoire.

Applications to the Classic Chamber Orchestra, c/o Jane Sharaf, A11: 57 East 18th St., New York, New York 10003.

Knoxville Symphony Orchestra
ZOLTAN ROSENYI, Music Director
Immediate Openings
SECTION VIOLINS (2)

Contract is for remainder of 1981-82 season with mutual option for summer season contract to perform with the KSO/KCO during the 1982 World's Fair. $200 weekly minimum plus benefits. Possible opening for assistant concertmaster or principal second violin for highly qualified candidate.

Contact: Norris Dryer, Personnel Manager, Knoxville Symphony Orchestra, 618 Gay St., Knoxville, TN 37902. Phone: 615/974-5375 or 523-4775.

The United States Air Force invites applications for the position of Band Director. For application contact:


AN EQUAL OPPORTUNITY EMPLOYER

The United States Air Force invites applications for the position of Band Director. For application contact:


AN EQUAL OPPORTUNITY EMPLOYER

DEAN, SCHOOL OF FINE ARTS

The University of California, Irvine, invites applications for the position of Dean of the School of Fine Arts and professor in the School. The Dean has academic and adminis-trative responsibility for the School, and reports to the Vice Chancellor, Academic Affairs. Preference will be given to those whose areas of research or creative activity comple-ment those of the existing faculty. Candidates for the position should have an academic or professional background suitable for an appoint-ment as Professor in the University of California and demonstrated ad-ministrative capacity. The University of California is an Affirmative Action/Equal Opportunity Employer.

To ensure consideration, applica-tions, including a complete curriculum vitae, list of publications and/or professional/creative activity, and names of at least three references should be submitted no later than January 15, 1982 to:

Professor Colin Slim
Chair, Search Committee-Fine Arts Department of Music
School of Fine Arts
University of California
Irvine, California 92717

Eastern Music Festival
SHELDON MORGENSTERN
Music Director
1982 Season
June 16 - July 31

1ST & 2ND VIOLIN SECTIONS

3RD & CONTRA BASSOON

3RD FLUTE & PICCOLO

$275 per wk. min. 6 1/2 weeks.
All String Sections Rotate Weekly.
Except 1st. Bass.

Auditions on February 13-14 in N.Y.C. and February 20-21 in Greensboro.

professionally qualified and experi-enced applicants send complete res-cv immediately to Personnel Man-ager.

OsPF Arts Festival

EASTERN MUSIC FESTIVAL

200 N. Davie St.
Greensboro, NC 27401

Applications received after Dec. 31 will not be considered.

Teacher of Violin

The University of Michigan School of Music seeks a distinguished teacher of Violin for Fall 1982.

Applicants should have extensive experience as outstanding teacher of Violin, experience and national recognition as Violin soloist, chamber maestro, orchestral player or pedagogue. Must be capable of teaching undergraduate and graduate students. Reputation as concert and recording artist desirable. Rank and salary negotiable. Application deadline: January 15, 1982. Send application materials to: Professor Jerome Jenelne, Chairman String Department, School of Music, University of Michigan, Ann Arbor, MI 48109. A non-discriminatory, affirmative action employer.

San Antonio Symphony
LAWRENCE LEIGHTON SMITH, Music Director
IMMEDIATE VACANCIES
ASSOCIATE PRINCIPAL VIOLA, SECTION VIOLIN
THIRD Horn
Auditions in January, 1982

For application contact:


AN EQUAL OPPORTUNITY EMPLOYER

DEAN, SCHOOL OF FINE ARTS

The University of California, Irvine, invites applications for the position of Dean of the School of Fine Arts and professor in the School. The Dean has academic and administrative responsibility for the School, and reports to the Vice Chancellor, Academic Affairs. Preference will be given to those whose areas of research or creative activity complement those of the existing faculty. Candidates for the position should have an academic or professional background suitable for an appointment as professor in the University of California and demonstrated administrative capacity. The University of California is an Affirmative Action/Equal Opportunity Employer.

To ensure consideration, applications, including a complete curriculum vitae, list of publications and/or professional/creative activity, and names of at least three references should be submitted no later than January 15, 1982 to:

Professor Colin Slim
Chair, Search Committee-Fine Arts Department of Music
School of Fine Arts
University of California
Irvine, California 92717

eastern Music Festival
SHELDON MORGENSTERN
Music Director
1982 Season
June 16 - July 31

1ST & 2ND VIOLIN SECTIONS

3RD & CONTRA BASSOON

3RD FLUTE & PICCOLO

$275 per wk. min. 6 1/2 weeks.
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San Antonio Symphony
LAWRENCE LEIGHTON SMITH, Music Director
IMMEDIATE VACANCIES
ASSOCIATE PRINCIPAL VIOLA, SECTION VIOLIN
THIRD Horn
Auditions in January, 1982

For application contact:


AN EQUAL OPPORTUNITY EMPLOYER

INDIANAPOLIS SYMPHONY

JOHN NELSON, Music Director
PRINCIPAL CLARINET for 1982-83 Season

Auditions for Principal Clarinet will be held on January 25, 1982.

Send complete resume to: Harold Hanson, Personnel Manager, Indianapolis Symphony, P.O. Box 82807, Indianapolis, Indiana 46208.
CLEVELAND
QUARTET
COMPETITION
Eastman School of Music
University of Rochester

First Prize:
Over $25,000 in tuition remission and stipends per year for
coaching with the Cleveland Quartet and other members of the
Eastman Society, and for a tour program at the Eastman School. Normally a two-year program.

Eligibility:
Competition open to existing quartets (preferred) and individuals, who will be coached by the Cleveland Quartet. Date of performance and annual fee arrangements will be at the discretion of the Cleveland Quartet.

APPLICATIONS

Contact: Jon Englingh, Associate Director for Academic Affairs, Eastman School of Music, 26 Gibbs St., Rochester, N.Y. 14650 (716-275-3505) before March 1, 1982.

The Chicago Brass Quintet, together with the
Union League Civic and Arts Foundation
A COMPETITION CONTEST FOR
BRASS QUINTET

FIRST PRIZE $1,000 Cash Award, Per-
formed by quintet, selected by the Selec-
tor, to be arranged for by the Union
League Civic and Arts Foundation.

SECOND PRIZE — $500 Cash Award, Per-
formed by a quintet selected by the Selec-
tor, to be selected by the Union
League Civic and Arts Foundation.

APPLICATION DEADLINE: January 1, 1983

The Rowes String Quartet, The Canadian Brass.

Graduate Assistantships:
Over $5,100.00, plus full tuition waiver.

Graduate String Quartet Opening:
Excellent opportunity for performance and coaching at the graduate level.

APPLICATION DEADLINE: March 1, 1983

The Banff Centre:
School of Fine Arts

Twentieth Birthday:
INTERNATIONAL STRING QUARTET COMPETITION
April 24-30, 1983

JURY
EDE BANDA, Tatra Quartet, Hungary
ANDREW DAWES, Oxford Quartet, Canada
PIERO FARULLI, Quartetto Italiano*, Italy
RAPHEL HILLYER, Juilliard Quartet*, U.S.A.
EMANUEL HURWITZ, Acoisian Quartet - U.K.
MISCHA SCHNEIDER, Budapest Quartet*, U.S.A.

PRIZES: $12,000 plus tour/$8,000/$5,000/$3,000/$1,500
APPLICATION DEADLINE: December 1, 1982

* a member

Inquiries: Kenneth S. Murphy

MUSIC PROGRAMS
Thomas Roistion, Artistic Director

SUMMER (May-Aug.)
WINTER (Sept.-April)

Includes individual instruction and master classes in piano, strings, woodwinds, brass, per-
cussion, composition, chamber music, jazz, composition. For young professionals to build their careers, exposure for competitive, auditions, etc.

Visit University website: www.musicum.com


Inquiries: The Registrar

THE BANFF CENTRE SCHOOL OF FINE ARTS
Box 1020, Banff, Alberta, Canada T0L 0C0
(403) 762-6100

INTERNATIONAL CONTEST OF MUSICAL COMPOSITION
TO HONOR THE LIBERATOR SIMON BOLIVAR ON THE OCCASION OF THE BICENTENNIAL OF HIS BIRTH

1. The "Corporacion de Desarrollo de la Region Zuliana" (Corpozulia), in collaboration with the National Commission of the Bicentennial of Simon Bolivar, has decided to sponsor an International Composition Contest.

2. The theme of the contest is free, either a symphony, a choral, or symphonic-choral musical work which should last at least 20 minutes.

3. There will be a first prize of US$ 20,000 and two mentions of US$ 10,000 each one.

4. The participant musical scores will be sent or delivered, under pseudonym, to Corpozulia Offices at Ed. Corporation, Piso 10, Avenida Bella Vista, Maracaibo 4001, Venezuela or Torre Phelps, Piso 9, Plaza Venezuela, Caracas 1030, Venezuela; or at the Venezuelan embassies or consulates overseas. The identity and address of the composer will be written inside a joined sealed envelope.

5. The works will be received until April 24th, 1982, and will be examined by an International Jury of five members, and the verdict will be announced on July 24th, 1982.

6. The production of the winning musical scores will be entrusted to Corpozulia which along with three commissioned works will be played as a Memorial Concert to honor Simon Bolivar. (for Amero-American and the rest of the world orchestras which may wish to participate).

7. If the winner of the Contest is director, he/she will direct his/her winning musical work in the "Concierto de Gala" of Maracaibo on Wednesday, July 20th, 1983.

8. The copyright of the musical works will belong to Corpozulia.

9. The Maracaibo Symphonic Orchestra and the Venezuelan Symphonic Orchestra will actively participate in the preparation process and realization of the Contest.

