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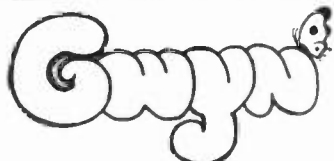
Gene Krupa

STORY
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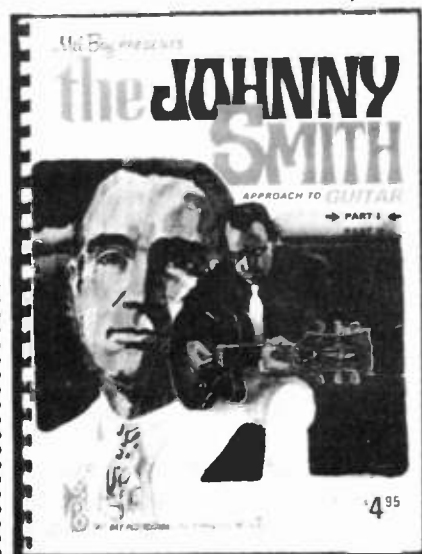
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Gene Krupa (Design by Vincent J. Pelosi/Advertising Design Studio)

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INTERNATIONAL MUSICIAN

Cost of Living Council Refuses AFM's Request to Exempt Symphony, Opera and Ballet Musicians from Wage Controls

Regrettably I report the failure of our effort to exempt symphony, opera and ballet musicians from wage controls.

Set forth below are the relevant documents reflecting that effort. It began immediately following the freeze in August of 1971 with the telegram addressed to President Nixon, Secretary of Labor Hodgson and then Secretary of the Treasury John B. Connally and culminated in the letter of June 2, 1972, from the General Counsel of the Cost of Living Council.

While our hopes for blanket exemption have not been realized, we still have the right to press for relief in specific cases on the basis of hardship to the members of a particular orchestra.

I therefore advise that no symphony, opera or ballet orchestra limit its demands for its next collective agreement to the prescribed wage guidelines. And I pledge the Federation's every assistance that may be requested of it by any such orchestra to obtain an exception for that orchestra.

Hal C. Davis, President

(TELEGRAM)

August 20, 1971

Richard M. Nixon, White House, Wash., D.C.
John B. Connally, Secy., Treasury Dept., Wash., D.C.
James Hodgson, Secy., Labor Dept., Wash., D.C.

Most major symphony orchestras are working under contracts calling for periodic increases in wages. These contracts were negotiated from six months to three years prior to this date. Musicians made concessions during negotiations to achieve the guaranteed increases in wages over the length of the contract. It does not seem fair for them to be deprived of what they have worked for particularly in view of the universally recognized fact that they are so severely underpaid. I therefore respectfully request an exemption in this area. The granting of this request should not have an effect on the economy because of the non-commercial nature of the enterprise and the limited number of symphony players involved.

Hal C. Davis
International President
American Federation of Musicians
of the United States and Canada

U. S. Department of Labor
Office of the Secretary
Washington

September 9, 1971

Mr. Hal C. Davis, President
American Federation of Musicians
of the United States and Canada
641 Lexington Avenue
New York, New York 10022

Dear Mr. Davis:

Thank you for your communication regarding the wage-price freeze.

Your request for an exemption from the provisions of the order has been referred to the Cost of Living Council for consideration. I have also brought it to the attention of the officials who are planning future actions with regard to the effort to control inflation.

Sincerely,
J. D. Hodgson
Secretary of Labor

American Federation of Musicians
641 Lexington Avenue
New York, New York 10022
April 13, 1972

Secretary of Labor
James D. Hodgson
Department of Labor
Constitution Avenue and
Fourteenth Street, N.W.
Washington, D.C.

My dear Mr. Secretary:

I appeal to you as Secretary of Labor and as a member of the Cost of Living Council to process and support this urgent request for an exemption from wage controls of symphony, ballet and opera musicians employed by non-profit associations.

The requested exemption would have no significant effect on the stabilization program since the non-profit associations involved receive the bulk of their revenues from charitable gifts. Obviously, no inflationary pressure is generated by reason of the fund-raising activities of these associations. Indeed, the Federal Government has recently taken major steps intended to increase the remuneration of professional musicians in these fields in order to assure the vitality of the orchestras involved so that they may continue to make their invaluable contribution to the cultural life of our country.

Thus, Congress declared as one of the purposes of the National Foundation on the Arts and the Humanities Act of 1965, Pub. L. 89-209, 20 U.S.C. Section 951,

"(5) that the practice of art and the study of the humanities requires constant dedication and devotion and that, while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent." (Emphasis supplied).

Congress explicitly recognized the severe difficulties that symphonies and like associations had encountered in sustaining quality programs by reason of the inadequate remuneration received by the musicians they employ.

Various studies, both governmental and private, had shown the perilous conditions existing for musicians performing in these orchestras. As Miss Nancy Hanks of the National Endowment for the Arts recently testified, these conditions unfortunately have continued. Miss Hanks testified that the majority of symphonic musicians are earning inadequate amounts to raise a family without outside income. In fourteen of twenty-eight major symphonies, the average annual wage was less than \$8,000 per year. (Joint Hearings Before Senate and House Labor Subcommittees on H. R. 15196 and S. 3238, 91st Congress, 2nd Session, pp. 144-145.) Necessarily the earnings of those musicians who perform for less prominent orchestras are far lower.

In a critical sense, application of the Economic Stabilization Act to these musicians not only thwarts the clear meaning of the Arts and Humanities Act it also, I submit, is unnecessary to achieve the objectives of the Economic Stabilization Act. The Stabilization Act contemplates regulation of the wages of a group of employees whose productivity can be increased (See, Section 203.B.3). But increased productivity is, of course, a physical impossibility for creative musical artists interpreting great, classical works. It is inconceivable that Congress intended arbitrarily to withhold by the Stabilization Act what deliberately it gives by the Arts and Humanities Act.

Needless to say, your support of this requested exemption will be deeply appreciated. I look forward to hearing from you in the near future.

Sincerely and respectfully,
Hal C. Davis
President

Executive Office of the President
Cost of Living Council
Washington, D.C. 20507

May 15, 1972

Mr. Hal C. Davis, President
American Federation of Musicians
of the United States and Canada
641 Lexington Avenue
New York, New York 10022

Dear Mr. Davis:

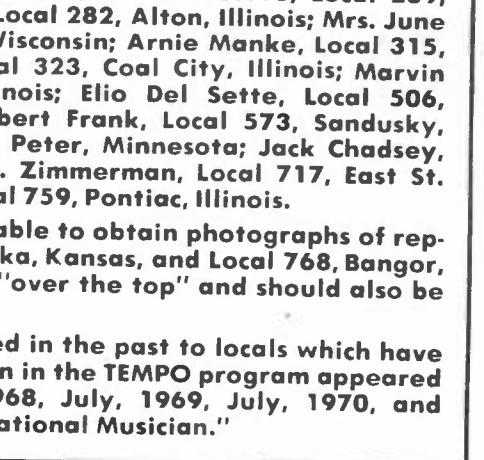
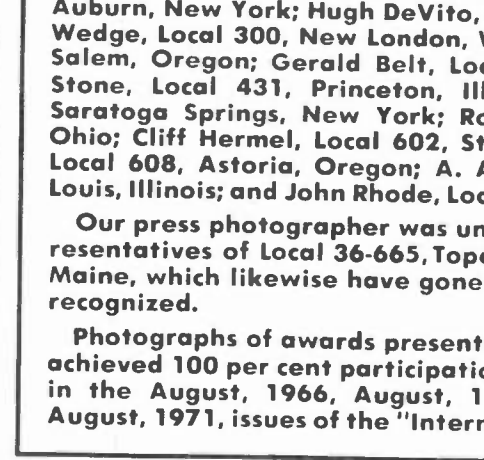
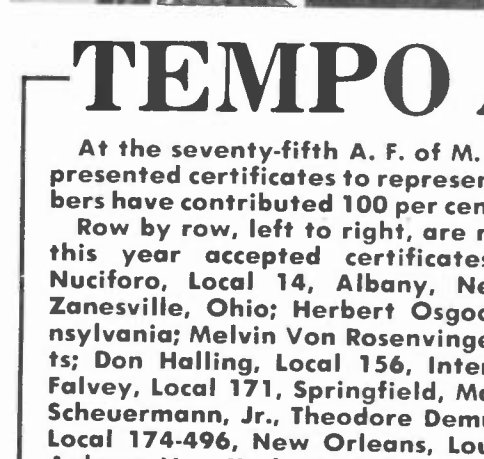
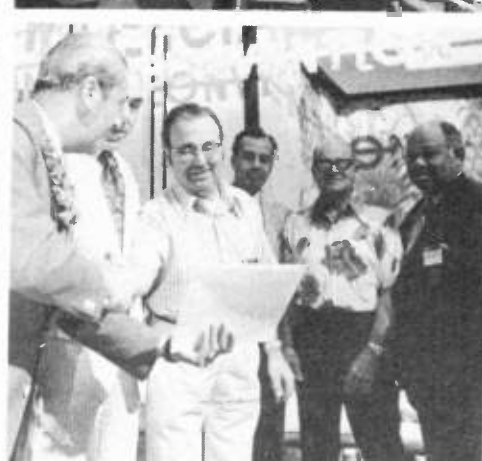
This is to inform you that the Cost of Living Council has reviewed your request for an exemption and has ordered that the request be denied.

In considering the exemption of specific sectors of the economy, the Council has been highly restrictive in order to assure maximum attainment of the broad objectives of the economic stabilization program. A review of a request involves considerable discretion and the Council's decision on a particular case takes into account both the possible effect of exemption on the economy and the effect of controls on the applicant.

The Council determined that the information presented in support of exemption did not show that controls had caused severe economic hardship for musicians. Current wage guidelines provide some relief and, if the Federation considers an increase is necessary in excess of the guidelines, it may request an exception from the Pay Board.

The Council further noted that many symphony orchestras have experienced severe financial difficulties. These hardships can be expected to continue even if musicians' wages are not increased. In the opinion of the Council, full exemption of these wages could increase the problems already experienced and impede the

(Continued on page nineteen)



TEMPO AWARDS

At the seventy-fifth A. F. of M. convention, President Hal C. Davis presented certificates to representatives of those locals whose members have contributed 100 per cent to TEMPO in the past year.

Row by row, left to right, are representatives of the locals which this year accepted certificates from President Davis. Joseph Nuciforo, Local 14, Albany, New York; Paul Mitter, Local 54, Zanesville, Ohio; Herbert Osgood, Local 60-471, Pittsburgh, Pennsylvania; Melvin Von Rosenvinge, Local 155, Hyannis, Massachusetts; Don Halling, Local 156, International Falls, Minnesota; James Falvey, Local 171, Springfield, Massachusetts; David Winstein, John Scheuermann, Jr., Theodore Demuth, Nicholas Tadin, Louis Cottrell, Local 174-496, New Orleans, Louisiana; Michael Cervo, Local 239, Auburn, New York; Hugh DeVito, Local 282, Alton, Illinois; Mrs. June Wedge, Local 300, New London, Wisconsin; Arnie Manke, Local 315, Salem, Oregon; Gerald Belt, Local 323, Coal City, Illinois; Marvin Stone, Local 431, Princeton, Illinois; Elio Del Sette, Local 506, Saratoga Springs, New York; Robert Frank, Local 573, Sandusky, Ohio; Cliff Hermel, Local 602, St. Peter, Minnesota; Jack Chadsey, Local 608, Astoria, Oregon; A. A. Zimmerman, Local 717, East St. Louis, Illinois; and John Rhode, Local 759, Pontiac, Illinois.

Our press photographer was unable to obtain photographs of representatives of Local 36-665, Topeka, Kansas, and Local 768, Bangor, Maine, which likewise have gone "over the top" and should also be recognized.

Photographs of awards presented in the past to locals which have achieved 100 per cent participation in the TEMPO program appeared in the August, 1966, August, 1968, July, 1969, July, 1970, and August, 1971, issues of the "International Musician."

A copy of the report of the AFM-TEMPO Political Contributions Committee filed with the appropriate supervisory officer is (or will be) available for purchase from the Superintendent of Documents, United States Government Printing Office, Washington, D. C. 20402.

AFM-EPW FUND

Questions and Answers

Q. Is there a past service benefit in the AFM and EPW Fund?

A. Yes. Since this plan only started in 1959, some older musicians will not have enough time to build up a large account. Therefore, all musicians who qualified for a monthly pension and were born before 1921, their monthly pension will be increased to a maximum of \$50.00, based on year of birth.

Q. How is the monthly benefit increased by year of birth?

A. The plan does not require that a musician establish specific years of employment in the period before contributions; the design of the plan simply recognizes the ages of the persons involved and grants supplementary past service benefits. For anyone born in 1900 or earlier, the past service benefit is twice the amount of the basic monthly benefit. In other words, his total monthly benefit will be three times what he would receive if there was no past service benefit. The past service benefit is a gradually lower amount for persons who were born later than 1900. If a musician was born in 1905, his basic monthly benefit would be increased by 125 per cent, if born in 1910, by 50 per cent, if born in 1915, 15 per cent, and if born in 1920, 5 per cent.

Q. Is there a disability provision in the plan?

A. Yes. A disability pension is provided for a musician who becomes permanently and totally disabled for employment if he has fulfilled the service requirements for a monthly pension. The amount of a disability pension is the same as the normal pension that would be payable if he were age sixty-five. A musician is to be considered disabled for purposes of this pension if he was judged disabled for purposes of a Social Security disability pension.

Q. Is there a disability benefit if the musician does not have accumulated sufficient credit to be entitled to a disability monthly pension?

A. Yes. A disability benefit of \$2,000.00 is payable to a musician who becomes permanently disabled at a time when he has not accumulated sufficient credit to be entitled to a monthly disability pension. The minimum requirement for this

benefit is that a musician must have at least one year of pension credit, and must have earned at least \$500.00 in contributory employment in the calendar year in which he became disabled, or in the preceding calendar year. Disability for this purpose is also judged by the Social Security standard.

William J. Harris

With a deep sense of regret, we report the death on August 28 of William J. Harris, eighty-three, beloved Vice President Emeritus and Advisor of the American Federation of Musicians.

Mr. Harris was a member of the Federation for fifty-eight years, having joined Local 306, Waco, Texas, in 1914. In 1916 he transferred to Local 466, El Paso. Most of his musical career, however, was spent in his native city, Dallas, as a member of Local 147, which he joined in 1919. He was elected a member of that local's Executive Board in 1921, its Vice President in 1926, and its President in 1928. With the exception of one year, 1962, he served in the latter capacity from that time until his death.

(Continued on page twenty-two)



If you were in music between 1935 and 1955 you'll probably find your name at least once in these pages



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Lawrence Welk

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by George T. Simon

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Maybe you were one of the lucky ones who caught Stan Kenton's first Carnegie Hall concert, early in 1948. Maybe you were even one of the kids whose roaring enthusiasm told Benny that swing had finally made it way back in '35 at the old Palomar.

Whatever your biggest musical moments, you'll live them again in these pages. George Simon was there — and now he takes you back with him.

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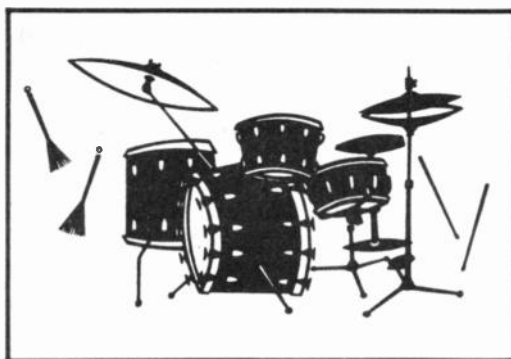
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GENE KRUPA

By Burt Korall

Gene Krupa leaned back in a comfortable chair and smiled. One of America's most famous drummers had reflected at length on the glorious past and the present before hopefully visualizing the future.

