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AFM-EPW FUND ANNUAL REPORT, PAGE 20

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INTERNATIONAL MUSICIAN

Orchestra Grants Announced

Grants totalling \$5,238,605 to ninety-seven orchestras and related organizations in thirty-nine states, Puerto Rico and the District of Columbia were announced last month by Nancy Hanks, Chairman of the National Endowment for the Arts. Of this amount, \$1,150,000 is from private sources and \$4,088,605 from Federal funds.

In announcing the grants Miss Hanks noted that the orchestra program, which was launched in 1971, remains one of the Endowment's largest single programs.

"In the last decade we have seen a tremendous growth in creative programming and responsiveness to community interests by orchestras all over the country," she noted. "We are extremely pleased that the Endowment has been able to respond to these exciting developments," she said.

Endowment grants this year support a wide variety of new and ongoing projects ranging from performances of works by living American composers to college campus residencies by orchestral ensembles; from inner city school concerts to performances by gifted young artists.

"The projects funded this year demonstrate the benefits which the symphony orchestras

can provide to the other performing arts such as dance, opera, and theatre," said Dr. Walter Anderson, Director of Endowment Music Programs. "I am also especially pleased to observe the trend toward educational and performing programs with the youth," he said.

This year forty of the grants will support orchestra youth programs. These include not only performances for young people, but also a variety of special projects such as educational concerts and work sessions with young musicians.

The second largest category of grants is that of expanded public service. Thirty-six grants will enable orchestras to increase their services to reach new audiences who might not have access to regular subscription concerts. These programs include tours, special summer projects and neighborhood concerts.

In the third category, fifteen grants will assist orchestras to strengthen their artistic standards and managerial practices and to increase their capacity to generate local financial support.

"Not only do these grants benefit the public," Miss Hanks said, "but they also help the more than 8,000 musicians in



Entertainment leaders attend Sixth Congress of the Inter-American Federation of Entertainment Workers (FITE) held in Bogota, Colombia, October 30 through November 3. Left to right: Al Hardy, of the International Brotherhood of Electrical Workers; John Hall, International Representative of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators; Stanley Ballard, Secretary-Treasurer of the A. F. of M. and Treasurer of the FITE; Hal C. Davis, President of the A. F. of M.; and Frederick O'Neal, President of Actors' Equity, the Associated Actors and Artistes of America and Vice President of the FITE.

these orchestras who have devoted their lives to the field of music."

Each grant has been reviewed by the Endowment's Advisory Music Panel and then by the National Council on the Arts, the agency's twenty-six-member Presidentially-appointed advisory body.

The National Endowment for the Arts is a federal agency created by Congress in 1965 to encourage and assist the arts in America.

Entertainment Leaders Meet in South America

Leaders of United States entertainment unions met with more than sixty labor leaders representing most of the major countries in North, Central and South America at the Sixth Congress of the Inter-American Federation of Entertainment Workers (FITE) held in Bogota, Colombia, October 30 through November 3. Attending the five-day session for the United States were Hal Davis, President of the American Federation of Musicians; Stanley Ballard, Secretary-Treasurer of the American Federation of Musicians and Treasurer of the FITE; Frederick O'Neal, President of Actors' Equity, the Associated Actors and Artistes of America and Vice President of the FITE; Al Hardy, Director of Radio and Television for the International Brotherhood of Electrical Workers; and John Hall, International Representative of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators.

The FITE is an International Secretariat within the Western Hemisphere with a membership of National and International Unions engaged in all

facets of the entertainment, recording, broadcasting and motion picture industries. Included are actors, musicians, technicians and craftsmen of over one hundred unions.

The meeting acted on over thirty-two resolutions affecting employment, reciprocity and future goals for entertainment industry workers. Cable TV and other technological advances were discussed with a view toward standardization and obtaining maximum protection for employees in all of the countries involved. The symposium vigorously upheld the concept of "live music," condemning the practice of displacing musicians with recorded music. It also supported a resolution protecting the rights of professional wrestlers and others in foreign countries and set administrative guidelines for performances by orchestras in countries affiliated with the FITE.