10. Whatever is not contemplated herein will be resolved by the Corpozulia Chairman.

Corpozulia/Apartado Postal 1153 — Maracaibo 4001
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Opryland Auditions Scheduled

Opryland is auditioning now for instrumentalists and pianists/conductors to fill openings in our 40 fully-staged musical productions for the 1982 season.

Piano, horn, woodwind and string players will be asked to sight read first licks (woodwind players must be proficient doublers) and then present one minute of prepared material. Pianists/conductors will need to supply references and complete resumes. You must be at least 16 years old. No appointment is necessary.

Audition schedule for Opryland '82

Provo, Utah
Tuesday, November 24, 1981
5:00 a.m.-6:00 a.m.
Brigham Young University
Auditorium
Room 18

Washington University, St. Louis
North Carolina
Monday, November 20, 1981
8:00 a.m.-9:00 a.m.
Duke University
20/6 West Fourth Street

Chapel Hill, North Carolina
Tuesday, December 1, 1981
9:00 a.m.-10:00 a.m.
University of North Carolina
Gray Hall

College Park, Maryland
Washington University, D.C. Area
Wednesday, December 2, 1981
1:00 p.m.-2:00 p.m.
University of Maryland
Trenton Theatre

Boston Conservatory of Music
Thursday, December 3, 1981
8:00 p.m.-9:00 p.m.
Assembly Hall

Princeton, New Jersey
Sunday, December 6, 1981
8:00 p.m.-9:00 p.m.
The Firth, Washington Center, (off 70)

King's Garden North
Ann Arbor, Michigan
Monday, December 7, 1981
5:00 p.m.-6:00 p.m.
University of Michigan
Michigan Union

Detroit, Michigan
Tuesday, December 8, 1981
5:00 p.m.-6:00 p.m.
Michigan Union

Madison, Wisconsin
Milwaukee, Wisconsin
Thursday, December 10, 1981
5:00 p.m.-6:00 p.m.
University of Wisconsin
Student Union

Fresno, California
University of California
Friday, December 11, 1981
5:00 p.m.-6:00 p.m.
Auditorium

Louisville, Kentucky
Friday, December 11, 1981
4:00 p.m.-5:00 p.m.
Auditorium

Champaign, Illinois

Memphis, Tennessee

New York, New York

New Orleans, Louisiana

Atlanta, Georgia

Orlando, Florida

Paris, France

San Francisco, California

Dallas, Texas

Las Vegas, Nevada

North Texas State University

Friday, January 8, 1982
12:00-4:00 p.m.

Friday, January 21, 1982
12:00-4:00 p.m.

Friday, January 26, 1982
12:00-4:00 p.m.

Saturday, January 20, 1982
12:00-4:00 p.m.

Wednesday, January 20, 1982
12:00-4:00 p.m.

Thursday, January 21, 1982
12:00-4:00 p.m.

Tuesday, January 26, 1982
12:00-4:00 p.m.

Thursday, January 21, 1982
12:00-4:00 p.m.

Sunday, January 15, 1982
12:00-4:00 p.m.

Sunday, December 3, 1981
12:00-4:00 p.m.

Monday, January 25, 1982
12:00-4:00 p.m.

For more information, contact: Entertainment Department, Opryland U.S.A., 2620 Opryland Dr., Nashville, TN 37224. (615) 809-6500. Ext. 8433.

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CONGRESS OF STRINGS
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The International Executive Board of the American Federation of Musicians is pleased to announce that the Congress of Strings program will continue in 1982.

For the past twenty-four summers, this fine program has helped gifted young string students add professional polish to their talents. This year, there will be some minor adjustments to the structure of the scholarships, but the spirit and tradition of the Congress of Strings remains unchanged.

Plans are currently underway for the 1982 Congress, so AFM Locals interested in participating should act quickly. For complete details, see Secretary-Treasurer J. Martin Emerson's column, "Between You and M.E."

With a $9,000 seed grant from the National Endowment for the Arts, Kansas City is looking to revive the days when that Missouri town was the hub of the jazz world.

Carroll Jenkins, Executive Director of the Mutual Musicians Foundation, says that his organization has big plans for three old buildings located in the city's Eighteenth Street and Highland Avenue area. One of those buildings was once the headquarters for AFM Local 627, before it merged with Local 34 in 1948. The structure is now in a state of disrepair and requires extensive renovation.

Another that is slated for massive revamping is the fifty-seven-year-old Scott's Theatre Restaurant and Show Bar.

When all the work is completed, Kansas City will have a new jazz policy that Jenkins promises will be the "finest between Chicago and the West Coast." Space will also be made available for rehearsal halls, which will be geared for use by "a whole new batch of young and exceptionally talented musicians," who Jenkins says are coming up in the city's jazz scene. Local 627's old headquarters is being designated for transformation into a Jazz Hall of Fame.

Kansas City is an especially appropriate place for a fall celebration commemorating jazz music and the greats who made it a distinct American art form. During the 1930s, that city spawned an impressive share of the world's most notable contributors. The list includes Count Basie, Charlie Parker, Billie Holiday, Louis Armstrong, and many of whom made their start there.

(Continued on page fourteen)

Atlantic City's Golden Nugget Disovers Live Music Is Be

Last year, on March 17, members of AFM Local 681-708 in Atlantic City, New Jersey, were forming informal pocket lines outside the doors of the Golden Nugget Hotel Casino. Chanting "Canned music is no good, canned music is no good," the musicians were protesting the Golden Nugget's use of taped music in its lounges and main showroom.

Today, less than a year later, the music of the Golden Nugget's lounges and main showroom is no longer canned. In a dramatic policy turnaround, the hotel-casino has decided live music is best, after all. According to George Fognano, Secretary of the Atlantic City AFM Local, the change in entertainment policy can be directly traced to the change in the Golden Nugget's management. When Shannon Bybee assumed the hotel-casino's top position, musicians -- and live music -- came in from the cold. Fognano reports that both the musicians and the hotel-casino could not be more pleased with the results.

The Local officer has high praise for Bybee's pro-entertainment policy, and for his cooperative attitude with the union. Fognano also credits Golden Nugget contract officer Milt Porter for making it possible to expand the hotel-casino's use of live entertainment.

(Continued on page fourteen)
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January 9, 1982, will go down in history as the date of the first national membership meeting of the Twin Cities Musicians Union resulting from the merger of Locals 10 and 73. I was privileged to be invited to attend the meeting and to present the new charter to newly-elected President Patrick J. Rian and the other officers. I know that I will always remember this date, not only because this was the first opportunity that I have had since becoming your President to personally present a charter to a newly-formed Local, but, in addition, Minnesota, where the meeting was held, experienced one of its coldest days in history on that date, with the temperature dropping below zero and a wind chill index of at least minus 44 degrees. Despite these circumstances, the meeting was held on time and the cold weather and blowing snow, the meeting room was practically filled to capacity with approximately 125 members in attendance.

The International Executive Board has encouraged Locals whenever it feels that a merger would best serve the interests of the members in a particular area, but, unfortunately, members do not occur too frequently nor without some persuasion from the International. However, this was definitely not the case in this instance. The merger of the Minneapolis and St. Paul Locals was accepted on the recommendation of the Federation and was the result of the officers and members of both Locals feeling that they would best serve the interests of the professional musicians that are all to be congratulated and commended for their fine display of rapport and their determination to carry out the strength of their convictions.

Normally, in January of each year, the International Executive Board meets in Hollywood for weeks of midwinter meetings. This practice began during the presidency of Herman Kenin and continued until, for economic reasons, I decided to hold the meetings in New York this year. One can assure you that this was not too popular a decision with my colleagues. To make matters worse, after a long period of relatively clear weather, the forecasts for New York have indicated a snowstorm for the first time this winter. Perhaps it was the cold and the winds that, in any case, the Board worked diligently and completed the agenda in four days.

During the meetings, the General Counsel gave a complete and detailed update on the status of all litigation involving the Federation, including the claims of traveling musicians, of the operation of the International Executive Board and turned over to our New York attorneys for processing in the civil courts. This system is being used exclusively now and the results are starting to show, with many awards being paid almost immediately after the decision has been announced by the courts or labor relationally settled.

My assistant, Lew Mancini, who now oversees the operation of Musician’s Central in the Northwest area of the United States, came to New York with a detailed report of the activities of that organization and the Board unanimously voted to continue funding a portion of the operational costs of Musician’s Central. The Special Finance Committee consisting of Chairman, Vice President Dave Winstone, Vice President From Canada J. Alan Wood and Executive Officer Hal Descent, presented an updated budget for the current year and its recommendations concerning suggestions that had been made to it for possible further savings for the Federation. A great deal of discussion ensued concerning the savings that could result with reduced issues of the International Musician, but, in view of the fact that the current Federation By-Law (Continued on page fourteen)

The American Federation of Musicians was well represented at the AFL-CIO Convention by (left to right): Hy Jaffe, Treasurer, Local 802, New York, New York, Jack Martell, International Secretary-Treasurer, Victor W. Fuentesalba, AFM President; Frank Coscioli, President, Local 655, Miami, Florida, Secretary, Local 80, Chattanooga, Tennessee; Herb MacPherson, President, Local 86-242, Ferguson, Iowa; Ken Vast, Secretary, Local 195, Vancouver, British Columbia; Young, Secretary, Local 47, Los Angeles, California; and Tom Kenny, President, Local 12, Sacramento, California. (Photo credit: Alexander Associates)

MUSICIANS’ INCOME TAX

It is almost that time again—income tax time. Care in computing your tax liability and a little extra effort may save you a lot of grief and substantial money. Once again the Federation, pursuant to Convention resolution, has prepared a brief outline of income tax highlights for its members. As always, it is necessary to remind our readers that the information offered here cannot, of course, serve as personal advice to any individual, nor can it even pretend to cover those highlights of the income tax laws that affect most professional musicians. Needless to say, any member with a substantial or complicated tax liability would be ill-advised not to obtain the personal advice of a tax specialist, be it his accountant or attorney. Answers to relatively simple questions can, of course, be obtained from any Internal Revenue office.