In some ways he seemed

quite pleased with himself. But Krupa was restless. He looked around the wood-paneled den of his Yonkers, New York, house and declared: "I never felt more like playing in my entire life. But I have to cool it and follow a 'reason-

able' schedule."

Still strikingly young-looking and full of spirit, the sixty-three-year-old Krupa has had to contend with a few health problems in recent years—of late, a bad back. Being constantly on the run, as in times

past, is out of the question.

Yet, his life-long habits and interests remain fixed. Drums and music are primary. He practices daily, and plays about six times a month within easy traveling distance of home base. "I'm still trying to learn," he said. "It's an endless process!"

Krupa's love affair with music began at age eleven. He got the bug while working with his brother, Pete, in a small music shop on Chicago's South Side called the Brown Music Company.

"I was a chore boy. Did a little bit of everything around the store," he said. "Anyway, I wanted into music. Drums just happened to be the cheap-

est instrument in the wholesale catalogue—\$16.00 for a Japanese outfit: large bass drum, snare drum, woodblock, a brass cymbal and a stand. After I made the purchase, I played at every opportunity. The sticks almost never left my hands."

Though the Krupa family would have preferred a more "legit" calling for young Gene, they — particularly his mother — tried to understand his intense interest in music. For his mother's sake, he attended a prep seminary, St. Joseph's, in Indiana, in 1924. "Mama had hoped I would be a priest," Krupa pointed out. "But the drive for music was too strong. I returned to Chicago and finished high school there . . . and spent much of the time sleeping in class. It was tough working jobs at night and getting to school early in the morning.

Under the kind auspices of Al Silverman, quite a man with the sticks around Chicago, the young drummer was told about and then exposed to many of the better players and drummers in the Windy City. A hard worker and quick learner, Krupa improved rapidly and was called on to perform with other promising local young men: Bud Freeman, Jimmy McPartland, Frank Teschmaker, Bud Jacobson, Milt Mezzrow, among others.

The highly-regarded drummer, Dave Tough, a contemporary of Krupa's, became friendly. It was his contention that learning from the leading black drummers was central to any stick wielder's education. So, on numerous occasions, he and Krupa went to clubs and made mental notes of the work of Tubby Hall with the Carroll Dickerson band, Zutty Singleton with the Jimmy Noone group. And the great Baby Dodds with the Johnny Dodds band.

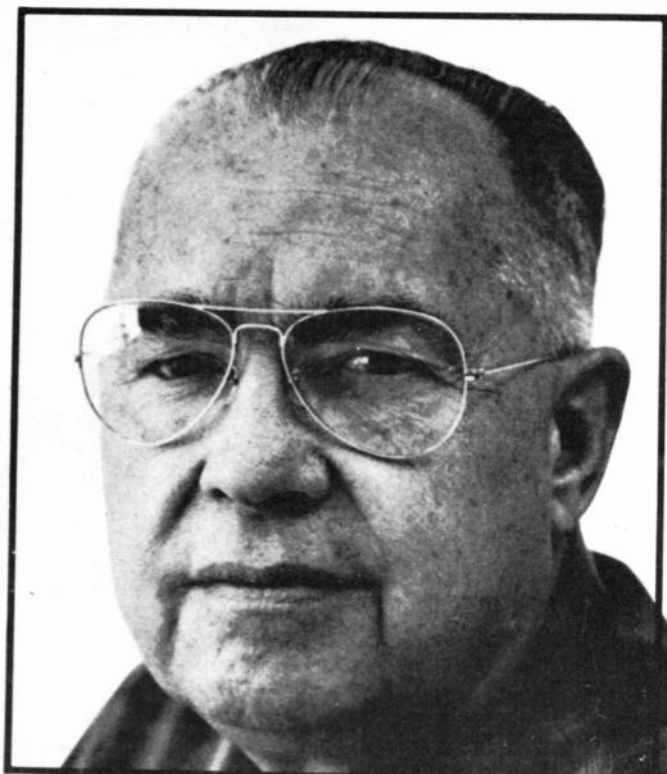
"I kept going back to hear Baby—though sometimes it was a hassle getting into the place because of being underage," Krupa said. "Not only was he a great showman, the man played with fantastic drive. Those press rolls! He could really get things moving. It soon became clear how much I admired him. And we struck up a friendship that was only broken by his death in 1959. Until I got to New York a bit later and heard Chick Webb at the Dunbar Palace, a ballroom in Harlem, Baby was my biggest influence."

Chicago in the 1920s. Hoods, hootch and jazz. Much of the jazz, however, was after hours. Krupa and his young colleagues played commercial music to eat and fed their souls at sessions at the Three Deuces, across the street from the Chicago Theater. Anybody who amounted to anything fell by, Bix Beiderbecke, Benny Goodman, Frank Teschmaker.

Singer Red McKenzie championed the cause of Chicago jazzmen. Highly successful in vaudeville with his act, Red McKenzie and the Mound City Blues Blowers, he used his in-

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fluence to help arrange a recording session, with Krupa at the drums, that would have nationwide repercussions.

"Billed as McKenzie and Condon's Chicagoans, we — McPartland (cornet), Teschmaker (saxophone), Joe Sullivan (piano), Condon (guitar), Jim Lannigan (tuba and bass) and I—made four sides: 'China Boy,' 'Sugar,' 'Nobody's Sweetheart' and 'Liza.' Musicians really dug them," Krupa said. "The New Yorkers, big shots like the Dorseys, Red Nichols, and Bix, felt we had moved music one step ahead by modernizing New Orleans jazz and adding touches of our own."

New York was the magnet then, much as it is today. After the records were released, Krupa and his friends sought a New York opportunity. Bea Palmer, a popular singer of the period, provided the offer. Having signed to appear in a posh New York club, she needed a group to back her.

"We got to New York. Tesch, Condon, Sullivan, Bud Freeman and McPartland were in the band. But the job didn't work out. There we were in the big town with no immediate sources of support. The drummer paused, then added: "If it weren't for a few record dates and the kindness of the Dorseys, Bix and other friends, the summer of 1928 could have been a real panic."

One of the big breaks for Krupa was joining the Red Nichols band the next year. He played the Hollywood Restaurant on Broadway, backing the Nils T. Granlund Revue, and subsequently performed in a pit band, under Nichols, for two Gershwin musicals on Broadway: *Strike Up the Band* and *Girl Crazy*. His colleagues included Glenn Miller, Benny Goodman and Jack Teagarden.

"About that time, my style began to change," Krupa noted. "I felt the need to really know my instrument and became deeply involved in studies with Sanford 'Gus' Moeller—one of the great drum teachers — while simultaneously learning more and more about jazz by playing and listening in Harlem."

"I'd practice on the rubber pad six, seven, eight hours during the day. Go out and work. Then, after hours, I'd play uptown. It was a wonderful, exciting period of discovery. By studying, I found it possible to play more gracefully, with control, speed and freedom. By listening and absorbing Chick Webb and a few other cats, I came to realize what could be done in big bands and small."

"You had to see and hear Chick to believe it," Krupa enthused. To begin with, he was a terrific high-hat man. He could really make those cymbals talk. His sound on the drums was distinctive. Crisp. The way he backed sections, soloists, shaded big band ensembles. And those solos!

"When Goodman and Chick had a battle of the bands at the Savoy Ballroom a few years later, I was never cut by a

better man. Too bad he died so young. He had so much to offer!"

It was early in 1935 that Krupa joined the new Benny Goodman band. The years separating the Nichols stint and the Goodman affiliation had been spent, for the most part, playing in commercial bands: Irving Aaronson and his Commanders, the Horace Heidt, Russ Colombo, and Buddy Rogers orchestras. Only with Mal Hallett's band was there opportunity for self realization and expression. So, when John Hammond came out to Chicago to ask Gene to leave Rogers and take the drum chair with BG, he was ready.

"The band really thrilled me

when I heard it on NBC's 'Let's Dance' show," Krupa said. "It was the first time a big band, with jazz as its central interest, played naturally and freely, with that sort of frequency, on coast-to-coast radio. Musicians got with it right away. The fans took a bit longer. But when we happened at the Palomar Ballroom in Los Angeles in 1935, all hell broke loose."

"After the record-breaking engagement at New York's Paramount Theater, it got so we never had any time. Rehearsals, jobs, traveling, personal life became a jumble. Sleep was a rarity. It seemed we were playing all the time, sometimes doubling and tripling jobs. At one point, we were

doing a radio show, the Paramount Theater and the Hotel Pennsylvania, all at once. I guess one of the reasons the band got so good was because we never stopped playing."

"Tell you one thing," Krupa added, "Benny and I worked particularly well together. And still do. Often something almost magical happens as we play. He feeds me and, in turn, I feed him, and the excitement builds. Working with him always is a great experience. Of course we've had our disputes. But the relationship has remained firm over the years."

With Goodman, Krupa helped redefine the role of drums in popular music. He melded the academic and more informal

techniques. A central source of excitement in the big band and Goodman small units, Krupa worked and swung hard while underscoring the positive aspects of intensive, continuing study.

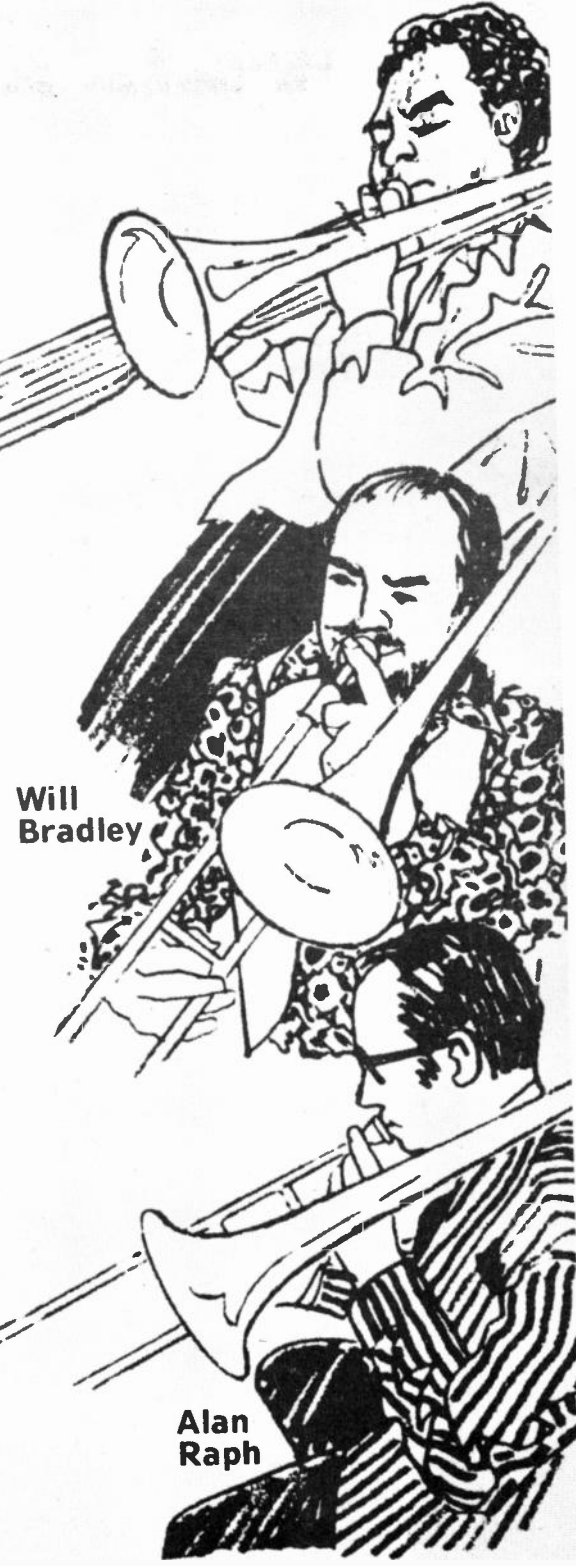
He centered attention on the drummer by evolving engaging relationships between drums and cymbals. New patterns developed under his auspices, as well as dialogues between his hands and feet that were particularly valid in a jazz sense. To every component of the drum kit—snare drum, bass drum, high-hat, cymbals, tomtoms, cowbell — he brought new life and functions. Krupa summed up the history of jazz

(Continued on page twenty-two)

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THE POP and JAZZ SCENE

by BURT KORALL

PETERSON GOES IT ALONE

Pianist Oscar Peterson has decided to go the solo route after twenty years as head of a world-famous trio. "I think the time has come for me to concentrate on a career as a soloist," Peterson told Leonard Feather in a recent interview. "I want to play concert halls almost exclusively and rule out night clubs."

The final date for the Peterson trio: a July 2 concert in Ottawa, Canada. At that time, the virtuoso was saluted by the Canadian government.

Upcoming solo bookings for the pianist include Nice, France; the Hollywood Bowl, with the Percy Faith Orchestra; and a festival in Concord, California.

ITEMS

John Lewis has been appointed musical director of the Monterey (California) Jazz Festival, set for September 15-17. . . . Pianist Marty Napoleon, best known for his work with Louis Armstrong in recent years, is now a member of the Sol Yaged group. . . . Edgar

Winter, the pop leader, appears with guitarists Ronnie Montrose and Dan Hartman (who also plays bass) and drummer Chuck Ruff. . . . The University of Bridgeport offered a Summer Jazz Workshop for high school students, July 9-21. The faculty under Neil Slater, director of Jazz Studies, included such leading names as bassist Ron Carter, drummer Mousey Alexander, trumpeter Danny Stiles, pianist John Mehegan, trombonist Fred Snyder, guitarist Sal Salvador, arranger Roger Pemberton, pian-

ist Eddie Bonnemere, author-composer-pianist Bert Konowitz, and percussionist Clem De Rosa—who also is president of the eastern division of the National Association of Jazz Educators. . . . Pianist-singer Buddy Greco will do a London concert with the Royal Philharmonic in October. . . . Trumpeter Al Porcino, a longtime veteran of the big band wars, rejoined Woody Herman in the early part of the warm weather season. He first played with the Herd in 1946. . . . Billy Taylor, who taught jazz piano at the Manhattan School of Music this summer, continues his academic pursuits this fall when he gives a music course at C. W. Post College. . . . The Chautauqua Institution, Chautauqua, New York, was the site, August 7-11, of a workshop in jazz, given by George Shearing and the members of his quintet. . . . Con-

cert-seminars by the Jimmy Giuffre 3 were given on four consecutive Monday evenings at New York's New School for Social Research, beginning June 19. . . . Jean "Toots" Thielemans spent much of the spring and early summer doing TV and film work in Scandinavia. . . . Pianist Chick Corea is heading a new group, featuring Joe Farrell (saxophones and flute), Stanley Clarke (bass), Airto Moreira (percussion and vocals) and Flora Purim (vocals). . . . Mr. B's in Pomona (California) has been the site of concerts of late, titled "Jazz You Can Understand." Presented by Frank Flynn, the amplified marimba player, they have featured Flynn and other well-known performers, including Barney Kessel and Herb Ellis (guitars), Jack Sperling (drums), Morty Corb and Jim Hughart (bass), Karen Seay (vocals), plus special guests Abe Most (clarinet) and Plas Johnson (tenor sax).