In other actions, the FITE Executive Board appointed a new Secretary General, Pedro F. Alvarez, and moved its office from Mexico City to Buenos Aires, Argentina.

Christmas Cheer to Servicemen and Women

For the fifth consecutive year, the American Federation of Musicians will pick up the phone bill for Christmas phone calls made by overseas servicemen and women to their homes. Hal C. Davis, International President of the A. F. of M., announced that the musicians' union would pay for phone calls which are made from abroad by U.S. servicemen and women during the three-day period from December 24 to 26.

The calls are transmitted from overseas by the Military Affiliate Radio Service (MARS) to a HAM radio station in Mansfield, Ohio, manned by Robert Altomonte, President of Local 159. From Mansfield the calls are sent through regular telephone lines to the homes

of service personnel. It is this phase of the operation for which the A. F. of M. pays the charges.

In past years the majority of calls have been made from Vietnam, but service personnel have called home from such faraway places as Korea, Ethiopia, Japan, Okinawa and the Canal Zone. It has become a tradition for men in Antarctica to use the A. F. of M.'s facilities, and servicemen on Vieques Island in the Caribbean are especially grateful for the accommodation because that island has no telephone connection with the mainland. Other calls have been placed from hospital ships in the South Pacific and planes in flight over the Atlantic Ocean.

Bob Altomonte has been a

HAM radio operator for many years. He first became interested in helping service personnel contact their families when he was assigned to a MARS operation while serving in the U.S. Navy. Since returning to civilian life he has helped literally thousands of GI's to make telephone contact with their loved ones. The service which he and hundreds of other HAM operators perform goes on throughout the year.

How to Place Calls

For technical reasons, the calls must be originated by the serviceman overseas rather than a member of his family at home. Because of the heavy traffic at the Christmas season, it is of the utmost importance that the serviceman who wishes to take advantage of this offer should make arrangements in advance with the MARS operator on his base and then have the operator notify Mr. Altomonte. The following information is vital: date and time of the call; and call letters and frequency of the station.

Families of servicemen should keep in mind that scheduling of calls is frequently influenced by atmospheric conditions. Because of international time differences, calls must be set up by Mr. Altomonte and MARS operators. The A. F. of M. will pay telephone charges for any call sent through the Mansfield, Ohio, station between 12:01 A.M. Eastern Standard Time, December 24, and 12:00 midnight EST, December 26.

Davis and Ballard Honored With Conductor Ormandy

At special ceremonies in Philadelphia, President Hal Davis, Secretary-Treasurer Stanley Ballard and Philadelphia Orchestra conductor Eugene Ormandy were awarded Honorary Professional Membership in the National Chapter of Phi Mu Alpha Sinfonia Fraternity. The initiation took place at Philadelphia's Warwick Hotel at noon on October 15.

Following his initiation, Mr. Davis in a short address, noted that Sinfonia was organized in 1898, only two years after the Federation, and observed that

the two organizations have a similar objective: "The recognition of the contributions that musicians make, and of the many years of preparatory work and study that are too often taken for granted."

Others who have been awarded honorary membership in previous years are Duke Ellington, Van Cliburn and Henry Steinway of the famous piano-making family.