GENERAL PRELIMINARY INFORMATION

A. Which Form to Use: The principal form available for use in 1982 was Form 1040.

1. Form 1040: Form 1040 is the basic form. IRS will figure your tax if your income is from wages, salaries, tips, 

1982 or less.

2. Form 104A: Generally, if you can file Form 1040A, you can file Form 1040. If you do not itemize deductions, all of your income is from wages, salaries, and tips. Also your income must be $50,000.00 or less.

3. Other Schedules Pertaining to Form 1040:

February, 1982

From the PRESIDENT’S DIARY

On November 12, 1981, the Federal Finance Minister, Allan MacEachen, presented a budget which included significant changes to the tax system. The budget contains proposals both favorable and unfavorable to almost all taxpayers. The purpose of this article is to review the proposals that will affect most musicians as well as to provide an overview of the normal steps the musician should take in preparing to file his 1981 Individual Income Tax Return.

Budget Proposals

The one area of the budget that will have the most dramatic change in the capital cost allowance rates. In the first year of acquisition of an asset, such as an instrument or vehicle, only one half of the normal capital cost allowance rate will be allowed. This applies to all acquisitions after November 12, 1981, but not to acquisitions up to this date.

Income earned by personal service corporations will no longer be eligible for a reduced rate of tax for taxation years after November 12, 1981. Personal service corporations is one where services provided by the company would normally be provided by an individual who is also the specified shareholder of the corporation. These individuals will be subject to tax on such income at approximately 50 percent.

Both the general averaging provisions and Income Averaging Annual Cons (IAAC) provisions are eliminated. IAACs may still be purchased for 1981; however, any IAAC purchased after November 12, 1981, must have a term that does not extend beyond 1982. IAACs purchased prior to November 13, 1981, will continue under the previous rules. To replace the above, a new forward income-averaging mechanism has been introduced.

Beginning in 1982, individual tax rates will have been lowered for

By Douglas Gray

Chartered Accountant

Taxpayers in the middle and upper income brackets. This will basically affect individuals with a taxable income in excess of $34,464. The combined federal and provincial top tax rate will be reduced on average from about 65 percent in 1981 to approximately 50 percent, depending on the province.

Changes have also been made in the deductibility of borrowing costs for investment purposes and for the purchase of registered Retirement Savings Plans. Interest income earned to earn investment income will be deductible only to the extent of the cost of the capital. The excess may be carried forward and deducted against future investment income or, alternatively, may be treated as a capital loss. This change is effective for the 1982 taxation year. The current deductibility for interest on incurred funds borrowed to make contributions to a RRSP will cease in respect of funds borrowed after November 12, 1981.

The prescribed rate of interest charged on tax arrears and paid on income tax overpayments is currently 13 percent per annum. Effective January 1, 1982, the rate for the first quarter of 1982 will be 19 percent per annum. The rate will be adjusted quarterly thereafter.

Effective on the dispositions of assets after November 12, 1981, taxpayers will no longer be able to defer tax on capital gains by


1. Schedule A: If you itemize your deductions, use Schedule A.

2. Schedule B: If you receive dividends, or interest in excess of $400, use Schedule B.

3. Schedule C: If you had any business or professional income during the year, use Schedule C (Form 1040). This schedule shows the net profit or loss that you incurred during the year from your business or profession.

4. Schedule D: If you pay any capital gains or losses during the year, use Schedule D.

5. Schedule E: Pensions and annuities that are fully taxable should be entered on Form 1040, line 13. Also use Schedule E for rents and royalty income, income from partners, estates, and small business corporations.

6. Schedule F: You should use the income average fee (see comments later in this article under Miscellaneous Section).

7. Schedule SE is used to compute self-employment tax, if applicable.

8. When to File: A reasonable time is allowed for filing your tax return. The due date of the return is April 15, in most cases. To comply literally with the law, your return must be postmarked by April 15.

To get an extension of time within which to file, send Form 4868. The extension of time for filing expires two days after the due date, if not extended.

There is no tax due as estimated on Form 4868 must be paid at time of filing.

You will have to pay interest on

(Continued on page sixteen)
For sheer versatility, few performers in the popular field come close to Barbara Mandrell. Country and western singer, mistress of the saxophone, banjo and several varieties of guitar, she’s virtually a one-woman band. And these musical accomplishments don’t take into account such other achievements as being hostess of her own TV show and leading a satisfying personal life as a happily married mother of two young children.

At thirty-three, Mandrell is so talented an entertainer that there’s no telling which of many directions she will take in the future. As of now, she says, she’s keeping her options open. Her prime time NBC-TV show, “Barbara Mandrell and the Mandrell Sisters,” in which she’s joined by her sisters, Louise, twenty-seven, and Irlene, twenty-five, has had two successful seasons, but such are the vagaries of television that it may or may not be back next fall. And television or not, she’s going ahead with a steady output of recordings, is reading movie scripts for a possible Hollywood screen debut, and has a busy summer of touring ahead.

It’s the road shows, she claims, that lie closest to her heart. “I love to tour, to be with people,” she says, “I need to get out and entertain.” Barbara travels with her own back-up group and technicians in a bus.

Only Selmer (Paris) could create it. The new Super Action 80 Saxophone

For a time Barbara gave up her musical — he plays drums. But her father had moved to Nashville and on a visit to him there she wandered into the Grand Ole Opry one night.

Right then and there, she says, she got the feeling, seated in the audience, that she was on the wrong side of the footlights. So, centering her activities in Nashville, she began her climb up the country music ladder. She began recording for CBS, but her sales, while hard, but I love it.”

Whatever direction she next may choose, Barbara Mandrell will know how to take it. As ample as her current rewards are, Barbara Mandrell shows no sign of setting back or slackening off. “Barbara Mandrell and the Mandrell Sisters,” though only a one-hour show, invariably takes a solid week of 8:00 A.M. to 10:00 P.M. from setting the vocal pace to appearing in every aspect of the proceedings, from setting the vocal pace to appearing in every aspect of the proceedings.

Barbara’s financial status has more than kept pace with her artistic success. She is one of the best paid Nashville performers in the business, with her TV exposure and truck caravan, playing in arenas, state fair grounds and the like.

The show she puts on is basically country and western, but she’s an expert “cross-over” artist, who is at home in many styles of pop singing. Last year she became the first vocalist ever to win two consecutive Country Music Association Entertainers of the Year Awards, an event that was duly celebrated over nationwide television. The CMA Award, incidentally, is one of the few that doesn’t have a pet name like Oscar or Tony. Barbara is the first to acknowledge that as a newcomer in the field, she is sure to have her ups and downs. That is one of the best things about becoming a solo vocalist, her aim being a modeling career and acting career. Irlene would like the latter, for Barbara, Barbara Mandrell, plays piano and has attended high school there.

Barbara’s father, Irby Mandrell, whom many regard as the brains behind her success, is musically inclined. Although he is described as an accomplished performer, he worked in a variety of occupations, including being a city policeman in Houston for a while, he plays guitar, sax and sings a bit.

Barbara and Louise regard themselves, musically at least, as Nashville types.

“The road shows, she claims, that lie closest to her heart. “I love to tour, to be with people,” she says, “I need to get out and entertain.” Barbara travels with her own back-up group and technicians in a bus.

and the melodies to the fullest.

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The Super Action 80 Saxophone is available in both alto (model 523) and tenor (model 54).
The International Executive Board concluded its work at the Midwinter Meeting in four days — January 11-14 — during what many meteorologists termed the worst weather of this century.

While not new, and like the proverbial mailboxes of AFM members, the Board staff worked side by side with other New Yorkers through the sloppy stuff between hotel and office to mull over the multitudinous problems of the Federation.

The numerous IEB actions taken will not be covered here at this time, since it is imperative we report the decision reached with regard to the Congress of Strings.

There will be a 1982 Congress of Strings, but under certain cost-saving conditions which have not prevailed in the past.

The Special Finance Committee of the IEB, meeting last month’s column, recommended that the Congress of Strings be continued with the proviso that the participants not pay for transportation to and from the COS site as in past years.

The International Executive Board adopted the recommendation.

This means that, except for transportation, everything associated with the Congress of Strings’ eight-week program — room, board, tutoring, master classes, counseling, etc. — stays the same and will be jointly underwritten by the AFM, a university and Locals which elect to purchase scholarships.

The cost of a scholarship will remain at $500 per student.

Two other Special Finance Committee recommendations adopted by the Board (which do not affect the basic program) were (1) to have only one COS location and (2) that the number of students be limited to sixty. The “one location” — if agreement can be reached through talks with school officials which began earlier this month — will be the University of Cincinnati-Coonservatory of Music, Cincinnati, Ohio, where a Congress of Strings program has been in place for the past twelve years.

What impact have the new “ground rule” concerning transportation waivers upon the program is anybody’s guess. It is generally felt that, even without transportation being paid for, the Congress of Strings is still an attractive opportunity for young string players and an excellent public relations tool for Locals.

The observation has also been made that having to pay for transportation may draw those students who are sincere of purpose and more interested in availing themselves of the enriching musical experience the Congress of Strings program offers.

Whether some Locals will be able to assist their scholarship participants in getting to and from Cincinnati is indeed a matter of conjecture, especially in view of the financial squeeze in which the average Local finds itself.