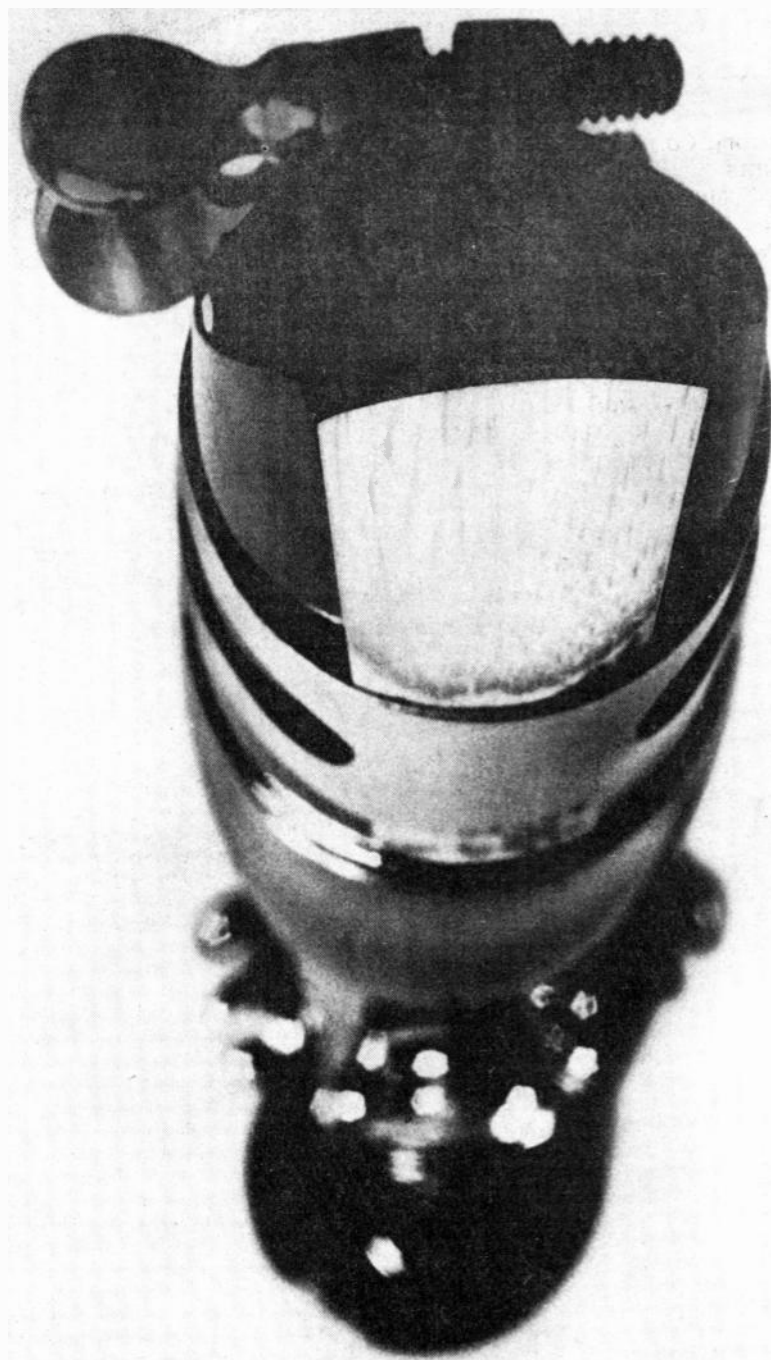
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BS&T SET

After several months of experimentation and personnel and conceptual changes, Blood, Sweat and Tears is ready for the public. One of the first projects for the revamped unit — its current European tour.

Lou Marini, a flutist, alto and soprano saxophonist who has worked with Woody Herman and Doc Severinsen, has joined the group.

The new artist at the keyboard is Larry Willis, who came in when Dick Halligan departed. He will do many of the band's charts.

The other members of the unit are Steve Katz (guitar), Bobby Colomby (drums), Georg Wadenius (guitar), Lou Soloff and Chuck Winfield (trumpets), Dave Bargeron (trombone), and Jim Fielder (bass guitar).

ITEMS

The Buddy Miles Band tours nationally in September and October. . . . Trumpeter Howard McGhee and his quartet provided the musical interludes during a show called "The Best of the Hoofers," recently presented at the Orpheum Theater in New York's lower Manhattan. . . . Charlie Barnet made one of his rare appearances, fronting an orchestra during the Disneyland Big Band Festival in Los Angeles. . . . Pianist Erroll Garner, constantly on the move it seems, played a series of dates in Hawaii, Australia and New Zealand this past summer. . . . Another top piano man, Ellis Larkins, has re-emerged after several years away from the scene, and is giving convincing demonstrations of his ample talent at Gregory's in New York City. Larkins is assisted by bassist Al Hall. . . . Johnny Otis took his sixteen-member troupe to Britain for a four-week tour this summer. A man particularly well-known in R&B circles, he arrived at the island country on July 10. . . . Stan

(Continued on page twenty-three)

INTERNATIONAL MUSICIAN

-Musicians Approve New TV Pact-

Ratification of a new twenty-one month contract between the American Federation of Musicians and the television networks has been announced by Federation President Hal C. Davis.

The new contract was ratified by a ratio of almost six to one. Members working in television were polled in major production centers by secret ballot. Negotiations concluded early in August, but the Federation does not publicly announce the terms of its contracts until affected members have expressed their views.

The Television Agreement is for twenty-one months, as opposed to the previous contract of two years' duration. This is in keeping with the Federation's recent achievement of short term contracts designed to produce new jobs and keep abreast of the economic picture. The recently approved Phonograph Recording Contract (for sixteen months) and the Motion Picture Contract (for twenty-seven months) both reflect this policy; previously these agreements had each been for three years.

Highlights of the new Television Agreement, which is retroactive to August 1, 1972, and expires April 30, 1974, include:

—An across the board annual 5.5 per cent increase (the maximum amount legally permissible) in those areas where musicians will benefit most, namely in the area of Strip Variety (programs aired five times weekly).

In other areas with greater hours of rehearsal, maximum available increases were placed on the rehearsal hours with the result that the hourly rehearsal rate effective August 1, 1973, will be \$17.28, up from the old rate of \$15. Prior to this negotiation, Davis said, the Federation had not been able to move toward closing of the gap between air rate and rehearsal rate.

—The agreement calls for a doubling of the Health and Welfare contribution, which will enable many more musicians working in television to qualify for these benefits.

—Pension Fund contributions will be increased to 6 per cent (from 5 per cent) effective August 1, 1973.

—A new category providing for the recording of themes has been established. This is intended to create new job opportunities and prevent loss of income to members performing on existing productions.

—A new contract provision guarantees musicians employed for a series of variety shows employment for at least a thirteen-week cycle, subsequent to engagement for more than two consecutive shows.

—Increased guarantees and higher re-use payments were achieved for members per-

forming on Bank Acts (a performance intended to be broadcast at a later date for a particular series).

Also, provisions relating to calls and call backs have been strengthened.

—In connection with the staff quota phase out, which was a condition of the previous contract, the Federation's negotiators were able, even when confronted with a demand for total elimination by July 31, 1972, to spread the phase-out over eighteen months, and obtain an agreement on a severance pay

formula embodying guarantees and further job protection at increased rates for staff musicians working on a series variety show on January 31, 1974.

—Increases in late payment penalties and cartage rates were achieved.

During negotiations, the A. F. of M. established its position that whenever it finds producers going overseas to score music for television shows otherwise produced in the United States or Canada, the union will immediately list such

producers as unfair, and pursue a boycott against those who sponsor these shows.

In announcing the new contract, Davis paid tribute to those participating in the negotiations for the Federation, including local representatives from New York and California, a committee from the International Executive Board, and the union's General Counsel and chief negotiator, Henry Kaiser.

A. F. of M. members who earned \$1,500 or more during the calendar year 1971 from network and syndicated television employment were eligible to vote in the secret mail ballot referendum. Ballots were tabulated by the American Arbitration Association.

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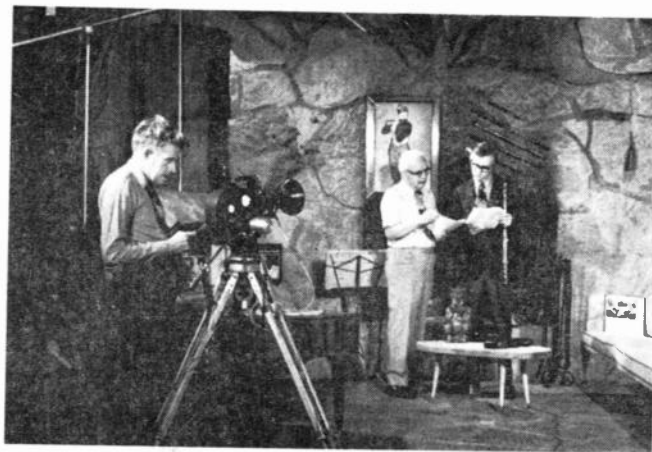
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NEWS

NUGGETS

Alfredo Antonini, musical director of the Columbia Broadcasting System, won the 1972 television Emmy Award for the best conducting of the premiere of the music drama, "And David Wept." The composer is Ezra Laderman; the librettist, Joseph Darion.

Milton Thomas, violist, traveled to San Juan, Puerto Rico, in June to appear at the annual Festival Casals. Joined by Alexander Schneider, violinist, and Leslie Parnas, cellist, he performed Mozart's E-flat Divertimento in

both San Juan and (during a festival tour) in Caracas, Venezuela.

Mr. Thomas, a member of the music faculty at the University of Southern California and a member of the 1967 A.F. of M. Congress of Strings faculty, participated in the first such festival organized by renowned cellist Pablo Casals in 1950. He has performed regularly as a soloist since 1959.

At a special concert at Rutgers University on May 7, Dr. Claire Polin's composition, *Infinito*, received its world premiere per-

formance. The work was especially written by Dr. Polin for Ken Dorn, saxophonist, who was the featured performer of the evening.

Dr. Polin is on the faculty at Rutgers University's College of Arts and Sciences in Camden, New Jersey. She recently was the recipient of the "Woman of the Year" award from Gratz College in Philadelphia. During her appearance at that college her composition, *Structures for Solo Flute*, was performed by Ronna Ayscue.

The American Harp Society, Inc., has announced its first International Harp Composition Contest to be held in 1972. A cash award of \$1,000 will be given for the winning harp solo which will be premiered at the society's 1973 national conference. Other compositions of distinction will be awarded honorable mention. Deadline for

entries is November 1, 1972.

For full particulars write to Dorothy Remsen, National Secretary, American Harp Society, Inc., 6331 Quebec Drive, Hollywood, California 90068.

John Canarian, former assistant conductor of the New York Philharmonic and former conductor of the Jacksonville (Florida) Symphony Orchestra, made his British debut on July 15 conducting the Royal Philharmonic Orchestra in London's Royal Festival Hall. In the fall he will appear with orchestras in Belgium and Finland.

The Stardusters Orchestra, an eighteen-piece aggregation in existence for eight years under the direction of Mel Ostroff, has been working hard throughout Massachusetts in an effort to restore the popularity of the big band sound.

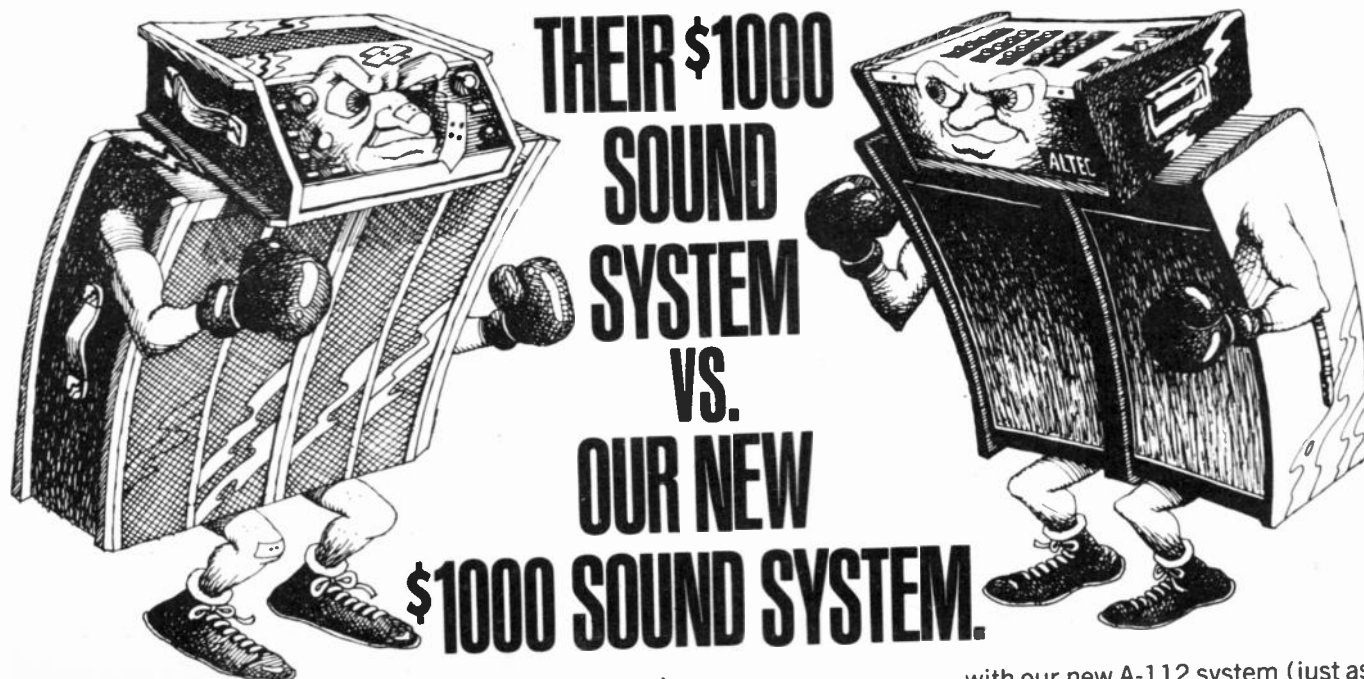
Although the group tries to preserve the old sounds, it plays the contemporary ones as well in order to appeal to old and young alike.

The orchestra's substantial profits supply college music scholarships for area high school students. Last year it raised \$2,500 for the benefit of deserving music students and this year it is trying to provide an even greater amount.

The Municipal Concerts Orchestra, conducted by Julius Grossman, were heard in twenty-three free concerts in parks and community centers throughout the New York Metropolitan area. This was an increase of eight concerts over last summer's schedule.

The concerts, given in cooperation with the New York City Department of Cultural Affairs, were made possible by grants from foundations, banks, labor unions, community councils, individuals, and the Music Performance Trust Funds of the Recording Industries.

Bruce Steeg is currently heading his own trio at the Washingtonian Country Club in Gaithersburg, Maryland. In September he



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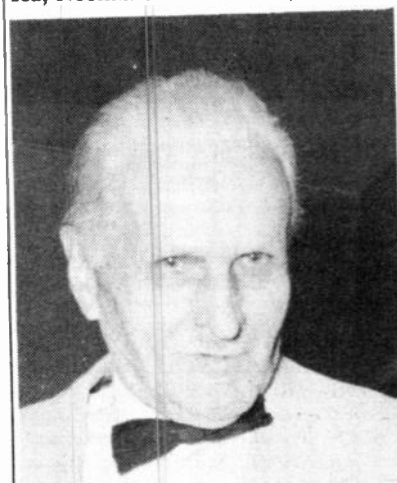
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Bruce Steeg

resumes his position as associate conductor and pianist with the National Ballet of Washington, D. C. He was formerly the featured pianist with Guy Lombardo and his orchestra.

One Monday night each month is very special at the Winnebago County Institution. It's the night area musicians perform for a dance through the cooperation of Local 182, Neenah and Menasha, Wisconsin.



Joseph Gazecki

sin, and the Music Performance Trust Funds of the Recording Industries. This program was instituted more than ten years ago. Residents at the institution not only dance, but enjoy the music and the social opportunities these events offer.