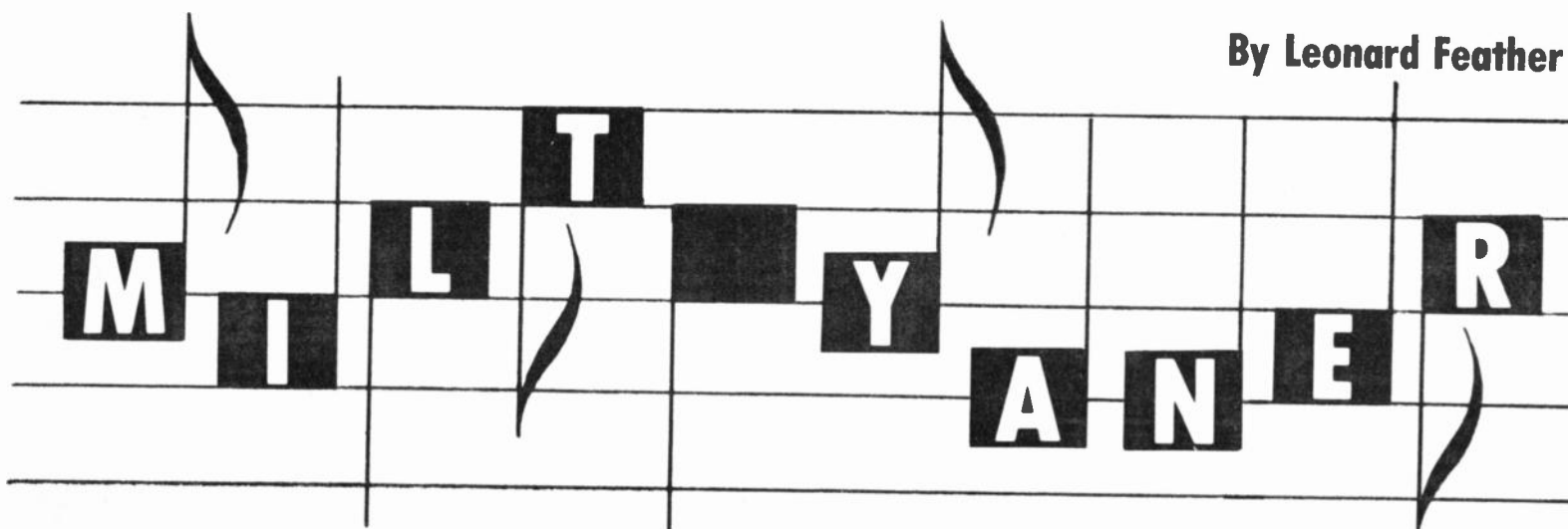
Phi Mu Alpha Sinfonia is the fraternity of professional musicians. It has 300 active chapters.

Defer Action on Instrument Insurance

Members are requested to defer action on applications for the instrument insurance which was announced in the November, 1972, issue of the International Musician, pending action by various state agencies. Due to the complexities of various state laws affecting the offering of this type of insurance to members throughout the country and in Canada, certain legal matters unforeseen by the insurance broker have to be resolved prior to underwriting this type of insurance for all members of the A. F. of M.

Federation members will be notified when applications for instrument insurance can be processed. Meanwhile, the Federation has requested the underwriter to return any inquiries or applications from any members and to return any payments submitted. You will shortly receive appropriate advice as to where such coverage may be obtained in your area.

By Leonard Feather



Milt Yaner

If the success of an artist can be judged by the company he keeps, there can be no doubt that the career of Milt Yaner is one of exceptional distinction. The list of orchestras with which he has been associated over the past forty-five years has ranged from the New York Philharmonic and Toscanini's NBC Symphony to dozens of name dance bands: the Dorseys, Goodman, Herman, Shaw, Beneke, Billy May, Ray Conniff, to name just a few; and he has recorded with the pantheon of vocal stars Sinatra, Como, Andy Williams, Sarah Vaughan, Ella Fitzgerald and scores of others.

Milt Yaner, however, doesn't have to rely on success-by-association. Proficient on saxophones, clarinet, bass clarinet, flute, piccolo and oboe, he has been respected by fellow musicians as one of the most brilliant and sensitive lead alto saxophonists in the business. For the past seven years he has been manager and lead alto player with Si Zentner's orchestra at the Tropicana Hotel in Las Vegas.

For a man of such impressive credentials Yaner has an unusual background. His family was not musical, and he himself was self-taught. Born February 11, 1911, in South Bend, Indiana, he acquired his first horn while in the eighth grade, played in bands all through high school and was a professional at fourteen.

"I never really had any musical education," he says, "I just learned the hard way."

After working with local bands in Indiana and Wisconsin, he wound up in New York. "I first started recording in 1929 and I have kept a pretty accurate tally of all the sessions I've made. It comes to 8,887 commercial recordings. Often I'd make four or five sessions a

day, starting at 9:00 A.M. and running clear through till midnight.

"My first big band job was with Isham Jones, from 1932 to 1935; then I went with Ray Noble. This was when Ray had come over from England and formed an all star American band with Glenn Miller, Charlie Spivak and Bud Freeman among others. We opened the Rainbow Room in New York and were together over a year, sharing the kicks of a great band and a very exciting time in music.