In any event, it is hoped that transportation costs will not affect the geographical representation the Congress of Strings has always enjoyed, with young musicians from as far away as Miami Beach and Florida to Canada; just to get through New Jersey, a participant with the Congress turned a somersault to end up with players from only Ohio and other nearby states within, say, driving distance.

Rafael Druiian is continuing as National Artistic Director and is working diligently to line up several outstanding conductors. Mr. Druiian, himself a violin virtuoso and an outstanding maestro, will conduct one of the four concerts during the eighteen-day program. There will also be several master classes with noted performers and teachers, as well as special emphasis on chamber music.

We are getting an unusually late start this year due to the necessity of waiting for the report and recommendations of the Special Finance Committee and subsequent action by the International Executive Board before proceeding.

The dates of the Congress of Strings are June 21 to August 13, 1982.

Despite the discontinuance of transportation costs being paid by the Federation, the Congress of Strings program remains unique. It is also the best image-building vehicle the AFM has come up with yet. To be successful — particularly this year — it needs all the support all of you out there can possibly give.

Locals, please let us have your scholarship commitments right away so we can properly plan.

Teachers, make known your talented string players between the ages of sixteen and twenty-three to the AFM’s Local in your jurisdiction. String players, express your interest in a Congress of Strings scholarship which can place you in an all-string ensemble for eight weeks during which “same” conductors and musicians will provide a rewarding professional experience. The Congress of Strings is still an all-string program even though a career as a playing musician.

Applications can be obtained by writing or calling the AFM Secretary-Treasurer’s office.

Let’s work together! We have a twenty-four-year investment in the Congress of Strings. Let’s keep this invaluable program going!

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The last article in this series (see the International Musician, January, 1982) began an explanation of the basic legal rights in a song and sound recording. I will continue with the discussion of who owns the sound recording of a song.

In most situations, the person or company which paid for the recording session will own the master. Let us suppose that an independent producer has paid for the session. He has hired the engineer, studio musicians. He has paid these persons and owes no money or royalties to them.

A royalty is usually a payment over time of an agreed percent of the proceeds of the recording. A royalty usually appears in a written agreement between two parties. For example, the producer may agree to pay a singer 5 percent of the net proceeds from the recording which the producer receives. A royalty is only a method of paying the singer. The producer may agree to pay a royalty and yet retain all copyrights.

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The producer may agree to pay a royalty and yet retain all copyrights.

By L. James Juliano, Jr., Esq.

The performance right results in the recording. The fact alone that the singer receives a royalty does not mean that the singer owns any copyrights in the recording. We will assume that the producer has retained all copyrights in the recording.

Let us review where we stand at this point in our discussion. We have a composer who has written a song and has licensed a publisher to exploit certain rights which the copyright law gives him as "author" of the song. These are: "the exclusive right to do and to authorize," with certain exceptions, the reproduction, preparation of arrangements and derivative works, distribution of copies or phonorecords, performance, and display of the song—Copyright Revision Act of 1976 (the "Act"), 17 U.S.C. Sec. 106.

We also have a producer who has recorded the song and owns the copyright in the sound recording as an "author." The copyright law ("the Act") grants the producer the exclusive right to do and to authorize the reproduction, preparation of arrangements and derivative works, and the distribution of copies or phonorecords of the second recording (17 U.S.C., Sec. 106). You will note that the composer has two exclusive rights in the song which the producer does not have in the sound recording, namely the rights to perform and display the song.

This omission has caused an ongoing controversy within the industry and in Congress. The performance right is much more important than the display right. The performance right results in large sums of income to composers, arrangers, and publishers. The Act defines performance as follows:

"To "perform" a work means to recite, render, play, dance, or act it, either directly or by means of any device or process." This definition includes the broadest possible meaning for the term. The outstanding exception, however, is the right of the producer to perform the sound recording of a song on a radio or a juke box. Congress has requested from the Register of Copyrights "a report setting forth recommendations as to whether Sec. 114 of the Act should be amended to provide for performers and copyright owners of sound recordings the performance rights in such material" (7 U.S.C. Sec. 114(d)). When Congress said "performers," it meant the musicians themselves. Although the Register of Copyrights and others have recommended passage of such an amendment, it has not yet become law. The International Musician has kept you up-to-date on the varieties of this amendment in Congress. The proposed amendment is important to musicians because, in its past forms, it has provided musicians with a performance royalty very similar in nature to that which composers receive. Musicians would receive this royalty regardless of whether they have received any fee for their studio performances. In some versions, the proposed amendment prohibits the assignment of this royalty to the producer or other employer at the studio session. This means that a musician who records a sound recording of a song on a radio or a juke box also has the right to perform the recording at any time he or she wishes. The表演者有权在任何时间表演该录音。
ROCK
It was only fitting that Triumph, the Toronto-based trio that specializes in fireworks, stage flames, synchronized light systems and a barrage of sensory overdrive on the last seconds of the old year offered to just anyone. Since the opportunities open to Loverboy aren't

"You have to be smart too. It's not just the talent. It takes more than talent to get to the top. You have to be smart too. It's a business."

Loverboy plans to tour Australia and New Zealand early in 1982 before doing a headline tour of the U.S. The band's current schedule with Journey will take the musicians to Hawaii where they'll stop off for a short holiday while playing there.

It is no secret that 1981 was not a financially successful year for the record industry. The Canadian story, though, runs against the grain. The number of certified albums (gold: 50,000; platinum: over 100,000) shows about a 25 percent increase from 1980, probably reflecting the immense success of such heavy rock groups as Loverboy, Rush, Triumph and April Wine.

The opening set by Teenage Head was vigorous, fired-up, impressive, thanks to the rockabilly vocals by Franke Venom on such songs as "Wild Woman," "Picture My Fate" and "Let's Go Hawaii." Harlequin, playing hard, melodic, well-sung rock with such songs as "Sweet Things in Life," "Thinking of You," was a heavy seller to the animated young audience. But it was clear as the last seconds of the old year ticked off into the first of the new, that the evening belonged to Triumph. If there is one thing the hard-rocking group has shown consistently, it's the ability to give an audience what it wants: powerful sound, spectacle and a band that rocks as if it believes in the music.

As expected, when midnight rolled around there were a lot of spectacular light effects before the stage erupted once again in a display of impeccable showmanship with such crowd-pleasers as "Little Texas Shaker," "Tear the Roof Off Tonight," "Stay on the Line," "1 Live for the Weekend." There were other reasons that made the event a special one, including the tremendous success of Triumph in the last half of 1981, selling out arenas across the United States and placing an album in the Billboard Top 20. The band has also recently inaugurated a massive new $500,000 studio named Unworks (the first 48-track studio in Canada), in Mississauga, just west of Toronto. Its songs appeal to the rabidly dedicated fans with a hunger for power rock. Songwriting is democratic: no matter who composes a tune, every Triumph song is credited to bassist Mike Levine, guitarist Rik Emmett and drummer Gil Moore.

Paul Dean is the first to admit that luck played a large part in the success of Loverboy, the Vancouver band whose first album rocketed to the top of North American charts with sales of 1.4 million copies. It was luck that Dean was fired from the band Streetheart - although it didn't appear that way at the time; luck that their album came out at the right time. "It was only fitting that Triumph, the Toronto-based trio that specializes in fireworks, stage flames, synchronized light systems and a barrage of sensory overdrive on the last seconds of the old year offered to just anyone. Since the opportunities open to Loverboy aren't..."

EUGENIO GINSBERG
stage, was chosen to headline the revels at this new Year's Eve concert at Toronto's Maple Leaf Gardens, where the group ran out the old and blew in the new before 13,000 frenzied fans. It was an all-Canadian affair, starting with Toronto's Teenage Head, followed by the western Canadian group, Harlequin.

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After forty-seven years in the restaurant business, trombone player Mike Isabella is getting out. Originally his restaurant was also a cabaret, but during the 1940s when the government imposed a 20 percent cabaret tax as a war measure, Isabella was forced to close that part of his business. He concentrated upon the restaurant, which became a gathering spot for his many musician friends. Even though his restaurant took up much of his time, he continued to play his trombone and perform in front of appreciative audiences.

A loyal and very active member of the AFM, Isabella was President of Local 27, New Castle, Pennsylvania, for thirty-six years. He has also been a delegate to AFM Conventions for thirty-four years, as well as has served as a member of the Credentials Committee and as Chairman of the Organization and Legislation Committee.

At the 1954 Convention he was lucky enough to be on the stage when the late President, Harry S. Truman played a duet with the then AFM President James C. Petrillo. Isabella, who owns a home at Cape Coral, Florida, recently joined Local 730 in Fort Myers, Florida. Because of his real estate interests in Pennsylvania, he will not spend all of his retirement years in Florida. But he does plan to spend more time playing his trombone.

In recognition of more than thirty years affiliation, Local 277, Washington, Pennsylvania, awarded a life membership card to Marwood Rustchell on September 18, 1981.

On November 29, 1981, a testimonial dinner was held in honor of Sal Paonessa, President, four years as President of the New York State Conference, spoke of his long association with the honoree. A certificate of Meritorious Service was awarded Mr. Paonessa by the attending Federation officers. President Elio Del Sette, on behalf of the New York State Conference, also presented him with a Certificate of Honor and Local 106 gifted him with a beautiful ring in appreciation of his selfless work for musicians.

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Daniel Pinkham has received the eighteenth annual award of the St.Botolph Club Foundation for excellence in musical composition. The award carries a stipend of $1,000 and a presentation of recent works.