The leader of the dance group is eighty-three-year-old banjoist Joseph Gazecki. In addition to performing regularly at these functions, he is still actively repairing string instruments as well as designing and manufacturing his own ideas for amplified banjo.

Dick Hyman was the soloist in his own piano concerto, *Concerto Electro*, in the premiere of the

INTERNATIONAL MUSICIAN

complete work. The performance took place in May at Trenton (New Jersey) State College. The college orchestra was conducted by Stanley Austin, supervisor of the graduate music programs.

Dr. William Sebastian Hart, founder and musical director of the Gettysburg Symphony Orchestra, was again musical director of the "Concerts under the Stars" series in Baltimore. Sponsored by Equitable Trust Company of Baltimore, these concerts received an award from Esquire magazine and the Business Committee for the Arts.

The 1972 Guggenheim Memorial Concerts featured the fifty-four-piece Goldman Band in programs at Lincoln Center's Damrosch Park, Brooklyn's Prospect Park Music Grove and Central Park Mall. The opening concert on June 21 marked the world premiere of three untitled and unpublished marches composed in the late 1920s by the late Edwin Franko Goldman, founder of the band, and discovered last year by his son, Richard Franko Goldman, present conductor of the band.

The free Guggenheim Memorial Concerts were presented by the Daniel and Florence Guggenheim Foundation as an annual gift to the people of the city of New York in memory of Daniel and Florence Guggenheim, who initiated them. The concerts, which attract thousands each summer, have passed the 8 million mark in attendance.

Albert Michelson, cellist with the Cleveland Orchestra for twenty-two years until his retirement in 1969, gave a successful recital recently in Harkness Chapel on Case Western Reserve University campus. He was accompanied by pianist Frieda Schumacher. The program was later broadcast by radio station WCLV.

Leslie Kondorossy's *Son of Jesse*, an oratorio for chorus, soloists and orchestra, recently received its European premiere in Budapest under the baton of Reverend-Conductor Jozsef Pungur. The work was performed in celebration of the fortieth anniversary of the Budapest Baross ter Calvinist Church.

Concert cellist Margaret Aue appeared in five performances of the *Dvorak Cello Concerto*, June 24 to 29, with the Anchorage Symphony Orchestra under the baton of Maurice Bonney.

Beginning this month, the Chicago Symphony Quartet (Victor Aitay and Edgar Muenzer, violins; Milton Preves, viola; and Frank Miller, cello) will be in residence at the DePaul University School of Music.

The third season of free Alfred Lichtenstein Flute Concerts, with Georgette Wegh at the piano, were presented in New York City parks from June 4 through July 23 by the city in cooperation with the International Alfred Lichtenstein Fan Club.

Arlene Wangler, harpist, and Frank Wangler, bassoonist, both faculty members of Kent State University for the past five years, have accepted principal and sub-principal positions with the National Symphony of the South African Broadcasting Corporation in Johannesburg.

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This first national park for the performing arts is located in Vienna, Virginia, just outside of

Washington, D.C., and is a gift to the nation by Catherine Filene Shouse.

The Philadelphia Orchestra, the National Symphony Orchestra, and the New York Philharmonic performed this season as did Dave Brubeck, Thad Jones-Mel Lewis Band, Sy Oliver and many others.

The Filene Center Orchestra, which has received much praise from music critics, played for the New York City Ballet, the Joffrey Ballet, several operas, concerts and the "King and I," starring Roberta Peters of the Met.

The full orchestra, which numbers over sixty players, has plenty of room in the massive orchestra pit. Musicians from Local 161-710, Washington, D.C., comprise the entire house orchestra. Federation musicians are heavily represented in the artistic and administrative staffs. Four top positions are held by members of Local 161-710.

Joseph Leavitt, executive director, is a former first chair player in three major orchestras and holds membership in the Boston, Baltimore and New York locals. Leavitt presided over the reorganization of the New Jersey Symphony when he was general manager of that organization.

Jane Flowers, production coordinator, was formerly with the National Symphony and now plays with the National Gallery and National Theatre orchestras.

Dolores Robbins, production supervisor, has toured with the National Symphony and plays with the National Gallery Orchestra.

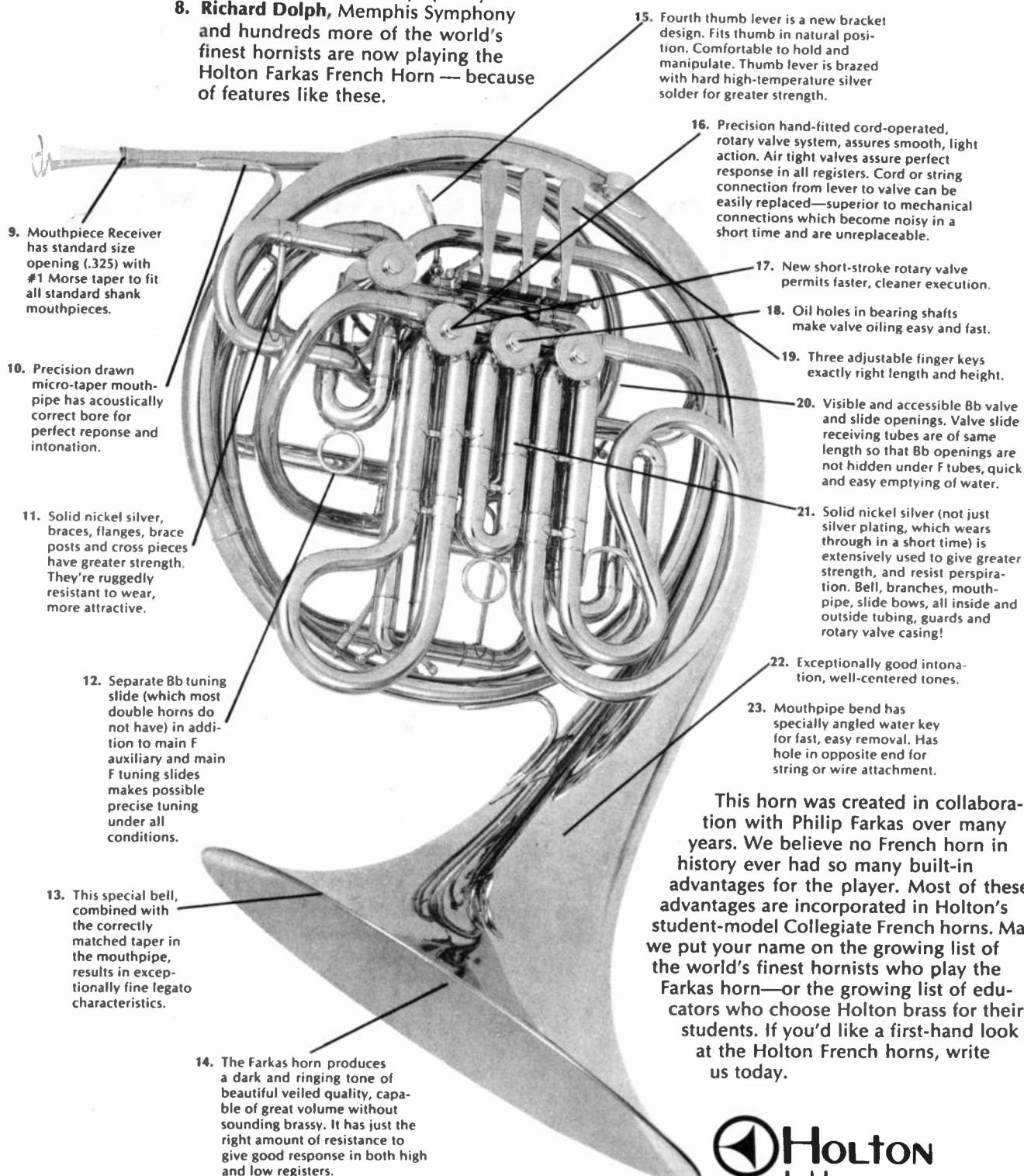
Martin Piecuch, orchestra manager and chorus master, has appeared with the National Symphony and as director of the P-Q Singers, was seen in New York at Philharmonic Hall with Arthur Fiedler in a sold-out pops concert.



A. F. of M. musicians are heavily represented in the artistic and administrative staffs at the Filene Center at Wolf Trap Farm Park for the Performing Arts located in Vienna, Virginia. Four members of Local 161-710 who hold top management positions are (left to right) Dolores Robbins, production supervisor; Martin Piecuch, orchestra manager and chorus master; Joseph Leavitt, executive director; and Jane Flowers, production coordinator.

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Closing Chord

OSCAR LEVANT

Oscar Levant, gifted pianist, composer and author, died on August 15 at the age of sixty-five. For the past few years he had been virtually a recluse.

Mr. Levant was born in Pittsburgh, Pennsylvania, on December 27, 1906, and was a long-time member of Local 802, New York City. He studied music with Sigismund Stojowski, Arnold Schoenberg and Joseph Schillinger. As a pianist, he established himself by his expert performances of George Gershwin's works. He was soloist with various symphony orchestras, including the

New York Philharmonic, the NBC Symphony Orchestra and the Los Angeles Philharmonic. In addition he appeared on radio and television, wrote music in the modern vein and authored several books. He also appeared in films: "Dance of Life," "Rhapsody in Blue," "The Barkleys of Broadway," "An American in Paris," and "The Band Wagon."

MEZZ MEZZROW

Mezz Mezzrow, who played a prominent role in the history of American jazz, died in Paris on August 5 of arthritis of the spinal

cord. He was seventy-two years of age.

Born in Chicago on November 9, 1899, the son of an immigrant Russian family, Mezzrow was associated with top musicians in that city during the 1920s. Those were the years following World War I which saw a breakdown of traditional values and rebellion among young people more explosive than revolts of earlier generations of Americans. Jazz, which provides a medium of free expression, had strong appeal for persons with such rebellious inclinations. Some of the younger jazz musicians were the most defiant and either ignored or were in open revolt against inherited practices. Mezzrow was among those to rebel against the formal techniques, procedures and discipline associated with traditional academic music. His work has been both praised and ridiculed

by musicians and critics. According to French critic Hugues Panassie, Mezzrow was not only one of the great clarinetists, but one of the great white jazz musicians of that time. Yet it is difficult to find many others who express the same admiration for his playing on the clarinet or saxophone. Mezzrow did, however, lead some effective recording sessions during the 1930s and 1940s.

DR. RUDOLPH GANZ

Dr. Rudolph Ganz, internationally known pianist, composer, conductor and President Emeritus of the Chicago Musical College of Roosevelt University, died August 2 at the age of ninety-five. He was a long-time member of Local 10-208, Chicago.

Born in Zurich, Switzerland, Dr. Ganz had already achieved recognition as a composer and con-

cert pianist when he came to the United States at the age of twenty-three to head the piano department at Chicago Musical College.

In 1902 he made his American debut in a piano recital. The following year he appeared as soloist with the Chicago Symphony Orchestra under Theodore Thomas. Then for the next fifteen years, Dr. Ganz concertized in this country and abroad.

From 1921 until 1927 he was conductor of the Saint Louis Symphony, during which time he became an American citizen.

Returning to the Chicago Musical College faculty, he served successively as Vice President, Artistic Director and finally as President from 1933 to 1954, when the college joined Roosevelt University. Along with his heavy teaching schedule, Dr. Ganz continued concertizing, composing and conducting. For a number of years he conducted the young people's concerts of the New York, San Francisco and Chicago symphony orchestras.

Throughout his life, Dr. Ganz introduced his audiences and students to the works of contemporary composers. In 1925 he was named a chevalier in the French Legion of Honor for his championship of the music of Ravel and Debussy; in 1937 he was elevated to officer in the Legion of Honor and in 1967 was made a Chevalier de l'Ordre des Arts et des Lettres of France and a corresponding member of the Royal Academy of Florence, Italy. In 1970, the Chicago City Council permanently designated February 24 as Dr. Rudolph Ganz Day in Chicago.

His own compositions include works for chorus, orchestra, piano and voice.

FERD OLDRE

Veteran musician Ferd Oldre, widely known as a "benefit showman," died on August 13 at the age of seventy-six. He was a long-time member of Local 73, Minneapolis, and Local 30, St. Paul, Minnesota.

Mr. Oldre, a native of Minneapolis, played the piano, violin, banjo and other instruments. While attending the University of Minnesota he was violin soloist with the Glee Club and concertmaster of the University Symphony Orchestra. After receiving his music degree he became a booking agent handling a variety of acts. During his career Mr. Oldre performed at many night clubs and theaters in Minneapolis, including the old Gaiety, a burlesque house which went out of existence a number of years ago. In addition he was an entertainment volunteer for the Minneapolis and Hennepin County Red Cross chapters. He provided music for the Veterans Hospital, Michael Dowling School for Crippled Children, Kenny Institute, Minnesota State Prison and state hospitals.

DOMINICK FRAGALE

Dominick Fragale, President of former Local 383, Iliion, New York, for twenty-years, passed away on July 13 at the age of sixty-seven.

A prominent area musician, Mr. Fragale was a member of Grippe's Top Hat Orchestra for many years.

VERNON F. (BUTCH) ROBERTSHAW

Vernon F. Robertshaw, President of Local 133, Amsterdam, New York, died on July 7. He was sixty-five years of age.

Mr. Robertshaw joined Local 133 in 1922 at the age of fifteen. Before being elected President of the local in 1937, an office he held for thirty-five years, he served as a member of the Executive Board and as Vice President.

Living all of his life in Amsterdam, Mr. Robertshaw played drums and led orchestras in the area for some fifty years.

(Continued on page thirty-two)

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Over Federation Field

Paul W. (Doc) Evans, Vice President of Local 73, Minneapolis, Minnesota, was among five persons honored on June 10 to receive alumni achievement awards from Carleton College in Northfield, Minnesota. The recipients were chosen on the basis of successful careers in their chosen fields, performance in civic and community affairs, and service and loyalty to the college.

Starting his career as a classical pianist, Mr. Evans switched to cornet as a young man and formed his own sensational Dixieland band. But the classics were to return. In 1963 Mr. Evans founded the seventy-piece Bloomington (Minnesota) Symphony Orchestra, and has been its conductor ever since. He has composed two string quartets and several shorter works which have been performed at the Minneapolis Institute of Arts, the Walker Arts Center and elsewhere. He is also cellist with the Bloomington String Quartet. In addition his jazz band



Paul W. Evans

has performed for a number of church services using his own compositions for band, choir and vocal soloist.

The name, Doc Evans, is synonymous with music. He recently received awards of merit for his service to his chosen profession from the cities of Minneapolis, St. Paul and Bloomington.

By the official proclamation of Robert A. Lockhart, Mayor of the City of Saint John, New Brunswick, Canada, the week of June 4 through 11 was declared Musicians Week in an effort to promote live music throughout the community.

The celebration kicked off with a parade featuring local bands and entertainers; throughout the week a variety of musical fare was offered. The activities presented were arranged by members of Local 815, but participation involved anyone associated with music.

The Southern Conference of Locals held its two-day session (June 17 and 18) at the Sheraton-Waikiki Hotel in Honolulu. Ninety-five delegates, representing forty-six locals from twelve states and the District of Columbia, attended the meetings and elected as President Frank Casciola, President of Local 655, Miami, Florida; Vice President J. R. (Bob) Watkins, Secretary of Local 80, Chattanooga, Tennessee; and Secretary-Treasurer John Scheuermann, Jr., Secretary of Local 174-496, New Orleans, Louisiana. During the meeting the group was visited by the officers and members of the International Executive Board.

Delegates from Canadian locals attending the parent A. F. of M. convention, held this year for four days beginning June 19 at the Sheraton-Waikiki Hotel in Honolulu,

traditionally arrive one day earlier in order to represent their locals at the Canadian Conference. Seventy-four delegates, representing thirty-three locals, were present. After the opening formalities, many problems confronting Canadian musicians were discussed. During the course of the meeting the International Executive Board Officers and Members were introduced to the delegates.