Next I accepted an offer from Richard Himber. He was very big then, doing things like the Hit Parade and all kinds of commercial radio work."

Yaner left Himber to join the Benny Goodman orchestra early in 1938. The job was short-lived, since Milt idolized Jimmy Dorsey, and an offer to go with the latter's band proved irresistible. He remained at the head of the Dorsey reed section until 1943.

An interesting interlude followed, when he joined a pioneering interracial band, the first of its kind ever to work network radio. This was Raymond Scott's staff orchestra at CBS. Among the black members during Yaner's incumbency from 1943-4 were Cozy Cole, Israel Crosby, Jimmy Nottingham, Charlie Shavers, Ben Webster and Trummy Young. The band played many sustaining (non-sponsored) series but unfortunately made few recordings.

"Toward the end of the Raymond Scott period, I started doing the Chesterfield program with Paul Baron's orchestra three times a week. Then Gordon Jenkins, with whom I had worked in a musical show back in the '30s, returned to New York from the coast, and I began a long association with him, most of which involved contracting record dates for Decca."

For almost fifteen years Yaner continued freelancing in New York. Of the countless experiences, he recalled with greatest pleasure his intermittent relationship with Louis Armstrong. "I contracted loads of things for Louis, particularly when Sy Oliver or Gordon Jenkins was the conductor. I was on several of Louis' big hits for Decca like *Blueberry Hill*, *The Whiffenpoof Song* and *C'est Si Bon*. I

played jazz clarinet on those dates. Incidentally, I also recorded with Walter 'Foots' Thomas and I was the only white musician on the date. I've done a lot of jazz things in my time, but I don't consider myself primarily a jazzman. Let's just say a frustrated jazzman."

During the 1950s Yaner was called in to play in Robert Russell Bennett's arrangements of some Gershwin pieces for the New York Philharmonic. "When I worked for Toscanini at NBC, I was scared to death; I had no idea what the job was, until I walked into the studio and suddenly realized it was the symphony. I had a little alto solo in the *Porgy and Bess* medley."

The busy freelancing and contracting years lasted until 1959, when Milt ran into Charlie Barnet. "I had always admired Charlie, and after all those years in New York I thought it would be fun to go out on the road and do a tour with him. I enjoyed it immensely.

"After the death of Jimmy Dorsey in 1957, Lee Castle had taken over leadership of his orchestra. Shortly after I came off the road with Barnet, I went out with Lee for six months, playing both the Jimmy and Tommy Dorsey books. One reason I went with Castle was that he kept saying he was going to Las Vegas. I had been there in 1960 with Gordon Jenkins and wanted to go back. What I didn't know was that Lee meant Las Vegas, New Mexico!"

After a brief hiatus spent back home in Wisconsin, Milt went to Chicago and busied himself with record dates and transcriptions. A local booker had been assembling a band for Hal Dickinson, of the Modernaires, to break in an act at the Sahara in Las Vegas (the Nevada one this time). Yaner was invited to join; after a short tour the group asked him if he would like to accompany them west.

"That was in January of 1961. For several years I stayed with the Tex Beneke-Ray Eberle-Modernaires package, then went back to Chicago again."

During a tour with Phyllis Diller, a bus driver who was taking Milt to a gig mentioned that he had worked with Si Zentner. "We talked about Si and I said I'd sure like to play in his band. Apparently he passed the word along, because I soon

received an offer to join Si. That was about seven years ago, and I've been there ever since."

Milt's taste in saxophonists, he says, has always leaned toward some of the great black pioneers, who were his influences in the early days. "To me, the most wonderful alto player of all was always Benny Carter. When I was in my teens he was the only one I knew. Of course, he's one of the true masters to this day.

"Later, when Count Basie's orchestra first came to New

York, Earle Warren, who headed up his reed section, became my all-time favorite lead alto player. Some of my other influences were the New York studio musicians like Arnold Brilhart, and of course, for jazz playing, Charlie Parker. Charlie and Jimmy Dorsey were very close friends and he hung around our band a lot, because he admired Jimmy's playing. Every once in a while I'd get off the bandstand and Bird would take my chair."