Mr. Pinkham has been an important figure on Boston's musical scene for more than three decades. A harpsichordist with few peers, he is also a noted organist and conductor. Mr. Pinkham has held appointments at Simmons College, Boston University, and the New England Conservatory of Music, and Harvard. For the past twenty-three years he has been music director of historic King's Chapel.

The Omaha Symphony Guild has announced its fifth annual New Music Competition for a chamber orchestra work. The competition is open to all composers, and $6,000 will be awarded along with an optional performance by the Omaha Symphony Orchestra.

Guidelines and applications are available upon request from the Guild, 1515 North 13th Street, Omaha, Nebraska 68102. Entry deadline is March 15.

The first Madeira Flute Competition will be held on the island of Madeira, Portugal, from June 14-18, 1982, in conjunction with the Madeira Bach Festival. It is open to flutists of all nationalities between the ages of eighteen and sixty-five. There are six prizes and six gold medals. The deadline for entry is March 1.

For further information and applications, contact Madeira International Competition, Box 4545, Greenwich, Connecticut 06830.

The Department of Music at Indiana University at Bloomington is sponsoring the annual Contemporary Music Festival. Interest groups should submit full orchestral scores for possible performance by the Indianapolis Symphony Orchestra during the festival. Scores must be received by March 15.

For more information contact the Contemporary Music Festival, Department of Music, Indiana University, Terre Haute, Indiana 47809.

The Utah Symphony has assumed the sponsorship of the Gina Bachauer International Piano Competition. It will take place in Salt Lake City, Utah, from June 21 to 30, 1982.

The six finalists will appear with the Utah Symphony under the baton of music director Varujan Kojian. In addition, the grand prize winner will receive a Steinway grand piano, a Carnegie Hall appearance, and a cash award.

Pianists between the ages of eighteen and thirty-two wishing applications and more information should write to Dr. Paul C. Poole, Director, Bachauer Competition, P.O. Box 1164, Salt Lake City, Utah 84101. The deadline for applications is April 10.

The Eastman School of Music has announced the Cleveland Quartet Competition. It is open to existing quartets and individuals who will be enrolled in the second year. First prize is over $31,000 in tuition remission and a year of coaching with the Cleveland Quartet and other members of the Eastman faculty, plus a four-week study of the repertoire at the school. Deadline for applications is March 1.

For information contact Jon Engberg, Associate Director for Academic Affairs, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604.

The International Violin Competition of Indianapolis has been slated for September 6 through 19, 1982. The ten-competition will take place every four years and offers cash prizes and engagements in the United States. The competition is open to all nationalities between the ages of eighteen and thirty-two wishing to enter applications, contact Madeira International Competition, Box 4545, Greenwich, Connecticut 06830.

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CHANGE IN OFFICERS

Local 4, Cleveland, Ohio — Pres. and Sec.-Treas. Michael Scigliano, 2300 Carnegie Avenue, Cleveland, Ohio 44115.


Local 57, Des Moines, Iowa Sec. Roger Crysler, 640 19th Street, Des Moines, Iowa 50309.


Local 169, Pittsfield, Massachusetts — Sec.-Treas. Edward R. Knight, Ray Bahr, 363 West Street, Pittsfield, Massachusetts 01201.

Local 248, Paterson, New Jersey — Pres. Robert D. Gauss, Jr., P.O. Box 263, Sayre, Pennsylvania 18840.

Local 258, Hartford, Connecticut — Sec. Ivan Vanstone, 1151 Constitution Street, Sarnia, Ontario, Canada N7J 3Y9.

Local 540 Durham Drive, Birmingham, Alabama — Sec. Larry Kirkman, 2413 Balmoral Avenue, Birmingham, Alabama 35242.


Local 93, Easton, Pennsylvania — Sec. Brady, 351 Ferry Street, Easton, Pennsylvania 18042.

Local 137, Adel, Idaho — Pres. John R. Giattino, P.O. Box 6380, Pocatello, Idaho, 83203.


Local 386, Oasing, New York — Mrs. Dorothy R. Andrew, 57 N. Moger Avenue, Mt. Kisco, New York 10549.

Local 47, Mankato, Minnesota — Sec. Cletus Frederick, Madison County, except Harrison County, except the southeast portion of Murray and Sibley County; All of Dodge County; All of Waseca, Blue Earth, and Wabasha Counties; All of Fillmore, Murray, Fillmore, and Sibley Counties.


Local 75, Des Moines, Iowa — Sec. Ivan Vanstone, 1151 Constitution Street, Sarnia, Ontario, Canada N7J 3Y9.

Local 337, Missoula, Montana — Sec. Paul McKim, John L. Rost, Charles Staser.

Local 498, Missoula, Montana — Pres. Cletus Frederick, Madison County, except Harrison County, except the southeast portion of Murray and Sibley County; All of Dodge County; All of Waseca, Blue Earth, and Wabasha Counties; All of Fillmore, Murray, Fillmore, and Sibley Counties.

Local 528, Hattiesburg, Mississippi — Pres. John R. Giattino, P.O. Box 6380, Pocatello, Idaho, 83203.

Local 540 Durham Drive, Birmingham, Alabama — Sec. Larry Kirkman, 2413 Balmoral Avenue, Birmingham, Alabama 35242.

Local 573, St. Paul-Minneapolis, Minnesota, “The Twin Cities Musician Union.” The officers of the merged Local are as follows:

President: Paul T. Giles, 118 S. State Street, Concord, New Hampshire 03301.

Local 680, St. Paul, Minnesota — Pres. Russell J. Moore, 100 Gorham Building, 2202 University Avenue, St. Paul, Minnesota 55104.

Local 107, S. 18th Street, Mid-City, Waco, Texas 76701. Ralph J. Steiner, George W. Swanger, Jr., Secretary-Treasurer.

OFFICIAL NOTICES

Local 30, S. Paul, Minnesota, and Local 73, Minneapolis, Minnesota, merged effective January 1, 1982.
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12 INTERNATIONAL MUSICIAN

HOGGY CARMICHAEL
Composer, musician, actor and author Hoggy Carmichael died of a heart attack on December 27, 1980. He was eighty-two.

Carmichael was born in Bloomington, Indiana, and graduated from the University of Indiana with a law degree. He made his name in Palm Beach, Florida, but gave it up to return to his first love, music.

The song, "Stardust Road," was the author of two autobiographies, "Stardust Road" and "Sometimes I Worry" (1970).

AUGUST WESTERNER

Austin Westerner, a lifelong musician, was elected as a trustee on its Executive Board fourteen years later. In 1980 he was elected President of the organization, a post he held until he was named Treasurer Emeritus.

EMMETT ROBERT MAIER

Emmett Robert Maier, a longtime member and officer of Local 265, died on September 8, 1981.

Mr. Maier joined the Local as a musician in 1933 and became a Trustee on its Executive Board fourteen years later. In 1956 he was elected Treasurer of the organization, a post he held until he was named Treasurer Emeritus.

FRANKLIN, RITA FINGERHUT, SHARLOT

Composer. musician, actor and author Franklin, Rita Fingerhut, died on May 4, 1981.

The following list contains the names and addresses of those booking agents and sub-agents who became signatory to the American Federation of Musicians after the April 1, 1981, closing date for the roster printed in the July issue.

The full text can be found in the image.
claiming a reserve for future tax proceeds not taxable each year (including the least one-fifth of the gains will be maximum 5-year reserve whereby at which you do not receive a T4A. For 1981 Individual Income Tax Return. You must report all engagements, you must report all such as private teaching and gains earned on all engagements during the year, for this reason, it can be very useful to keep a diary or an appointment book, of the dates and amounts book, of the dates and amounts of the income from engagements for the payment of fees to sidemen is a common for Revenue Canada to support the claim for payments made at the proper name, the current address, the total income on an engagement. The cost of a second telephone line normally the recipients of T4As for all sidemen who worked for him. The cost of a second telephone line into the residence but not the cost of the basic service. Telephone answering service costs Telegrams Music supplies — books, sheet music, records and tapes. Interest on loans to purchase instruments or equipment to provide financing for business related expenses. Book charges. Tax and public transit Make up and hair styling costs required for public appearances. Traveling expenses, such as air, train and bus fares. Out-of-town travel and lodging for business travel. Use of studio or office in residence. (Continued from page 6) KANSAS CITY AIDS FOR REVIVAL (Continued from page one) mark in the big band era. Enthusiasm for the project is running high, and the major stumbling block is money. A feasibility study will be conducted in 1979, when the estimated cost of completion was placed at $25,000,000. Lawrence Goldblatt notes that in the few years since the study was made, that figure could have doubled, as much as $1 million may be needed for the entire building process. The first step, Goldblatt cannot give it away in a contract to a producer. It also means that a studio performance can be scheduled, if an income to a musician long after he has been paid for the session itself. If you have any questions or comments concerning this or any other article in this series, please send a letter to me at the following address: Frank Zottola, ZOTTOLLA, 40 Bech St., Port Chester, N.Y. 10573 music preparation — a guide to music copying a method book for students — a reference book for professionals by kerry williams (A.S.M.C.) CHERRY HOMESTYLE ORCHESTRA LEDERS! — please your patrons and dancers.腫— ORCHESTRA LEADERS— please your patrons and dancers. — please your patrons and dancers. BUCKLE UP! Diversified Music Publications, 275 S. Waverly, Columbus, Ohio 43212. Orders: 614-237-0549 for free catalog samples. THE MUSICIAN AND THE LAW (Continued from page six) cannot give it away in a contract to a producer. 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If you have any questions or concerns regarding this matter, please do not hesitate to contact us at the above-mentioned address or telephone number. KANSAS CITY AIDS FOR REVIVAL (Continued from page one) mark in the big band era. Enthusiasm for the project is running high, and the major stumbling block is money. A feasibility study will be conducted in 1979, when the estimated cost of completion was placed at $25,000,000. Lawrence Goldblatt notes that in the few years since the study was made, that figure could have doubled, as much as $1 million may be needed for the entire building process. The first step, Goldblatt cannot give it away in a contract to a producer. It also means that a studio performance can be scheduled, if an income to a musician long after he has been paid for the session itself. 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SLIDE TRUMPETS
MINI TRUMPET BONE

AMENDMENT TO TAFT-HARTLEY ACT

(Continued from page one)

Rumors found in the garment industry required a proviso to Section 6(e) of the Act. By enacting this amendment Congress sought to prevent the proliferation of small garment shops that were set to upset union- work standards and wage scales.