Election of Canadian Conference officials will take place at its fall meeting scheduled for Montreal the third week of October.

Local 140, Wilkes-Barre, Pennsylvania, paid special tribute to one

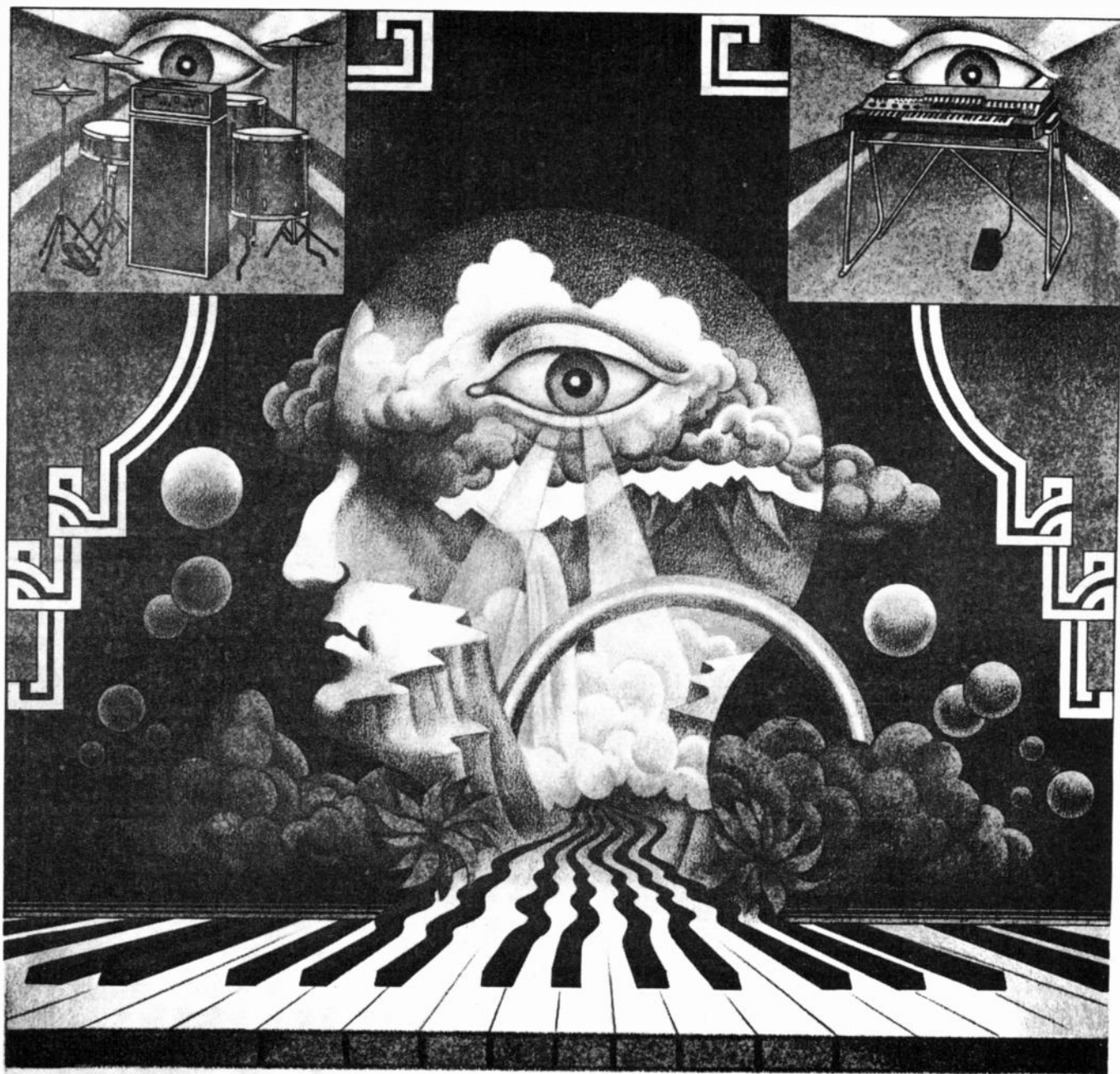
of its most active members, Lee Vincent, with the presentation of a plaque commemorating twenty-five continuous and successful years as a band leader and advocate of the "Big Band Sound." The citation also recognized Vincent's work as a fund raiser and community volunteer in the Wilkes-Barre area.

Throughout the twenty-five years Vincent and his thirteen-piece dance band have appeared extensively on college campuses on the East Coast and have backed up numerous name singers and entertainers. For more than three years the group appeared "live" on a Wilkes-Barre television station.

(Continued on page twenty-four)



During the opening session (June 19) of the A. F. of M. convention, Bud Kaye (left), Executive Secretary of the Hawaii Federation of Labor, presented a resolution, on behalf of the Executive Committee, to I. B. (Buddy) Peterson, President of Local 677. President Hal Davis (seated) shows his complete approval. Mr. Peterson is currently serving his second term as a Vice President and member of the Executive Board of the Hawaii State Federation of Labor. He was commended for his dedication and invaluable cooperation to the Labor Movement. The complete resolution was inscribed on a miniature bass fiddle, his instrument.



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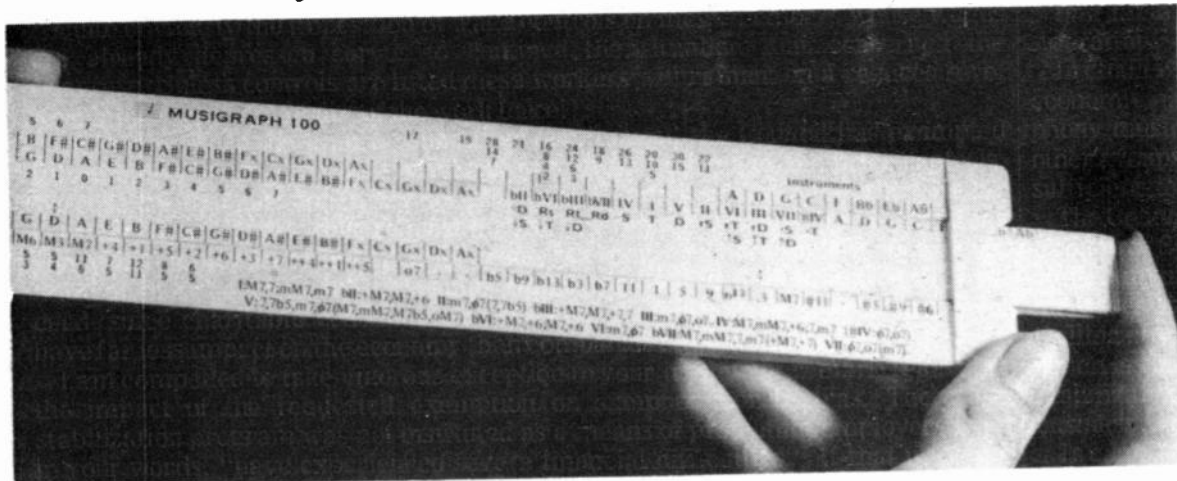
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The following represents the changes in the new AFM Phonograph Record Labor Agreement which was recently negotiated by a committee from the International Executive Board and is currently being drafted for printing:

OLD CONTRACT

(Expired March 31, 1972)

NEW CONTRACT

(Retroactive to April 1, 1972)

TERMS OF CONTRACT

3 years

16 months

SCALE WAGES

\$90.00

3 hour session

\$90.00

Company may produce up to 15 minutes of music from such a session (four segment restriction eliminated except for a sweetening session).

1½ hour Special Session \$60.00

During the Special Session the company may produce no more than two (2) sides or 7½ minutes of music. Overtime on a Special Session is limited to one-half (½) hour. A Special Session may not be called for sweetening. Sweetening is allowed only during a three (3) hour regular session and company product is limited to four (4) segments. Whenever a company calls a Special Session it must be so declared at the time musicians are engaged.

BASIC OVERTIME

Regular 3 hour session

\$25.07 per half hour

\$30.00 per half hour

Special Session

limited to ½ hour

\$20.00

AFM-EPW

(Pension Contribution)

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9%

For the purpose of tighter control payment must accompany each contract. Right of company to pay quarterly has been eliminated.

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original service

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Based on session
wage scale (\$90.00)

Doubling on Special Session based on full scale wage (\$60.00).

The following instruments have been added as doubles: organ and celeste (when furnished); saxophone family and chimes.

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\$ 3.00 Other subject instruments \$ 4.00

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PREMIUM RATES

(Non-Symphonic)

\$127.60 per three (3)
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\$135.00 per three (3)
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ALL work after midnight subject to Premium Time. (Time and one-half.) Premium Time will apply only after 6:00 P.M. on Saturdays.

(Symphonic)

Premium Rates to apply on orchestras' regular day or days off; not to apply on Saturday or Sunday unless this is the regular or normal day off.

NOTICE OF SUBSEQUENT SESSION

A thirty (30) minute rest period must be allowed between a basic session and a subsequent session provided the musicians consent to such session.

CANCELLATION OF CALL

No postponement, cancellation or change to another time of day without 7 days notice or Federation approval.

LATE PAYMENT PENALTIES

5% if not paid within 15
days after due date

same

(Continued on page twenty-one)

INTERNATIONAL MUSICIAN



OFFICIAL BUSINESS

COMPILED TO DATE

ILLINOIS STATE CONFERENCE

The Illinois State Conference of Musicians will hold its semi annual fall meeting in Elgin, Illinois, on September 16 and 17.

L. M. (Larry) Duncan,
Secretary - Treasurer

CONNECTICUT CONFERENCE OF MUSICIANS

In conformity with the agreement of the Connecticut Conference of Musicians, all member locals constituting the Connecticut Conference are hereby notified that the annual meeting will be held at the Silver Town Restaurant, U. S. Rt. 5, South Broad Street, Meriden, Connecticut, on Sunday, September 24, at 11:00 A.M.

Nick Azzolina,
President
Joe Cooké,
Secretary - Treasurer

WISCONSIN STATE CONFERENCE

The regular fall conference of the Wisconsin State Musicians' Association will be held in Stevens Point, Wisconsin, on Saturday, September 30, and Sunday, October 1. Headquarters will be at the Whiting Hotel for registration and special activities.

Roy E. Smith,
Secretary

CHANGE OF OFFICERS

Local 133, Amsterdam, New York — Act. Pres. Anthony Rapello, 185 Market Street, Amsterdam, New York 12010.

Local 191, Peterborough, Ont., Canada — Sec. Raymond Sanders, R. R. No. 4, Peterborough, Ont., Canada.

Local 257, Nashville, Tennessee — Pres. George W. Cooper, Jr., 1806 Division Street, Nashville, Tennessee 37203.

Local 267, Fulton, New York — Pres. Arthur Peluso, 309 Pratt Street, Fulton, New York 13069.

Local 314, Elmira, New York — Sec. Vince Stepulis, 1001 Pine Woods Drive, Pine City, New York 14871.

Local 345, Eau Claire, Wisconsin — Act. Sec. James K. Zecherle, 2233 Birch Street, Eau Claire, Wisconsin 54702.

Local 432, Bristol, Connecticut — Pres. Hugo A. Grignoli, 63 Wooding Street, Bristol, Connecticut 06010.

Local 817, Timmins, Ont., Canada — Act. Sec. H. R. Bielek, 226 Wende Avenue, Timmins, Ont., Canada.

NEW ENGLAND CONFERENCE

Pres. Joseph W. Cooke, 42 Hardwick Road, Forestville, Connecticut.

CHANGE IN ADDRESSES OF OFFICERS

Local 141, Kokomo, Indiana — Sec. Steve Finley, 1700 Oakhill Road, Kokomo, Indiana 46901.

Local 148-462, Atlanta, Georgia — Sec. C. L. Sneed, Suite 305, Continental Insurance Building, 161 Peachtree Street, N. E., Atlanta, Georgia 30303.

Local 171, Springfield, Massachusetts — Sec. George T. Lull, Room 205, 134 Chestnut Street, Springfield, Massachusetts 01103.

Local 228, Kalamazoo, Michigan — Sec. Austin Westerman, 1415 Portage Street, Kalamazoo, Michigan 49001.

Local 620, Joplin, Missouri — Sec. R. Eddie Bartholomew, 306 Frisco Building, 6th & Main Streets, Joplin, Missouri 64801.

Local 681, Centralia, Illinois — Sec. Lloyd Wert, P.O. Box 371, 38 Devonia Drive, Centralia, Illinois 62801.

DEATH ROLL

Local 4 — Cleveland, Ohio — Herman A. Finch, Joseph D. Grabski, Ulysses G. Hardin, Charles J. Stenross.

Local 6 — San Francisco, Calif. — H. Benkman, Dora Ditano, Paul F. Foster, Maynard F. Meyer.

Local 9-535 — Boston, Mass. — Jean M. Cauhape, Edward P. Fagin.

Local 10-208 — Chicago, Ill. — Roger R. Bartos, Alfred H. Beckwith, H. Bernstein, Alice M. Blazina, Frances M. Breyer, James Brodie, Alfred A. Bugelli, Harry Chodash, Jerry Cimera, Mario J. Coletti, Domenico Dellaguila, Michael R. Dinardo, Irving Dulcy, William F. Ewerling, Christ Fotopulos, Ferde Grofe, Carl J. Gruber, Carl A. Harris, Donald Heisler, Elmer Kaiser, Otto F. Knaizl, John Maraldo, Melvin Marweg, Geo. Mitchell, Anton

Mottl, Joseph Nitti, George W. Shearer, Jr., Donald D. Tucker, Larry Walsh, Enoch S. Williams.

Local 11-637 — Louisville, Ky. — Frank M. Kruer.

Local 18 — Duluth, Minn. — Gladys Berge.

Local 34-627 — Kansas City, Mo. — Curtis Liggins.

Local 40-543 — Baltimore, Md. — Leo G. Rudolph, Lilly K. Schwarz, Michael H. Yeager.

Local 41 — Johnstown, Pa. — Milton Merle.

Local 51 — Utica, N.Y. — Dominick Fragale.

Local 58 — Fort Wayne, Ind. — Evelyn Osborne.

Local 60-471 — Pittsburgh, Pa. — William E. Eicher, August Frisch, Angelo J. Garofalo, Ada H. Morgan, Archie Tarshis.

Local 70-558 — Omaha, Neb. — Charles Christense.

Local 72 — Fort Worth, Texas — Jimmie Brown, John Hawkins.

Local 75 — Des Moines, Iowa — Don T. Sanders, Kenneth W. Werth.

Local 77 — Philadelphia, Pa. — Clarence Carroll, Thos. J. Doughty, Jack A. Gulli, Domenico Iascone, J. W. Jacobs, Leon Kutler, Oscar Lyman, Joseph Pellicciot.

Local 78 — Syracuse, N.Y. —

David M. Hart, Daniel P. Hart, Kenneth H. Sparnon.

Local 100 — Kewanee, Ill. — Byrl R. Shimer.

Local 105 — Spokane, Wash. — O. Beyersdorf.

Local 125 — Norfolk, Va. — Nicholas Toscano.

Local 133 — Amsterdam, N.Y. — Vernon F. Robertshaw.

Local 140 — Wilkes Barre, Pa. — James T. Berry, Howard Greish, George Hudak, William Stella, Jacob Stubblebin, Kirby Walker.

Local 142 — Wheeling, W. Va. — T. K. Keyser, Harry E. Renshaw.

Local 153 — San Jose, Calif. — J. N. Johnson.

Local 163 — Gloversville, N. Y. — Stanley Stoddard.