During the past year Milt Yaner's career has turned into a brief battle with a serious problem. Last January he was informed that he had cancer of the epiglottis. "I had to undergo a partial laryngectomy and was told that I'd never play saxophone again. Since the doctor said that, I have finished my thirtieth week on the job. I have a strong will, I enjoy what I'm doing, and I'm not about to quit."

The host of admirers Milt Yaner has gained during his long and distinguished life in music will certainly share the hope that he has many successful playing years ahead.

AFM-EPW FUND

Q. What is the American Federation of Musicians and Employers Pension Welfare Fund?

A. The AFM and EPW Fund is a fund established to provide monthly pension or death benefits to its covered members.

Q. When and how was the fund started?

A. The AFM and EPW Fund was established in 1959, as a result of the Phonograph Record Labor Agreement which required employers to finance a pension plan by contributing a specified percentage of scale wages of covered musicians. Since 1959, the American Federation of Musicians has expanded the fund by having negotiated agreements with other employers to include musicians in radio, television, TV films, electrical transcriptions, motion pictures, video tapes, A. F. of M. travelling engagements, jingles and commercials. Participation in the fund also opened to the A. F. of M. locals on behalf of their employees and to musicians in local employment.

Q. What is the death benefit of the fund?

A. A death benefit is provided to the beneficiary of a musician who dies while working under coverage of the fund, or for a musician who dies after retirement but before receiving monthly benefits totalling a specific amount.

Q. What is the death benefit for active musicians who have met the eligibility requirements for a pension?

A. If a musician is not retired and past age fifty-five and dies, his beneficiary is guaranteed of receiving one hundred times the monthly benefit he could have

received if he had been sixty-five. This means that the beneficiary will receive 170 per cent of what is in the musician's pension account. If he dies before age fifty-five, the beneficiary will receive seventy-five times the monthly benefit he could have received if he had been sixty-five.

Q. What is the death benefit if a musician dies after retirement?

A. If a pensioner dies before receiving an amount equal to one hundred times the monthly benefit he would have received at age sixty-five, the difference will be paid to his beneficiary in a lump sum payment. This means that in case of death, the pensioner and his beneficiary will receive a total of 170 per cent of what was in the musician's pension account. In the case of a pensioner who was receiving a past service benefit, the guarantee is equal to seventy-five times the benefit he would have received at age sixty-five, including the past service benefit.

Q. What is the death benefit of an active musician with fewer years of service than necessary for a pension?

A. A death benefit is also provided for a musician who dies even though he has not yet achieved the pension credits necessary to qualify for a pension. The basic eligibility provision for this benefit is that the musician must have at least one year of pension credit and must have earned at least \$500.00 in contributory employment either in the calendar year in which he died or in the preceding year. If these eligibility requirements are met, then the beneficiary is paid \$2,000.00. If the death was accidental, the benefit is \$4,000.00.

INTERNATIONAL MUSICIAN

Phil Nimmons 'n Nine Plus Six

By Helen McNamara



Big bands may come and go but there is one in Canada that has consistently enjoyed a coast-to-coast audience since the early '50s. That's Phil Nimmons' aggregation known as Nimmons 'n' Nine Plus Six.

It is unique in more ways than one. Most of the band's playing these days takes place in secondary schools, colleges and universities, where a new generation is learning to love the sounds of brass, reeds and rhythm.

It is a band that owes its national reputation almost entirely to radio.



Phil Nimmons

Nimmons, an accomplished clarinetist, arranger and composer, formed the band in 1953. Along with fellow musicians who wanted to indulge in jazz playing away from their studio jobs, Nimmons felt a need to write for and play in a jazz group. In those days, the band was known as Nimmons 'n' Nine which soon attracted so much attention that it became a regular feature on Canadian Broadcasting Corporation radio programs.

For years its public appearances were rare. Among the earliest and most important was an appearance at the Stratford Festival in 1956, followed a year later by a performance with the Toronto Symphony. After that Nimmons and his men began to appear more frequently in concert but on the whole it is a band whose reputation was established by radio. To a large extent its national following is still due to radio broadcasts. Its monthly high school concerts are taped by CBC Radio for broadcast on its Jazz Canadiana programs.