Circumstances of the Music Industry

The unique circumstances which led Congress to amend the Act for construction and garment industry workers are particularly applicable to those found by many professional musicians: short-term work with a great emphasis on the temporary or seasonal or, as the term is used today, "one-time" or "no job security, and the need for flexible labor forces to find employment. Nevertheless, the provisions of the 1969 amendments were set up to accommodate these circumstances, and thus, even in the music industry, there have been many difficulties for the AFM and its members.

Because the Taft-Hartley Act does not recognize the extraordinary circumstances of traveling musicians, they are left virtually without union representation in their casual relationship with short-term employers. In fact, most purchasers of music (such as sight- reading bands or musical show owners) refuse to consider them, as the employers of music workers in the way that they would respect their rights as employers. They consider the "collective bargaining" aspect of the business to be the responsibility of collective bargaining or association, and are usually compelled to bargain individually with the musicians that they employ. The lack of security or the terms and conditions of employment.

Under the NLRA's interpretation of Sections 8(b) 4 and 8(e) of the Act, purchasers of music cannot be compelled to bargain with the musicians' collective bargaining agent. Nor can they be compelled to make benefits of collective bargaining or association, and are usually compelled to bargain individually with the musicians that they employ. These circumstances, and the lack of security for the musicians, are considered by those concerned to have led to their existing voice been heard.

GET INVOLVED

If you are interested in being the voice of your AFM local, the best way to do that is to sign up to write letters to their representatives in Washington, D.C. To do this is simple. Just write to your local AFM--which is the key to the success of this effort--and ask them to consider the issue of the Taft-Hartley Act. Let them know that you want to speak out for the rights of those who make music in this country.

Barbara Mandrell

(Continued from page four)

"It has to be like that. Someone does something like Loretta Lynn, we don't need her. We've got Loretta."

Wail by Mail

The statement that country music has changed, that it doesn't follow the old traditions as in the days of the old-time country music, is something that's being said by many people, and that's what's happening. It's not a new idea that country music has changed, but it's something that's happening in more ways than one.

Barbara Mandrell

(Continued from page four)

"It has to be like that. Someone does something like Loretta Lynn, we don't need her. We've got Loretta."
Louisiana — Castro Carazo, August
— Raymond Bailey, John P. Blum-
— William J. Soper.

Arthur Haerens, Tom Rosdil.

FEBRUARY, 1982

George Rutherford, William Sigler,

Local 52 — Kentucky

Edward R. Marsh, Jr.

Local 48-471 — Pittsburgh, Penn-

sylvania — James Benton, Jr., Wa-

ter F. Bradford.

Local 63-549 — Bridgeport, Con-

necticut — Raymond M. Svetz.

Local 72 — Minneapolis, Min-

nesota — Theodore R. Drake, Wa-

ter Haselius, William A. Kunze,

Local 77 — Philadelphia, Penn-

sylvania — Jack Boyd, Robert DiCiccio,

Lee Herman Lakernick, William

Regan, J. Vilma Trachtman.

Local 83 — Long Beach, Cali-

fornia — William F. Eads, Art

Kaplan, Howard B. Parker.

Local 89 — New York, New York

Local 93 — Oswego, New York

Local 103 — Columbus, Ohio —

John Malton and Mark Ford.

Local 125 — Norfolk, Virginia

Local 126 — Lynn, Massachusetts

Local 127 — Santa Barbara, New

York — B. Chesley (Chet) Hoeness.

Local 128 — Charleston, West

Virginia — Anna S. W. Loder, Cles-

s Campbell, Jessie Lee Underwood.

Local 143 — Wachaca, Massa-

chusetts — Richard Peter, Theodore H.

Kenneth A. Lamson.

Local 154 — Colorado Springs, Col-

orado — Albert E. Burton.

Local 167 — San Bernardino, Cali-

fornia — Mariella Bennett.

Local 170 — Mahanoy City, Penn-

sylvania — Russel P. Beltz.

Local 173 — Huntington, West

Virginia — Anna S. W. Loder.

Local 174-496 — New Orleans, Loui-

siana — Casto Carazo, August H.

Lamo, Frank A. McBeth, Ray-

mond C. Schulze.

Local 176 — Waterbury, Connecticut

— Charles Whitney.

Local 187 — Sharon, Pennsylvania

Local 190 — Winnipeg, Manitoba,

Canada — Joseph Lewak.

Local 192 — Chicago, Illinois

— Charles P. Krauss.

Local 199 — Des Moines, Iowa

— Clarence Propper.

Local 202 — Camden, New Jersey

— Arthur Haerens.

Local 204 — New Brunswick, New

Jersey — Charles P. Krauss.

Local 205 — New York, New York

— William J. Soper.

Local 226 — Kitchener, Ontario, Can-

ada — Charles P. Krauss.

Local 232 — Benton Harbor, Michi-

gan — Mabel Blackburn, Lu-

cille Ream, Mildred Tucker.

Local 236 — Poughkeepsie, New

York — Dominick F. Cavalieri, Al-

bert Davids, Thomas Foster, Geo-

rge Rutherford, William Sigler,

FEBRUARY, 1982

Local 243 — Butte, Montana

Local 248 — Paterson, New Jersey

— Louis D. Nyari.

Local 257 — Nashville, Tennessee

— Annie Lou Stockard Dill.

Local 264 — Kansas City, Mis-

souri — Howard B. Parker.

Local 266 — Port Huron, Michigan

— William J. Soper.

Local 270 — Nashville, Tennessee

— Pasquale Farina, Norris

Elwell.

Local 292 — York, Pennsylvania

— Louis Viner.

Local 297 — Mankato, Minnesota

— Herman Herz.

Local 499 — Missoula, Montana

— Charles J. McCabe, Elder F. Vinte-

lege.

Local 518 — Kingston, Ontario, Can-

ada — John W. Spelekinson.

Local 527 — Portland City, New

York — Oscar Hackenberg, Alfred C.

Cusick, William Fullone, Norman C.

Semimmer.

Local 579 — Geneva, New York —

James Gore, James Brey, John J.

Jenket.

Local 655 — Miami, Florida

— Cyril J. Blake, Lawrence Boyd, Sid

Braun, Albert A. Manco, Irving

Hoffman, Edith S. Keller, Harry

Chino, Harris L. Oliver, Frank

Bastian, Harry Brown, John Castel-

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MUSICIANS' INCOME TAX: U.S.

(Continued from page three)

the unpaid balance of tax is not reported. The en-
tire estimated tax may be paid when the de-
claration is filed or in installments as shown on the dates shown on Form 1040ES.
A penalty is imposed on those who do not give their estimated taxes and fail to do so.

4. Deductions

(a) Non-business deductions not con-
trolled by your employer, are shown on Schedule A of Form 1040, to arrive at adjusted
income. The figures are more than $3,400.00.
(b) $20,000.00 for a married in-
dividual.
(c) $10,000.00 for a married in-
dividual.
(d) $5,000.00 for an individual.
(e) $200.00 or more.
(f) $5,000.00 or more.
(g) $500.00 (earned income means
$5,000.00 of earned income or
more). The figures are more than
$3,400.00.

3. Single or unmarried head of household (husband or wife) should itemize if their itemized deductions are more than $1,700.00.

2. Married taxpayers filing separately should itemize if their itemized deductions are more than $3,400.00.

1. Married taxpayers filing jointly or a qualified widow(er) with a dependent child should itemize if their itemized deductions are more than $3,400.00.

Based on your filing status Items 1 through 5 on page one of Form 1040, to arrive at adjusted gross income:

A. Alimony paid.
B. Employee business expenses:
   (a) Travel expenses from home paid by you, include real estate tax, state and local income taxes, general sales tax.
   (b) Medical expenses exceeding 3 percent of your adjusted gross
   (c) Depreciation of old, depreciated
tools.
   (d) Depreciation of musical instru-
ments.
   (e) Medical expenses exceeding 3 percent of your adjusted gross
   (f) Depreciation of old, depreciated
tools.
   (g) Depreciation of musical instru-
ments.
   (h) Medical expenses exceeding 3 percent of your adjusted gross
   (i) Depreciation of old, depreciated
tools.
   (j) Depreciation of musical instru-
ments.

These things are needed in order to determine that the figures are more than $3,400.00.

...
American Federation of Musicians' & Employers' Pension Welfare Fund (AFM & EPW Fund) 
733 Third Ave., New York, N.Y. 10017

Under penalties of perjury and other penalties set forth in the instructions, we declare that we have examined this report, including accompanying schedules and statements, and to the best of our knowledge and belief, it is true, correct and complete.

Date 2/1/82

Employee Trustee, Victor W. Fuentedebba
Employer Trustee, Richard L. Freund
Plan Administrator, Edward C. A. Peters

American Federation of Musicians and Employers' Pension Welfare Fund

To All Participants:

We are pleased to provide you with this summary annual report which covers the financial experience of the Pension Plan for the year ending March 31, 1981.