Local 172 — East Liverpool, Ohio — George E. Grafton, Paul Ramer.

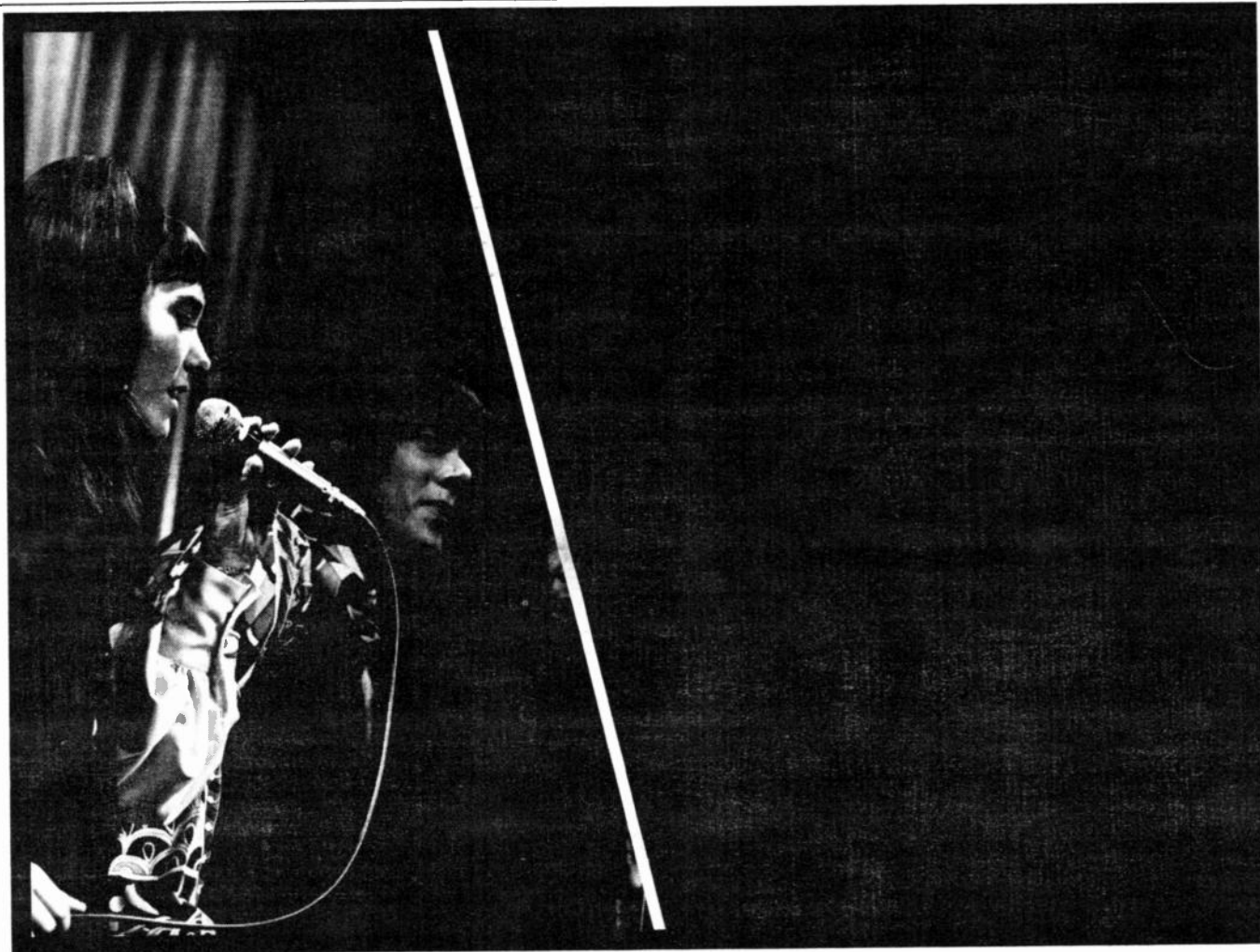
Local 198 — Providence, R. I. — Emile D. Delgiudice, Gaetano Delgiudice, Dr. Louis Pichierri.

Local 203 — Hammond, Ind. — Edward P. Gohde.

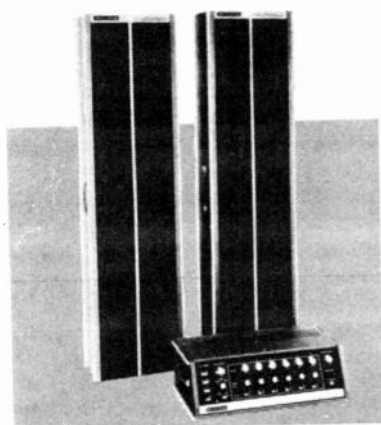
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Local 215 — Kingston, N.Y. — Homer Grace.

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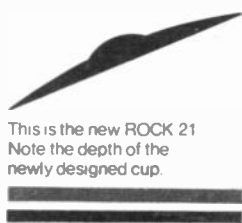
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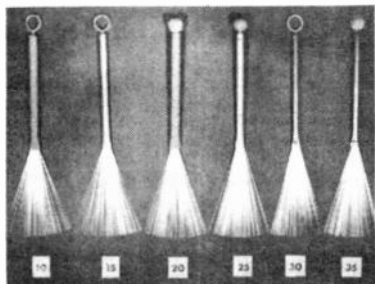
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Sincerely,
Joseph E. Mullaney
General Counsel

American Federation of Musicians
641 Lexington Avenue
New York, New York 10022
May 23, 1972

Mr. Joseph E. Mullaney, General Counsel
Executive Office of the President
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Dear Mr. Mullaney:

I have your letter of May 15, 1972. We hereby request reconsideration of the Council's decision.

Your letter states that "The Council determined that the information presented in support of exemption did not show that controls had caused severe economic hardship for musicians." That determination is, in our view, erroneous. As we have previously noted, the economic hardship suffered by musicians in these fields is universally acknowledged and has been expressly recognized by the Congress. Indeed, it was for this reason that Congress made it a specific purpose of the Act (20 USC Section 951) that:

"The practice of art and the study of the humanities requires constant dedication and devotion and that, while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry but also the material conditions facilitating the release of this creative talent."

Quite obviously the imposition of wage controls on these members whose wages are already depressed serves to continue the situation that concerned the Congress. Unless controls are lifted these workers will remain on a reduced level in relation to the remainder of the work force.

Moreover, since the time we submitted our request, the Council has exempted all employers with less than sixty employees from both wage and price controls. We consider that decision to have been a wise one and would point out that similar considerations justify this request for an exemption. Symphony associations generally employ less than 115 employees, but their revenues are far lower than those of most commercial companies employing less than sixty employees. Indeed, since charitable contributions constitute the bulk of their revenues, they have far less impact on the economy than companies employing less persons.

I am compelled to take vigorous exception to your irrelevant remark regarding the impact of the requested exemption on symphony orchestras. The wage stabilization program was not instituted as a means of protecting employers who, in your words, "have experienced severe financial difficulties." If that were the case, workers should be free to obtain unlimited increases from employers who have no financial difficulties. The proper and only concern of the Council should be the potential impact of the requested exemption on the cost of living. I have already shown that, by reason of the nature of the revenues received by symphonic associations, the requested exemption would have little effect on the cost of living.

We therefore urge reconsideration and granting of our request.

Very sincerely yours,
Hal C. Davis
President

American Federation of Musicians
641 Lexington Avenue
New York, New York 10022
May 24, 1972

Secretary of Labor
James D. Hodgson
Department of Labor
Constitution Avenue and
Fourteenth Street, N.W.
Washington, D.C.

My dear Mr. Secretary:

I call upon you once again to do what you can to exempt symphony, opera and ballet musicians from wage controls.

I do so because I strongly believe that the initial opinion (a copy of which I enclose) was not fully considered by the members of the Council.

I have filed a request for reconsideration, a copy of which is also enclosed, and again urge your personal intervention so that this matter be equitably and realistically resolved.

Many thanks for your cooperation.

Sincerely,
Hal C. Davis
President

Executive Office of the President
Cost of Living Council
Washington, D.C. 20507

June 2, 1972

Mr. Hal C. Davis, President
American Federation of Musicians
of the United States and Canada
641 Lexington Avenue
New York, New York 10022

Dear Mr. Davis:

The Cost of Living Council has received your request for reconsideration of that part of its initial decision denying an exemption for symphony orchestra musicians.

Under the Cost of Living Council regulations relating to reconsideration a **prima facie** showing must be made that the Council's initial action was erroneous in fact or in law. The Council reviewed the materials submitted and determined that this **prima facie** showing was not made. Accordingly, the Council has denied reconsideration.

In challenging the Council's view that the control program has not caused severe economic hardship you have not provided information to demonstrate that symphony musicians have felt a greater burden from the imposition of controls than other groups of workers. An assertion of error without supporting evidence is not sufficient to meet the requirements of our regulations.

The Council recognized the need to balance the intent of Congress in enacting the Economic Stabilization Act with the intent of the National Foundation on the Arts and Humanities Act. The controls under the Economic Stabilization Act permit increases in musicians' wages within Pay Board guidelines. Further, in controlling costs of operating an orchestra, the program assists in creating conditions which assure their continued survival. Under the mandate of the Economic Stabilization Act our rules and decisions must require comparable sacrifices by business and labor.

In considering exemption requests and requests for reconsideration, the Council has taken a restrictive approach to assure maximum attainment of the broad objectives of the economic stabilization program.

Under the Cost of Living Council regulations, you have exhausted your administrative remedies and, as indicated in our earlier letter, you may be entitled to judicial review under the Economic Stabilization Act of 1970.

We appreciate your continued support of the economic stabilization program.

Sincerely,
Joseph E. Mullaney
General Counsel

In order to further condense the **International Musician** mailing list (28,000 copies have already been eliminated) and to cut down on printing costs, will members of the A. F. of M. who still receive more than one copy of this publication because of affiliations with more than one local, please cooperate by filling out this coupon and returning it to the Editor and Publisher, **International Musician**, 220 Mt. Pleasant Avenue, Newark, New Jersey 07104.

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by Peter Stampfel

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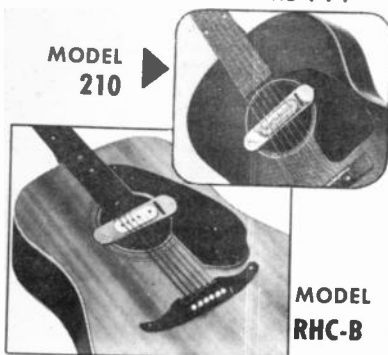
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AMERICAN FEDERATION OF MUSICIANS
AFL-CIO

(Labor Organization)

Dated May 17 1972 By John H. Carter Executive Rep. to the Board
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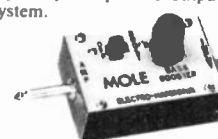
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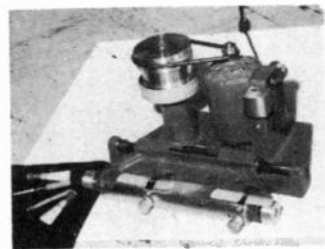


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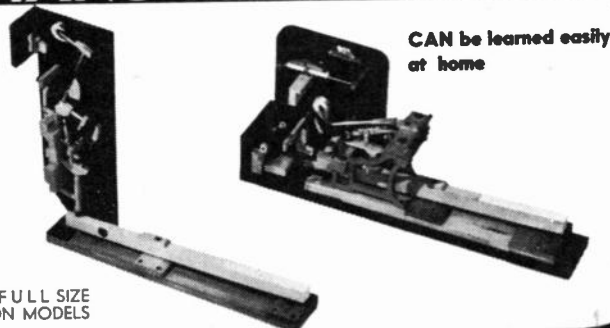
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GENE KRUPA

(Continued from page seven)

drums and pointed the way to the future.

Drummers emulated him. And they did so in almost every way possible, in the hope of playing as well as he did. They bought the drums and cymbals he used and set them up in the Krupa manner. At every opportunity, these aspirants were on hand listening to the master, behaving much as he had with Baby Dodds. Often they asked his advice and implored him to teach them.

Krupa went out on his own in April of 1938—a month after the now-famous Goodman Carnegie Hall concert. The GK orchestra, a showcase for its leader at the outset, was an immediate success. After the first year, however, it became apparent to the young leader that he would have to diversify to retain the band's high level of appeal. The drummer man increasingly shared the spotlight with his singers and soloists.

"That change in direction helped us make it," he explained. "Singers like Leo Watson, Irene Daye and Anita O'Day, and our soloists, particularly Roy Eldridge, were what put the band over. Sure people came to see me. But Anita and Roy and the others gave us that extra push and got things cooking."

The band was a top attraction until Krupa's arrest for possession of marijuana. In June of 1943, the drummer broke up the group so that he might devote all his time to clearing himself. It took a while, but in June, 1944, after a year of disastrous publicity, eighty-four days in jail and general unhappiness, Krupa received word in San Antonio, Texas, while playing a date with Tommy Dorsey, that the conviction had been reversed. "Benny was there in that dark period. He asked me to work for him at the New Yorker Hotel. I did. And it helped on the road back. Then I went with Tommy, joining him at the Paramount, and was well received. In the summer of 1944, free and clear of the whole narcotics thing, I started my band again. This time—with a difference."

The "new" Krupa band, in addition to the normal brass, reeds, rhythm complement, had ten strings. Though Gene liked his enlarged orchestra, the fans didn't. After returning

to New York from Hollywood, and some picture making with the "Swing with Strings" band ("George White's Scandals of 1945"), he opened at the Astor Roof with a streamlined, modern outfit. It was to become his best and most musical band.

Krupa had hired young, enthusiastic players, all highly competent and deeply interested in making the band important. Trumpeters Red Rodney and Don Fagerquist, saxophonists Charlie Ventura, Buddy Wise and Charlie Kennedy, trombonists Dick Taylor and Leon Cox were among the soloists. The writers: Eddie Finckel, Gerry Mulligan, George Williams and Neal Hefti gave the band a modern sound and feel. The GK jazz trio with Ventura and pianist Teddy Napoleon, made for change of pace. Singer Buddy Stewart brought a major talent and ballad warmth to audiences. And when Anita O'Day returned to the fold, the band seemed to have all the bases covered.

"We enjoyed success with our records, jazz things like 'Leave Us Leap' and Mulligan's 'Disc Jockey Jump,' novelties and ballads. The great audience response to the band got us into experimentation as well," Krupa commented. "I asked George Williams to listen to some of the more colorful 'serious' composers—Mussorgsky, Rimsky-Korsakoff, Ravel and Stravinsky—and suggested he develop some scores on their material. Out of this came 'Valse Triste' (Grieg), 'The Galloping Comedians' (Kabalevsky), 'Firebird Suite' (Stravinsky)."

All went extremely well until 1949. Then, many of Gene's key men left for studio jobs and other opportunities. The band began to lose ground, musically. In 1951, the drummer decided to call it quits. He couldn't get the men he wanted. Moreover, life on the road had gotten to be a drag.

The 1950s were the Norman Granz and Jazz at the Philharmonic years for Krupa. He traveled around the world in the company of the best players. Musicians of the calibre of Buddy Rich, Lester Young, Roy Eldridge, Oscar Peterson, and Ella Fitzgerald. He formed his quartet during this period and made a few motion pictures: *The Glenn Miller Story*, *The Benny Goodman*

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Story, The Gene Krupa Story. Krupa was busy all the time, if not with one thing, another.

In 1960, it all came to a screeching halt when the drummer had a heart attack. Before long, however, he was back on the track, working as hard as ever with the quartet, playing the Metropole in New York and clubs through the country, recording, doing TV.