With the years, the band's

size has grown with its reputation. Now it's known as Nimmons 'n' Nine Plus Six, consisting of four trumpets, four trombones, three reeds and a four-man rhythm section. The rhythm section includes accordion, which from the beginning has given the band its distinctive sound.

The band has played at the National Arts Centre in Ottawa, at art galleries, festivals and universities. For several years it has played for Canadian forces stationed in Europe and the Middle East. Phil, as a soloist, has visited Alert in the Arctic and in 1967 went around the world on a CBC jaunt that celebrated the country's centennial year.

Yet Nimmons finds that some of his most rewarding moments come from the high school concerts in Toronto and suburbs. He is elated by the students' enthusiasm; dismayed by their lack of opportunity to hear jazz on commercial radio stations. "I have nothing against rock," he says, "but it shouldn't exclude all other forms of music. There's room for all types. We don't all have to go in the same bag."

The results have been gratifying. "Some of these student musicians actually follow us around to the various colleges," he says. "It shows that there is an audience there and if only the kids are afforded the chance to hear this music they will continue to develop."

To reach his young audiences, Nimmons includes equal portions of contemporary music and standard ballads along with his own original works which number around 300. Now he notes that the kids are becoming aware of color in music, aware of horns. "They are getting away from the guitars and the high decibel count."

Nimmons is rightfully proud of his band. As he states: "It's a large, polished disciplined band which I have problems keeping together."

Among the musicians currently with the band are Erich Traugott, Herb Spanier, Arnie Chycoski, Rainer Schmidt, trumpets; Butch Watanabe, Teddy Roderman, Bob Livingstone, Ronnie Hughes, trombones; Jerry Toth, Rick Wilkins, Tony Toth, saxophones; Bobby Edwards, guitar; Dave

Young, bass; Stan Parry, drums; Gary Gross, accordion. Some of the members have been with the band since its beginning.

To the forty-seven-year-old leader, one of the most stimulating assignments was the band's 1970 appearance at the annual Festival of Chamber Music and Jazz at the University of New Brunswick in Fredericton, New Brunswick. The band had been especially requested to appear by Phil's sister, Arlene, a concert pianist, who with her husband, violinist Joseph Pach, are artists-in-residence.

The performance proved to be a very special occasion for it brought together Nimmons and his long-time friend, Oscar Peterson, who was guest soloist with the band. Highlight of the program was Peterson's *Canadiana Suite*, arranged for orchestra by Nimmons.

It was in 1959 that Phil had joined forces with Oscar Peterson, bassist Ray Brown and drummer Ed Thigpen in organizing the Advanced School of Contemporary Music. What they brought to Toronto was a new concept of teaching jazz. They believed that the most effective results could be attained by instructors, such as themselves, who were active musicians. The idea was immediately accepted. Students flocked from all over Canada and the United States but by late 1963 the faculty had to

admit it was impossible to continue. They found they could no longer keep up with recording and concert commitments along with teaching assignments.

Nimmons had long been one of Toronto's most prolific arranger-composers. When the school folded he once more concentrated on writing, a talent that had developed when he was a youngster in Vancouver. Born in Kamloops, British Columbia, Nimmons had moved with his family to Vancouver when he was a child.

The son of Dr. and Mrs. G. R. Nimmons, Phil intended to follow in his father's footsteps. He studied medicine at the University of British Columbia, but before he had graduated his interest had turned to music. He switched to an arts course, graduated with a B.A., and then departed for New York and study at the Juilliard School where in his first year he won a scholarship for clarinet. For three years he studied with Arthur Christmann. In 1948, he started studying composition at the Royal Conservatory of Music in Toronto.

When he left the Conservatory, Phil returned to Vancouver where he joined the Ray Norris Quintet, which eventually moved to Toronto. When the group broke up a year later Nimmons wed pianist Noreen Spencer and Toronto became their home. It was then

that he began writing for the CBC, contributing scores week after week for the highly regarded radio dramas of that period.