The fund received employer contributions of $16,309,653 during the year and at the year's end the assets of the Fund totaled $194,920,518.

Inclusion with this report are financial statements which show the income and expenses of the Fund and a breakdown of the Fund's assets.

To facilitate your understanding, summaries of information given in the report are presented below.

We hope you will share our pride in the effective manner in which the Pension Fund is administered. We believe that the cooperation of the covered members, the Union and the Employers, and the care we take in running the Fund, were all factors which contributed to the success of the Fund.

The Peace Plan Fund, in fulfilling its purpose of providing meaningful lifetime retirement income to members who have served our industry for so many years, will continue to do so.

We look forward to another year of progress and service to our members and their families.

Sincerely,

Board of Trustees

Your rights to additional information:

You have the right to receive a copy of the full annual report, or any part thereof, on request. The items listed below are included in that report:

- An accountant's report
- A statement of assets and liabilities of the plan
- Transactions between the plan and parties in interest

To obtain a copy of the full annual report or any part thereof, write or call the office of Mr. Edward C. A. Peters, who is the Plan Administrator, American Federation of Musicians and Employers' Pension Welfare Fund, 733 Third Ave., New York, N.Y. 10017.

The charge to cover copying costs will be $1.50 for the full annual report or 25¢ per page for any part thereof.

We also have the legally protected right to examine the annual report at the offices of the fund, 733 Third Ave., New York, N.Y., or at any other place where the Annual Report for the Fiscal Year Ended March 31, 1981

13 Plan assets and liabilities at the beginning and at the end of the plan year (1st all assets and liabilities at current value). A fully insured plan is reported at the net asset value of the fund, which is insured by a policy which guarantees the amount of benefit payments should check box and not complete this item.

Note: Include all assets and liabilities of a fund or individually insured fund. Of more than one individually insured, report on a separate sheet.

14 Plan assets + liabilities at the end of the plan year (2) and includes the 13th item plus (b) to (h) and (i) and any other assets not reported in Schedule I. (a) Net assets (g) less (1)

(a) Cash: (1) On hand (b) Receivables: (i) Employer contributions (i) Net assets at end of year, (o) plus (p) (equals line 13(m), column b)

(b) In bank (ii) Employee contributions (ii) Total cash, sum of (c) and (d)

(c) Other interest bearing (iii) Borrowings (iii) Net total statement of outline of bank

(d) Other interest bearing (iv) Loans other than mortgages (iv) Savings

(e) Noninterest bearing (v) Other investments (v) Other real estate

(f) Other investments (vi) Insurance contracts (vi) Other

(g) Total liabilities, sum of (j) through (n)

(h) Corporate debt obligations (j) Pension benefit guarantees (j) Total assets

(i) Other (k) Guarantee of the amount of benefit payments should check box and not complete this item

(j) Total other assets

(k) Net assets at beginning of year, (o) plus (p) (equals line 13(m), column a)

(l) Total expenses, sum of (h) through (k)

(m) Administrative expenses —

(n) Other liabilities, sum of (d) through (n)

(o) Net assets, (k) less (l)

(p) Net assets at beginning of year, (o) plus (p) (equals line 13(m), column a)

(q) Net assets at end of year, (o) plus (p) (equals line 13(m), column b)

(r) Total changes in financial position

(s) Reinvested gain (loss) on sale or exchange of assets

(t) Net realized gain (loss) on sale of exchange of assets

(u) Total income, sum of (b) through (t)

(v) Total expenses, sum of (b) through (t)

(w) Net income (loss) (u) less (v)

(x) Total changes in financial position

(y) Total net increase (decrease) in net assets for the year, (m) plus (n) (equals line 14(c), column b)

(z) Net assets at end of year, (o) plus (p) (equals line 13(m), column b)

(a) Cash: (1) On hand (b) Receivables: (i) Employer contributions
signed to create the score for "Once Upon My Heart," a full-length feature film written, directed and produced by Burnham, a 1979 graduate of the Danish Film Studio. Tony Bennett toured Japan for a week in December. 1981. andre Jacques Smith performed in Holland for three weeks in January. 1981. New Orleans clarinetist Herb Hall, brother of the late Buddy Hall, died in England for a week's tour in December. Pianist Milko Leviev and Quartet Ex Machina, members of the "classical-jazz" fusion band, Free Flight, were on the concert stage in Turkey. Austria and the Middle East. A jazz festival in Sofia, Bulgaria, featured the Quintet of the Year, touring the Middle East and South- east Asia. The pianist and his colleagues left January 25 and will be out of the country for six weeks. On the Taylor itinerary are dates in India, Pakistan, and Saudi Arabia. In addition to playing, Taylor is conducting master classes and providing lecture-demo- strations during the trip. All groups Rush, April Wine, Loverboy, Chilliwack, Red Rider, Bruce Cock- burn, have been booked to perform in Canada. Canadian recording Industry Asso- ciation - protested to Ottawa and threatened with a lawsuit. There were even stories out of the Toronto Blue Jays baseball club that it would pull its sponsorship if the American players because of the tax changes. The pressure worked and the finance department backed down. "It's time we did more to explain these measures," said Mike Wolfinson, chief of tax at the Department. "We didn't make a good enough effort to point out what we had done." But now entertainers and sports figures will be better off, says Jerry Mandel, a Toronto immigration and tax consultant who represents scores of show business clients. Jerry Mandel says he was initially "perplexed" and advised the manager of the rock band Rush to return to the U.S. to avoid what he thought was harsh taxa- tion. "Record companies are having a tough time, too. They have large investments in equipment and sound recording, and when the groups moved out, it would have been disastrous for them." Musical groups who live in Canada and record in the United States face taxation both on sales inside the U.S. and sales of their albums. To avoid that, Canadian groups aren't booking their tours to have a recording session in Canada or in the U.S., at any time. Can- adian groups, also, are booking their tours to have a recording session in Canada or in the U.S., at any time. Can- drs and June Carter with the "20th". By and large, Canada's in- Germany in December. RCA, a major label, to play an ac- on the late Kiki Dee, died in England for a week's tour in December. Pianist Milko Leviev and Quartet Ex Machina, members of the "classical-jazz" fusion band, Free Flight, were on the concert stage in Turkey, Austria and the Middle East. A jazz festival in Sofia, Bulgaria, featured the Quintet of the Year, touring the Middle East and South-east Asia. 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Pianist Milko Leviev and Quartet Ex Machina, members of the "classical-jazz" fusion band, Free Flight, were on the concert stage in Turkey, Austria and the Middle East. A jazz festival in Sofia, Bulgaria, featured the Quintet of the Year, touring the Middle East and South-east Asia. The pianist and his colleagues left January 25 and will be out of the country for six weeks. On the Taylor itinerary are dates in India, Pakistan, and Saudi Arabia. In addition to playing, Taylor is conducting master classes and providing lecture-demo- strations during the trip. All groups Rush, April Wine, Loverboy, Chilliwack, Red Rider, Bruce Cock- burn, have been booked to perform in Canada. Canadian recording Industry Asso- ciation - protested to Ottawa and threatened with a lawsuit. There were even stories out of the Toronto Blue Jays baseball club that it would pull its sponsorship if the American players because of the tax changes. The pressure worked and the finance department backed down. 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General Director: Dr. Kang-Soo Lee
Principal Conductor: Walter Gillessen
The state symphony orchestra for radio and television of the capital of South Korea, Seoul (pop. 8. m.) is to be developed into a first-class orchestra of 120 musicians. Its activities will include subscription concerts, television productions, radio broadcasts, recording, opera and concert tours in South Korea and abroad.

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Seoul/Korea

LOS ANGELES PHILHARMONIC
CARO MARIA GIULINI, Music Director
Vacancies Commencing 1982/83 Season
ASSOCIATE PRINCIPAL TRUMPET
SECTION CELLO

Auditions will be held in Los Angeles in late April. Only highly qualified musicians need apply. For audition repertoire list and further information, qualified applicants please write to: JOSEPH FISHMAN, Personnel Manager 135 North Grand Avenue, Los Angeles, California 90012

The Los Angeles Philharmonic is an equal opportunity employer.

MONTERREY SYMPHONY ORCHESTRA
Charles Dutort, Music Director
Position Open Immediately
PRINCIPAL VIOLA
Auditions to be held in Monterrey on March 26, 1982
SEND COMPLETE RESUME TO:
Rene Auger, Personnel Manager, Monterrey Symphony Orchestra, 200 de Malsonneuve Blvd. West, Monterrey, Mexico 64321

THE HOUSTON SYMPHONY ORCHESTRA
SERGIO COMISSARZ — Artistic Advisor
Announces Auditions for 1st and 2nd Violin
PRELIMINARY AUDITIONS to be held in N.Y.C. on April 19th and in Houston on May 9th. Finals in Houston on May 10th. Finalists from N.Y.C. audition will be flown to Houston for finals at Symphony Hall.
SEND RESUMES TO: Larry Thompson, Personnel Manager, Houston Symphony Orchestra, Jones Hall, 415 Louisiana St., Houston, Texas 77201 (713)224-4228
52 weeks, 7 weeks paid vacation. Health Ins. Dental Ins. Present minimum: $50.00 per week

ATLANTIC SYMPHONY ORCHESTRA
VICTOR YAMPOLSKY, Music Director
Immediate Vacancy for the 1982-83 season
SECTION VIOLIN
Auditions to be held in Halifax, April 3, 1982
34-week season — one week paid vacation, Section: $293.46 minimum.
Applicants contact: Leonard Fieback, Manager, 5059 Garden Road, Halifax, N.S., Canada B3J 1H9. Telephone: (902) 435-9244.
HELP WANTED

SAN FRANCISCO SYMPHONY
EDO de WAART, Music Director

Announces the following vacancies for the 1982-83 Season

Position  San Francisco  Audition Dates

CELLO (Two positions: 4th Stand)  April 21 & 22, 1982

Send a one-page resume to:

JAMES CALLAMAN
ORCHESTRA PERSONNEL MANAGER
SAN FRANCISCO SYMPHONY
DAVIES SYMPHONY HALL
SAN FRANCISCO, CA 94102

RESUME DEADLINE: ONE MONTH PRIOR TO AUDITION DATE

An Equal Opportunity Employer

HELP WANTED

DETROIT SYMPHONY ORCHESTRA
GARY BERTINI, Music Advisor

Announces Vacancies for 1982-83 Season

SECOND BASSOON
(Principal Bassooon)

THIRD HORN

TWO VIOLAS

SECTION BASS

52 Weeks: 8 Weeks Paid Vacation; $29,700.00 Guaranteed Annual Salary; Blue Cross-Blue Shield; Excellent Pension.

Qualified applicants will be notified of auditions scheduled for March and April 1982

Please contact: OLIVER GREEN, Personnel Manager, Detroit Symphony Orchestra, Ford Auditorium, Detroit, Michigan 48226. (313) 961-0700.