In 1967—another pause. Emphysema sidelined Krupa again. "I didn't do much except play with my kids, practice, read, watch TV and coach my local baseball team until about eighteen months ago," he commented. "Then I began working again but soon realized that I had to pace myself carefully. That's the way it's been. I'm hopeful things will improve."

"Now I manage to play a bit, lecture on the narcotics thing, make appearances for the Slingerland Drum Company, whose drums I've used for almost forty years. Recently I went to the Frankfurt (Germany) Trade Fair for them. I also do work for charitable causes that are meaningful to me."

And I try to remain musically current. "That's important," Krupa asserted. "You don't have to like everything new out there. But you have to know about it. All through my life, I've listened, adapted if I thought it right and necessary. That's what happened in the late 1940s, when I had the modern band. I learned from the young cats and they from me. It's still happening."

"I'm just sorry I can't be more active. But as the manager of the Steel Pier in Atlantic City used to say to me: 'Gene, you work too hard. Really you should rest, take things a bit easier.'"

"At long last I'm taking his advice."

WILLIAM J. HARRIS

(Continued from page five)

In 1952 Mr. Harris was elected a member of the International Executive Board and in 1969 he was named Vice President of the Federation succeeding the late Charles L. Bagley on the latter's retirement. Mr. Harris held this post with dedication until 1967 when he resigned due to family illness and mounting duties of his presidency of Local 147. The high regard in which he was held by the Federation was noted at the 1967 convention when he was designated Vice

President Emeritus and Advisor of the A. F. of M. for life.

The son of a musician, Mr. Harris started to learn to play the cornet at an early age under his father's tutelage. Later he studied at the Vandercooke School of Music in Chicago. He toured with carnival and circus bands throughout Texas until he joined the service in 1917 as a member of the Air Corps Band. Returning to Dallas in 1919, he played theaters until 1930 and then shifted to radio, symphony

and job work until 1936, when he became employed full time with Local 147. Since that time he devoted his major energies to the work of that local, playing only with the Shrine and American Legion bands on occasion.

Active in labor affairs in the Southwest, Mr. Harris served six years as President of the Dallas Central Labor Council, seven and a half years as President of the Texas State Federation of Labor and four years as a member of the Dallas City Council.

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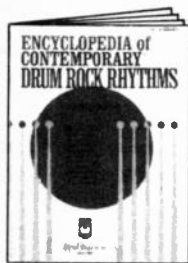
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POP AND JAZZ SCENE

(Continued from page eight)

Kenton and his orchestra appear on opening night (September 15) of the Monterey Jazz Festival. It marks the first time Kenton has performed at the famed California musical event. . . . Sy Nathan, drummer with the Jan Savitt and Reggie Childs bands in the 1940s, wants friends to know that he's still performing — in Pawtucket, Rhode Island. . . . The Bill Berry big band recently has been heard at Torches West in Los Angeles.

MORE ITEMS

Pianist-singer Roberta Flack was given a day in Washington, D.C., her home city, recently. The event was celebrated by six receptions in her behalf, two free concerts at which she performed, and the presentation to Miss Flack of five awards. . . . Dizzy Gillespie was saluted by members of the National Academy of Recording Arts and Sciences and guests at a party in his honor, June 5. It took place in Studio A-1 of A & R Studios in New York City. . . . Buddy Rich and his orchestra are returning to Great Britain this fall for still another series of dates. . . . Donny Hathaway, the soulful pianist-composer-singer, wrote the music for the sequel to the film, "Cotton Comes to Harlem." The title of the motion picture: "Come Back Charleston Blue." . . . The International Jazz Festival in Holland (in Loosdrecht), August 8-12, featured among others — trombonists J. J. Johnson, Kai Winding, Urbie Green, Slide Hampton and Ake Persson, and the Jimmy Owens-James Moody Quintet. . . . The first of what is to be an annual salute to Louis Armstrong was held at New York's Philharmonic Hall, June 4. The Clark Terry Big, Bad Jazz Band, pianist Hazel Scott, Nancy Wilson, and a brass group headed by Al Cobette paid tribute to Satchmo. Included in the latter unit: trumpeters Joe Newman, Bobby Hackett, and Terry, and trombonist Tyree Glenn. Each played one of Armstrong's big numbers. . . . Big bands returned to the St. Regis Roof during the summer. The New York hotel kicked off with Count Basie and followed with Buddy Rich and Woody Herman. . . . The New York chapter of NARAS is presenting a series of concerts at several of New York's correctional institutions. The purpose — to assist in the rehabilitation of prisoners. The Chico Hamilton Quartet, the Thad Jones-Mel Lewis Quintet, the Earl Hines Quartet, the Herbie Mann group and the Marian McPartland Trio already have participated in the program. Assistance for this important endeavor has been received from the New York Foundation for the Arts, Inc., with funds emanating from the New York State Council of the Arts. . . . Pop star Neil Young takes off on a four-month world-wide tour this fall.

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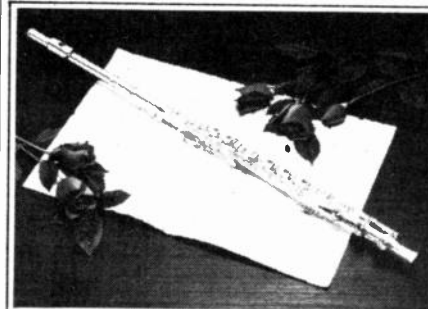


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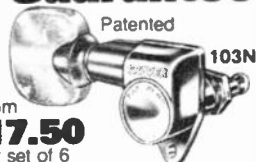
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OVER FEDERATION FIELD

(Continued from page thirteen)



Mayor Robert Cronin (right) tries his hand at leading musicians in preparation for the New York State Conference meeting to be held at the Queensbury Inn in Glens Falls, New York, September 15 to 17. Left to right: Ernest LaRouche, Secretary-Business Agent of host Local 129, Glens Falls; J. Louis Barnett, General Manager of the Queensbury Inn and a professional musician; John Marine, Jr., President of the local; and Mayor Cronin.

Local 157, Lynchburg, Virginia, recently elected the following officers for a two-year term: Ted "Sims" Simopoulos, President; Richard Reed, Business Agent; Mike Harris, Secretary; and Frank Coffey, Vice President. Mr. Simopoulos, who has served as President of Local 157 for the last four years, declined nomination in order that a younger person might fill the office, but he is re-elected by a write-in vote. He is the only living charter member of that local.

On June 16 Amyas Ames, Chairman of the Partnership for the Arts and Chairman of Lincoln Center and the New York Philharmonic, received the Gold Baton for "distinguished service to music and the arts," the highest honor granted by the American Symphony Orchestra League.

Local 13, Troy, New York, recently participated in "Music Career Night" at Columbia High School in East Greenbush, New

York. Slides were presented and talks were given by Romeo Mitri, President of Local 13, and Frank Vadala, Secretary of the local, about the A. F. of M. and the advantages of belonging to the union. The young people showed great interest in the program and asked many questions. There is no doubt that Local 13 made many friends at this affair.

Local 71, Memphis, Tennessee, is deeply involved in the affairs of the community. For the past twenty-five years it has contributed annually to civic activities, ranging from "little" symphonies for schools to public band concerts in parks. Strongly concerned with the area's anti-narcotics program, the local has instituted an educational program for the youth of today. It maintains a current record library and is expanding its library of written music. The local's rehearsal hall is also open so that the entire community can take advantage of its facilities.



Local 54, Zanesville, Ohio, observed the seventy-fifth anniversary of its founding on June 8 with a dinner-dance for members and guests. In a campaign for TEMPO, the local reached its 100 per cent mark the same night. Left to right: Philip Nader, Secretary; Mark Bonifield, Executive Board Member and Program Chairman; Phil Reed, International Representative; and Paul Mitter, President.



An organization called LOVE (League of Volunteers for the Elderly) participate in the activities of the Dr. Sher Home for the aged in Omaha, Nebraska. Recently Ernie Priesman, with the cooperation of Local 70-558 and a grant from the Music Performance Trust Funds of the Recording Industries, put together a music program to entertain the public as well as the residents of this home. Left to right: Bill Erickson, accordion; Jim Ziegenbein, bass; Art Pray, clarinet; Ernie Priesman, organ; his mother, Mrs. Jenny Priesman, who is active in LOVE; and Mayor Eugene Leahy.

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Defaulters List of the American Federation of Musicians

The International Defaulters List is run in the "International Musician" regularly. This portion is complete through August 18. Additions and deletions thereto received just before press time are contained in the Official Business section of this issue.

This list is arranged in alphabetical order with notations of the local numbers in which the defaults occurred.

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Crown Propeller Lounge, Inc.
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Eddie J. Cohen
Crows Nest West (L. 5)
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Croydon Theatrical Agency,
Michael (L. 802)
Frisco Club and Tony Cortez
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Crutchfield, Walter (L. 161-710)
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Bar (L. 291)
Joseph Ponessi
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Dan Barber
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F. Smith Brandom, Tom Card-
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Frank Bongiorno
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Harvey Greyson
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Del Black, Mr. (L. 353)
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ro, and Tommy Savas
Delelio, Joe (L. 9-535)
DeLeon, Bruce (L. 6)
a-k-a Collon Delain
Justis B. Corporation
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Delgado's El Corral
Delgado's El Corral (L. 618)
Johnny Delgado
Delibab Restaurant (L. 802)
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Dell, Arne (L. 10-208)
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K. Denton, Blue Onion
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Jack P. Baggett
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J & P Chicago Investment
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Inc., also Jack's Coronado,
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Thomas R. Coughlin, Norman

Doyle, Jim Conroy and Donald
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SAXOPHONE, Buescher tenor, gold plated with silver plated keys, case, perfect condition, \$400.00 or best cash offer. John, 312-455-1392, Franklin Park, Ill.

SAXOPHONE, Selmer Super tenor no. 24974, large bell, original neck in good condition, used by big band musician, \$400.00. Case and cover included. Musician, 212 Market, Pittsburgh, Pa. 15222. Phone: 412-261-7080.

SYNTHESIZER, Arp 2600, Hammond B-3, Frazier Voice of the Theater P.A., Wurflitzer piano, McIntosh MI-200A, Leslie horns, Altec 421-A bass cabinet, Sony 854 45. Charles Solak, 6 Van Ness Rd., Binghamton, N.Y. Phone: 607-797-3909.

TENOR BANJO, Masterone, original owner; Gibson Tenor guitar and collectors item Gibson mandola. Color pictures available. Veri Bratton, 1205 La Paloma Way, Colorado Springs, Colo. 80906.

TROMBONE, with F attachment, custom-made by Earl Williams, oversized case. Mint condition, \$550.00 and shipping. B. Presson, 1406 A North 45th, Seattle, Wash. 98103. Phone: 206-ME 3 5385.

UKULELE, Dobro, black, non electric amplifier. Excellent condition except rusted bridge guard. Manufactured late 30s or 40s. Best offer. J. W. Dorsey, 3001 Monte Vista, N.E., Albuquerque, N.M. 87106.

VIBES, Musser "pro" model, like new, cases, \$800.00. John, C/O M. Johnson, 419 6th St., S.W., Apt. 55, Rochester, Minn. 55901. Phone: 507-288-8354.

VIOLIN: Petrus Guarnerius, the first of Mantua, 1720 with papers. Salvatore Picardini, R. D. 1, Ripley, N.Y. 14775. Phone: 716-736-6671.

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STOLEN

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VIOLIN, Yellow Audiot Moutrot 1921 in green lined black wood case with two viola bows and thin gold rimmed eyeglasses in cover pocket. Reward, Albert Bernard, Faculty, Tanglewood, Lenox, Mass.

LOST or STOLEN

COMMERCIAL RECORDING LICENSES, did anyone find commercial recording licenses belonging to Rick Galtner? Please send to: Rick Galtner, 7803 Rockaway Ave., Pittsburgh, Pa.

TRUMPET, Benge D with Bach No. 1 MP. Lost in Southeast during spring of 1971. Part of a collection. Reward, P. De Jager, 8118 Larcwood Ct., Cincinnati, Ohio 45243.

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BASSOON, Heckel, please give serial number, price and trial conditions. John P. Patterson, 3945 Strand Dr., Baton Rouge, La. 70809. Phone: 504-921-0547.

BRASS AND WOODWIND INSTRUMENTS, old, experimental, antique, unusual (early rotary valves, etc.) any condition. Please send price, photo, and phone in first letter. Wm. Gribbon, Highland Ave., Greenfield, Mass. 01301.

CLARINETS, Haynes metal clarinets in B flat and A. Other make large diameter metal flat apart B flat clarinets. Laidlaw, Box 121, Stockbridge, Mass. 01262. Phone: 413-243-2228.

DRUM CATALOGUES, and descriptive brochures. Leedy Drum Topics, Ludwig Drummer, articles about drums and equipment. Cash for original or Xerox copies. Also buy old snare drums. Ray E. Benjamin, P. O. Box 1407, Houston, Tex. 77001.

FINE VIOLIN, will pay up to \$50,000.00. Also want books. \$100.00 for "How Many Strads," and \$50.00 for "Guadagnini Family." Ted Marchetti, 4175 Nottingham Gate Rd., Columbus, Ohio.

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VIOLIN, fine Italian, French or English for chamber music and orchestra. Price must be reasonable for violin offered. Send details including price. Gruening, Fox Meadow Lane, Stockbridge, Mass. 01262.

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AFM LICENSED AGENT, to book well established vocal-instrumental group. All Memphis musicians. Will handle any type gig except real hard rock. Interested in consistent one niter or weekers. Album just released. Papa Joe and the Music Company, Box 32, Jonesboro, Ark. 72401. Phone: 501-935-8820 or 501-935-3962.

ARTISTS CORPORATION OF AMERICA, needs top attractions of all types and sizes, including singles, for Midwest engagements. Prefer clean-cut units with neat appearance, uniform dress and own sound. Send recent photos, publicity and references from past engagements to: Artists Corporation of America, 2421 N. Mayfair Rd., Mayfair Plaza, Milwaukee, Wis. 53226.

BANDS and SHOW UNITS needed for university, college, club and concert bookings. Send recent photos, list of songs, past engagements, current earnings, current credits, and availability. Groups with super heavy rap and ultra mod dress preferred. Contact: Darrel Mand Talend, 1934 N. 13th St., Sheboygan, Wis. 53081. Phone: 414-458-5584.

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ENTERTAINING MUSICIANS-VOCALISTS (male and female), singles, duos, trios, quartets and larger groups, piano, electric pianos, top 40s, standards, commercial, country-western, jazz and rock. Prefer local talent for Metropolitan New York area clubs and lounges. Newly formed groups considered. Photos, resume, etc. to: Wallace Talent Agency, 97-05 Horace Harding Expressway, Suite 2L, Elmhurst, N.Y. 11368.

FEMALE DRUMMER and ELECTRIC PIANIST, to join already established rock group working in Maryland, but leaving for Florida in late September. Musician, 51 West Side Ave., Hagerstown, Md. 21740.

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LEAD and BASS GUITARIST, organist, drummer and female vocalist for established commercial rock club band. Vocal ability a necessity. Must have own equipment or be willing to rent it. Female must have good looks and figure with the physical and mental know how of selling a group. Persons on hard drugs or heavy drinkers need not apply. Robbin A. Beckett, 519-271-6662.

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MUSICIANS, singles, duos, trios, combos, lounge groups and young show groups. Immediate openings in all Midwest areas. Please send names, photos, recent engagements, resumes, open dates and local numbers to: Richard Lutz Entertainment Agency, 3633 "O" St. Bldg., Lincoln, Neb. 68503.

MUSICIANS, all types of rock groups, show bands, soft rock, uniform bands, male and/or female bands, two piece and up from anywhere to tour around Midwest clubs. Send photos, song list, resume and any other information to: Gary Lazar, P.O. Box 1414, E. Lansing, Mich. 48823. Phone: 517-349-3358.

MUSICIANS, serious minded, competent for Brooklyn rehearsal band. Brass especially desired and arrangers are welcomed. Phone: Tony, YU 7-5078.

MUSICIANS, entertaining singles and duos that are self-contained. Also top 40 show groups with maximum of five musicians. Send resume and photo to: Penn World Attractions, State Theatre Bldg., Harrisburg, Pa. Phone: 717-233-7972.

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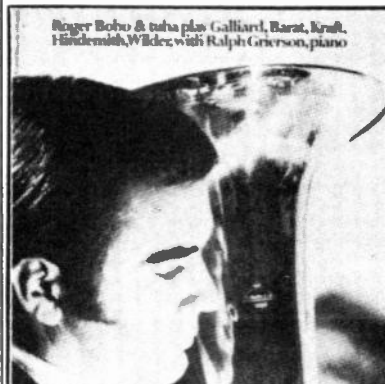
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SINGLES and DUOS, that sing and entertain and pianists, organists, guitarists, etc. Must be free to travel for hotel/motor inn lounge engagements. Photos, resume, etc. to: Robert Hough Associates, 11 W. 42nd St., New York, N.Y. 10036. Phone: 212-244-8938.

SINGLES to 7 piece jazz-rock (with horns on 4 piece with 7 piece units), male or female, clean cut with good personalities. Pictures and resumes to: Oogie August Talent Agency, No. 3 North 7th, No. H., Lawton, Okla. 73501. Phone: 405-248-4287.

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(Continued from page 251)

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Evergreen Bungalow Colony, The (L. 809)
Burt Raddock and Joseph Walt
Ever Present Music, Inc. (L. 147)
Kent Alexander and National Artists, Inc.
Executive Club (Campus Restaurant, Inc.) (L. 546)
Louis Bruno and C. L. Shank
Executive Entertainment (L. 94)
Jerry Ray
Executive Lounge (L. 502)
F. J. Leamond, Jr.
Expo West Enterprises (L. 10-208)
Jay Roberts
Exton, William T. (L. 415)
Seneca Lake Jamboree Park Co., Inc. and Henry D. Stern
Extra Special Day Company (L. 47)
Donald Young

F

Fabian, William (L. 398)
Dooley's

Fabrikant, Martin (L. 802)
Polysonics, Inc.
Facen, James (Buster) (L. 19-675)
Factorie Ballroom (L. 784)
Gasper Grimaldi
Factory Club, The (L. 94)
Don Brown
Facree, The (L. 203)
Edward & John Sowa
Fadell, George (L. 15-286)
The Patio Lounge
Fagin, George A.
Fails, Isaac A. (L. 65)
Spotlight Band Booking and Orchestra Mgmt. Co.
Fails, Isaac A. (L. 74)
Spotlight Band Booking and Orchestra Mgmt. Co. and Spotlight Band Booking Cooperative
Fair, Jr., Jr. (L. 389)
Fair, James, Jr. (L. 177)
Falanga, David (L. 267)
Falco, Anthony (L. 308)
Falco, Joseph (L. 661-708)
Pal Joey's
Falcon Lounge, n-k-a Copycat (L. 148-462)
Falminto, Tony (L. 16)
Douglas Lounge and Bobby Smith

Faltinson, Jim (Feltinson) (L. 504)
Faltz, Joseph (L. 440)
Family Dog Productions, The (L. 6)
Chet Helm
Fantasia II (L. 279)
John Monck
Fantasy Fun Fair Productions, Inc. (L. 47)
Joseph Robert Knight
Fantasy Lounge, The (L. 62)
Samuel Barge
Far West Club (L. 618)
W. D. Enterprises, d-b-a Far West Club
Farah, George (L. 137)
Farah's Restaurant and Lounge
Farah's Restaurant and Lounge (L. 137)
George Farah
Farano, Joe (L. 402)
Farom Productions Corp. (L. 802)
Richard Parker
Farley, Perry (L. 169)
American International Attractions, Inc.
Farm Deli (L. 101-473)
C. J. McClin
Farr, James (L. 579)
The Sabre Club
Farr, Jimmy (L. 148-462)
Leonard A. Hogan
Farr, Stan (L. 72)
The Chart House and Okrasinski
Farrall, Mike (L. 167)
George Laine and Dan

Fashion Post, The (L. 234-486)
Terry Gurdack
Fasolas, Jack (L. 111)
King and Lounge
Downtown Motel
Fasullo, Joe (L. 538)
The Shoppers Lounge
Fat City Productions III (L. 23)
Joaquin Walker
Fat Fingers Night Club, Mr. (L. 7)
Bob Price
Faucher, Dan (L. 644)
Fred Bruni
Faulise, Joe (L. 285)
Neptune Inn
Faulk, George (L. 407-613)
Am Vets Club, Inc. and Garrett Van Antwerp
Faulkner, Don (L. 149)
Faulkner, Don (L. 149)
Greg Duff and York Productions
Faust, Ernie (L. 389)
Fausto-Salomon Productions (L. 20-623)
a-k-a Festival Espagnol, Mr. Fausto Salomon and Mrs. Ione Salomon
Fauver, Jack (L. 353)
Mr. Del Black and Harry Shoemaker
Featherman, Paula (L. 802)
APO Shows, Inc.
Fechner, Loraine (L. 193)
Fedaro, Sid (L. 10-208)
Fedor, Marilyn (L. 802)
Federal Artists Corp. (L. 47)
Feehan, Gordon F.
Feelgood, Dr. (L. 802)

Tempo City
Fein, Al (L. 2-197)
Peacock Alley
Feldman, Lenny (L. 10-208)
The Whiskey A-Go-Go
Felizardo, Alfredo (L. 353)
Fellers, C. (L. 10-208)
The Ranch Inn
Felt, James (L. 99)
1970 Portland Music and Art Fair
Feltinson, Jim (Faltinson) (L. 504)
Felvera, Inc. (L. 10-208)
Snoopy's Lounge and Augie Feldhaus
Fenston, Al (L. 10-208)
Knob Hill
Ferber, David (L. 161-710)
Mobile Video Productions
Ferguson, Billy (L. 117)
Ferguson, George R. (L. 656)
Attractions, Inc. and John Lindahl
Ferguson, Mary (L. 203)
Richard L. Howard
Ferguson, R. L. (L. 375)
Ferguson, Sheila (L. 802)
Richard Barrett
Fernandes, Pat (L. 32)
Fernandez, Anthony (L. 10-208)
Fernandez, Carl (L. 448)
Ferrara, Joseph (L. 5)
4J Productions
Ferraro, Daniel and Margaret
Miscellaneous
Ferrati, Louis (L. 155)
Anthony Aloisi
Ferrell, H. E. (L. 147)
H. E. Ferrell Enterprises and

Hank Ferrell Record Shop
Ferrell Enterprises, H. E. (L. 147)
Hank Ferrell Record Shop and H. E. Ferrell
Ferrell Record Shop, Hank
H. E. Ferrell Enterprises and Hank Ferrell
Ferra, Manny (L. 771)
Manny's Latin Quarter, n-k-a Nashville West, Kenneth F. Smith and Robert Starkovich
Ferrino, Marshall (L. 94)
Colonial Village, Inc.
Ferris, M. (L. 149)
Farris, Mickey (L. 20-623)
American Beauties on Parade Festival Espagnol, a-k-a Fausto-Salomon Productions
Farrow, Dale (L. 269)
Alpine Stage House
Fellow, Vernon E. (L. 65)
Taurus Systems, Inc., Wayne Robinson, Rob Terry
Fick, Dennis (L. 166)
Jack Sosinski and J's Bar
Fidel, Michel J. (L. 618)
The Turquoise Inn
Fidel, Victor (L. 618)
The Turquoise Inn
Field, H. E. (L. 777)
Field, Scott (L. 620)
Field & Stream (L. 571)
Jack Brown

Fields, James (L. 500)
Fields, Ross (L. 161-710)
Brian Roberts Productions and Brian Roberts
Fields, Sidney O. (L. 47)
Pro Productions, Inc.
Fields, William (L. 10-208)
B and D Productions and John Drew, Jr.
Fierek, Kenneth (L. 480)
Perkie's Bar
Fietelson, Walter (L. 160)
Bob Barry
Fietelson, Walter (L. 576)
Figueras, Gabriel (L. 468)
Mark IV, Inc.
Filippo, May (L. 353)
Filipe, Henry "Hank" (L. 802)
Fillisraueo, A. R. (L. 771)
Film Design, Inc. (L. 10-208)
Marvin Gold
Finch Records (L. 802)
Samuel Finch
Finch, Samuel (L. 4)
J. O. Clark, D. D. S., Chester-Field Grill and Birdland
Finch, Samuel (L. 802)
Finch Records
Fine, Irving (L. 77)
Delaware Valley Productions, J. Friedman, J. Mashman, L. Mashman, J. Williams and H. Mogur
Fingerman Theatrical Productions, Earl R. (L. 77)
Fink, Donald (L. 636)
Gene Werner

(Continued in the October issue)

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All applications must be accompanied by written re-
sume of musical studies and experience.

Candidates will be required to perform a solo work,
selected from a suggested listing, and will also be required
to perform sight-reading material.

OPPORTUNITIES FOR ADVANCEMENT

Winning string candidates will be eligible for higher string
positions as vacancies occur.

CONTACT: Verne Sellin, Personnel Manager, San
Francisco Symphony Orchestra, 107 War Memorial
Veterans' Bldg., San Francisco, California 94102.

MONTREAL SYMPHONY ORCHESTRA

Franz-Paul Decker — Music Director

ASSOCIATE FIRST FLUTE

Auditions will be held in Montreal
during the second half of October 1972

Interested players are invited to send curriculum vitae to:

ROMEO MASTROCOLA, Personnel Manager
MONTREAL SYMPHONY ORCHESTRA
Place des Arts, Montreal 129, P.Q., Canada

Qualified applicants will be informed of date, time, place
and repertoire to prepare.

The New York Philharmonic

Announces Auditions for

2ND VIOLIN

To Be Held in Early October, 1972

FOR IMMEDIATE AVAILABILITY

FOR DETAILS, PLEASE CONTACT:

James Chambers, Orchestra Personnel Manager, Phil-
harmonic Hall, Broadway at 65th Street, New York,
N.Y. 10023. Telephone: (212) 874-2400, ext. 724.

Live Music Makes a Live City

CLOSING CHORD

(Continued from page twelve)

JAMES T. DAY

James T. Day, Secretary of Local 403, Willimantic, Connecticut, succumbed to a heart attack recently at the age of sixty-five.

Born December 15, 1906, in Baltic, Connecticut, he was a member of the Willimantic City Band and the Norwich City Band.

HOWARD F. SCHAFER, SR.

Howard F. Schafer, Sr., a member of Local 86, Youngstown, Ohio, passed away after a short illness. He was seventy-six years of age and had been a drummer for fifty of those years.

During his long career, Mr. Schafer played with many bands and orchestras, doing hotel and night club work. He was active until 1960, when at the age of sixty-five, he became hard of hearing.

During World War I, Mr. Schafer played with the Seventh Field Artillery Band of the First Division. He had the honor of parading with the General John Pershing Band in New York City and Washington, D.C.

NICHOLAS "FRENCHY" TOSCANO

Nicholas "Frenchy" Toscano, a member of Local 125, Norfolk, Virginia, died on July 19 at the age of seventy-seven.

During his fifty-seven years as a member of Local 125, Mr. Toscano held the offices of Vice President, Secretary and Executive Board Member until 1970. He attended many of the Federation's conventions and was also a delegate to the State Labor Council for a number of years.

Noted for his musicianship on bass viol and harp, he also played alto horn and banjo during the earlier part of his career.

DONALD HARVEY NYER

Donald Harvey Nyer, reportedly the last surviving member of Tommy and Jimmy Dorsey's orchestra, died April 14 at the age of sixty-nine. He was a member of Local 802, New York City.

Mr. Nyer, a drummer of the big band era, was born in Hazelton, Pennsylvania. In 1927 he went to New York City as a member of Frank Weingar's Orchestra. Later he worked with Happy Felton's Orchestra as drummer, doubling as vocalist. Other bands which Mr. Nyer was associated with were Henry King, Charlie Barnet, Mort Lindsay, Meyer Davis and Lester Lanin.

RANDALL E. McNULTY

Randall E. McNulty, a member of Local 480, Wausau, Wisconsin, for the past four years, was killed in a motorcycle accident on May 8. He was nineteen years of age.

At the time of his death, he played drums with a group called "Psycho Essence."

DAVID MANKOVITZ

David Mankovitz, a long-time member of Local 802, New York City, passed away on May 12 at the age of sixty-one.

At the time of his death, Mr. Mankovitz was an associate professor at the University of Toronto, teaching viola and violin.

Born in New York, he was a graduate of the Juilliard School. In 1930 he joined the Perole String Quartet which for ten years broadcast weekly over WOR radio. In 1943 he was soloist with the CBS Symphony for the first radio performance of Darius Milhaud's Viola Concerto. He later joined the Dorian String Quartet, broadcasting contemporary music concerts weekly from CBS.

Then at the request of the University of Toronto, the Canadian Broadcasting Corporation and the

Canada Council, Mr. Mankovitz went to Canada in 1961 and became a member of the Canadian String Quartet, performing weekly on the CBC. For six years he commuted between New York and Canada filling his performing and teaching commitments. Three years ago he settled in Canada. Prior to his death, Mr. Mankovitz was in the process of preparing a paper on string pedagogy for the Canadian Association of University Schools of Music Conference and was also writing a book.

RUDY PLOCAR

Rudy Plocar, an honorary life member of Local 195, Manitowoc, Wisconsin, passed away recently at the age of fifty-five.

Born in Chicago, Mr. Plocar

played in many of the big bands in that area before moving to Manitowoc. After receiving his military discharge, he resumed working with name bands throughout Wisconsin and the Midwest until he organized his own group called Rudy Plocar and his Recording Orchestra. The band recorded many hit tunes, especially those popular in the polka field. His instruments were the clarinet and the saxophone.

HOWARD D. CROSIER

Howard D. Crosier, a member of Local 621, Greenfield, Massachusetts, passed away recently at the age of fifty-one.

Born in Montague, Massachusetts, on September 24, 1920, Mr. Crosier attended Oberlin College and graduated from the New England Conservatory of Music. He was a clarinetist with the Pioneer

Valley Symphony for twenty-one years and a member of the Greenfield Military Band for a time.

ALEX BAKER

Alex Baker, President of former Local 814, Cincinnati, Ohio, for thirty-five years and a delegate to twelve A. F. of M. conventions, died on June 26 at the age of sixty-five.

Born in Maben, Mississippi, Mr. Baker received his schooling in Birmingham, Alabama. While attending Wilberforce University, he decided on a career in music. For a time he was a member of Horace Henderson's Collegians, playing clarinet and saxophone.

JOSEPH H. LINDE, SR.

Joseph H. Linde, Sr., a member of Local 94, Tulsa, Oklahoma, and a delegate to several A. F. of M. conventions, passed away recently at the age of seventy-one.

Mr. Linde, a trumpet player, organized his first band in the early 1930s and continued fronting a large aggregation throughout the years. He confined his work to Tulsa and the surrounding area where he played for stage presentations, dances, ice shows, traveling name attractions and circus performances. He was also a charter member of the Starlight Concert Band.

C. D. TOWNSEND

C. D. Townsend, a member of Local 397, Moses Lake, Washington, for the past sixteen years, drowned on June 23 in the Columbia River (Kennewick, Washington). He was forty-three years of age.

Mr. Townsend was born on October 31, 1929, in Boone, North Carolina, where he received his musical education. His instrument was the guitar.

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