AN EQUAL OPPORTUNITY EMPLOYER

New York Philharmonic
Zubin Mehta, Music Director

Announces three vacancies in the

VIOLA SECTION
Season 1983-1984

Auditions to be held in May 1982

Qualified applicants should send resume to:

James Chambers, Orchestral Personnel Manager
New York Philharmonic at Avery Fisher Hall
Broadway at 65th St., New York, N.Y. 10023

Applications close March 15, 1982

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ROCHESTER PHILHARMONIC ORCHESTRA
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Opening Beginning 1982-83 Season

PRINCIPAL CLARINET

Highly qualified applicants may send resume to:

ROBERT S. MAUER, Personnel Manager, 1280 Peachtree St., N.E., Atlanta, GA 30309.

An Equal Opportunity Employer

Utah Symphony Orchestra
VARUJAN KOJIAN, Music Director

Opening for 1982-83 Season:

SECTION CELLO

52-WEEK SEASON

National audition to be held in Salt Lake City on Friday, April 9, 1982, by invitation only.

Qualified applicants please send one-page resume to:

Sheldon Hyde, Personnel Manager, Utah Symphony, 123 West South Temple, Salt Lake City, Utah 84101.

ROCHESTER PHILHARMONIC ORCHESTRA
DAVID ZINMAN, Music Director

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ONLY QUALIFIED APPLICANTS WITH EXPERIENCE SHOULD APPLY

Position Available September, 1982

Send resume to Tony Dechario, General Manager, 20 Grove Place, Rochester, New York 14605. Telephone: (716) 454-2620.

National Symphony Orchestra
Mstislav Rostropovich, Music Director

Announces April Auditions for:

STRING BASS

This position is for the 1982/83 season

Application procedure: Submit one-page typed or hand printed personal professional resume (as complete and comprehensive as possible — please include telephone number) to:

William Meyer, Symphony Orchestra, Symphony Hall, 30 Massachusetts Ave., Boston, MA 02115. (617) 266-4049

All resumes will be acknowledged simultaneously one month prior to audition.
HELP WANTED

DENVER SYMPHONY ORCHESTRA
Gaetano Delogu, Music Director
Vacancies 1982-83 Season
PRINCIPAL SECOND VIOLIN
Audition March 1, 1982
ASSISTANT PRINCIPAL CELLO
Audition March 5, 1982
1 FIRST SECTION VIOLIN
Audition March 8, 1982
1 SECOND SECTION VIOLIN
Audition March 8, 1982
PRINCIPAL CLARINET — SECOND FRENCH HORN — SECTION CELLO
Auditions to be held during May 1982

If winning section violin candidate(s) are available, they can be engaged for the remainder of the 1981-82 season.

40 Week Season, $12,190 Minimum — Blue Cross Major Medical — Pension — Five Weeks Paid Vacation — Plus Other Benefits.

QUALIFIED APPLICANTS PLEASE WRITE: Fred W. Bradford, Personnel Manager, 370 Pennsylvania St., Buffalo, New York 14214. Phone: (716) 842-1580.

HELP WANTED

MEMPHIS SYMPHONY
Vincent de Frank, Music Director and Conductor
MEMPHIS STATE UNIVERSITY DEPARTMENT OF MUSIC
VIOLIN AND VIOLA OPENINGS
(All in Cello and Double Bass)

THE DEPARTMENT OF MUSIC at Memphis State University announces openings for violin and viola beginning with the fall 1982 season. Applicants should submit their resume and tape to: Janet Coberly, Personnel Manager, Memphis State University, 3815 S. College, Memphis, Tennessee 38112.

APPLYING DEADLINES ARE MARCH 15, 1982

National Symphony Orchestra
Mstislav Rostropovich, Music Director
Announces April Auditions for:

FRENCH HORN

The position requires a player with national reputation as a performer and recent cassette (return postage paid). For more information call (202) 753-5292.

Only qualified musicians should send resume to: Mrs. Penelope Marrett, Orchestra Manager, National Symphony Orchestra, 101 Queen St. N.W., Kitchener, Ontario N2G 2L7.

EDMONTON SYMPHONY ORCHESTRA
URI MAYER, Music Director
Announces auditions for:

PRINCIPAL OBOE

Minimum 38 week season, $493.50 per seven service week. 6% AFM/EPW, Disability, Medical and Dental Plan.

Auditions to be held in Edmonton, Alberta, Canada April 3 and 4, 1982


METROPOLITAN OPERA ASSOCIATION
JAMES LEVINE, Music Director
Announces the following vacancies beginning with the 1982-83 season

BASS TROMBONE/TENOR TROMBONE CELLO

Auditions to be held late March, 1982

ONLy HIGHLY QUALIFIED APPLICANTS

Please send resume to:
Abraham Marcus, Orchestra Manager Metropolitan Opera Association Lincoln Center, New York 10023


BUFFALO PHILHARMONIC
JULIUS RUDEL, Music Director
ASSOCIATE PRINCIPAL VIOLA

Audition will be held in March 1982

Blue Cross, Major Medical, Pension, 4 Weeks Vacation, $415.00/Week Minimum, 40 Week Season.


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THE TULSA PHILHARMONIC
JOEL LAZAR, Music Director
OPENINGS — 1982-83
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ASSISTANT PRINCIPAL VIOLA (full-time)
PRINCIPAL VIOLA (full-time)
PRINCIPAL BASS (full-time)
PRINCIPAL OBOE (full-time)
CO-PRINCIPAL CLARINET (full-time)
PRINCIPAL BASSOON (full-time)

Responsibilities for all positions above include full orchestra, chamber orchestra, chamber ensemble, possible solo work. The Tulsa Philharmonic has a 37-week season, health and insurance plans. Salary negotiable.

Applications will be held in Tulsa, Oklahoma in April, 1982, pending outcome of local auditions. For further information and application please contact:

Ms. Penelope Marrett, Orchestra Manager, National Symphony Orchestra, 101 Queen St. N.W., Kitchener, Ontario N2G 2L7.

Kitchener-Waterloo Symphony Orchestra
Canadian Chamber Ensemble
RAFEI ARMENIAN — Music Director
announce the following vacancy beginning 1982-83 Season

PRINCIPAL FRENCH HORN of the Kitchener-Waterloo Symphony Orchestra and FRENCH HORN of Canadian Chamber Ensemble woodwind section.

Audition to be held in Kitchener, Ontario, (Canada) Monday, April 19, 1982 with possibility of Tuesday, April 20.

40-week season. $17,700 ($1-2 season minimum) 96% AF/EPW. Contract you return postage paid.

QUALIFIED APPLICANTS PLEASE WRITE:
Ms. Penelope Marrett, Orchestra Manager, National Symphony Orchestra, 101 Queen St. N.W., Kitchener, Ontario N2G 2L7.

Jackson Symphony Orchestra
Lewis Dalvit, Music Director
Announces opening for:

PRINCIPAL CELLO

Position includes full orchestra, chamber orchestra, and String Quartet. $10,000.00 for 38 weeks season with two weeks paid vacation and health benefits.

Send resume to:
Russell Waller, Personnel Manager
JACKSON SYMPHONY ORCHESTRA
P. O. Box 4584
Jackson, MS 39216

Bowling Green State University
College of Musical Arts
Anticipated Vacancies for Fall 1982

DIRECTOR OF OPERAS/MUSICAL THEATRE ACTIVITIES — direct opera programs consisting of two: large-scale productions annually, several smaller productions as scheduled, and teach courses related to opera and musical theater.

ANTICIPATED VACANCY — direct opera activities.

Send letter, resume, references to:
Dean E. A. Woodrich, College of Music, Bowling Green State University, Bowling Green, OH 43403.

(POSITIONS ARE AVAILABLE IMMEDIATELY)

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The Trinity College Department of Music seeks for a two-year renewable appointment, an accomplished performer (either string player, pianist or singer), who would also teach courses in theory and/or history and in his or her specialty, Non tenure-track. Send resume, at least four letters of recommendation, and recent cassettes (review package) by March 25, 1982 to Robert Pierce, Acting Dean and Associate Dean, Concerts and Activities, Trinity College, 609 North Charles Street, Baltimore, MD 21202 by March 1, 1982.

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For information, write: Sherman VanderArk, Coordinator of Graduate Studies, Department of Music, University of Akron, Akron, Ohio 44325.