Nimmons' ever increasing audience now includes students in community colleges and universities. Besides his concerts he has taken on a weekly teaching assignment at the University of Toronto where he conducts and rehearses a student jazz orchestra.

Nimmons still writes for radio programs; still continues as a composer, adept in both classical and jazz realms. When he first began appearing down east at the summer festivals in New Brunswick in 1968, he wrote a work for jazz quartet and string quartet.

In 1971, Phil appeared as guest soloist with Teddy Komar's Winnipeg orchestra. And again Phil played for his favorite kind of audience. His listeners were music students at the International Music Camp at the International Peace Gardens on the U.S.-Canadian border that divides North Dakota and Manitoba.

Highlight of the summer of '72 was a two-week seminar on the performing arts at the Niagara College of Applied Arts and Technology. That's when Phil Nimmons and members of his band presided over daily sessions on big band arranging and instrumental workshops.

Social Security Claim Number Is Important

People collecting monthly social security checks should always keep a record of their claim number, according to social security officials.

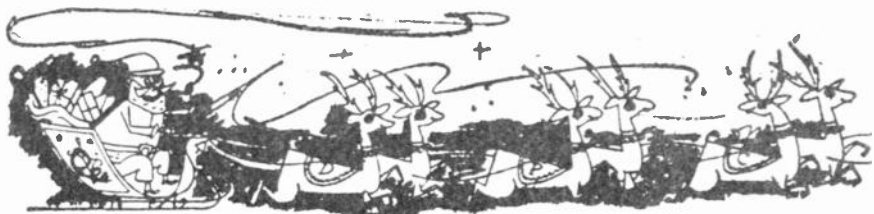
"With almost 27 million social security beneficiaries — some of them with the same names — the claim number is important because it immediately identifies an individual record," a spokesman said.

The claim number is not always the social security number of the person getting monthly payments.

"It's actually the social security number of the worker on whose record the beneficiary is collecting checks," the spokesman said. "The claim number has nine digits followed by one or two letters, such as A, B, C, or HA."

The claim number appears on monthly checks, Medicare cards, and most correspondence from the Social Security Administration that involves the claim.

People should use the claim number whenever they write a letter about their claim and should have the number handy if they call or visit a social security office. "The claim number assures prompt and accurate action for the beneficiary," the social security spokesman said.



THE POP and JAZZ SCENE

SOMETHING NEW FOR "CANNONBALL"

Julian "Cannonball" Adderley, well known for his ability to verbally communicate with a wide range of people, is putting that very special talent to work.

The alto saxophonist-band leader-composer now hosts a weekly "talk" show on KNBC-TV in Los Angeles, titled "90 Minutes," programmed on Saturdays at 11:30 P.M. The first show was aired on November 18.

"90 Minutes" is fashioned along the lines of "The Tonight Show" and "The Dick Cavett Show" and features personalities from various walks of life.

The famed Adderley quintet will occasionally perform on the

a Chelsea Theater Center production which ran at the Brooklyn Academy of Music, October 17-November 5, had music by Archie Shepp and additional songs by Cal Massey and Stanley Cowell. Clifford Jordan, the tenor saxophonist, was in the cast. . . . Mickey Rooney, who plays drums, is fronting a seventeen-piece orchestra that books dances Fridays and Saturdays in Florida and neighboring states. The actor currently resides in Fort Lauderdale. . . . Singer Bowl in Flushing Meadow Park, Queens, New York, is to be renamed Louis Armstrong Park. . . . The revamped group led by guitarist Carlos Santana, bearing his last name, recently played in Europe. . . . Duke Ellington was the recipient of

been given at the Pilgrimage Theater in the City of the Angels. The Sunday afternoon concerts were initiated by the Bill Tole Orchestra and subsequently featured the George Shearing Quintet, the Warne Marsh Quintet, the Night Blooming Jazzmen, the Tom Scott Sextet, Charles Kynard, the Herb Ellis-Joe Pass Quartet, the Clare Fischer Organ Quintet, Dennis Dreith's Elastic Band, Bill Crosby's Quasar, the Frank Rosolino Sextet and the Les De Merle Transfusion.

CREEDENCE CLEARWATER REVIVAL . . . NO MORE

Creedence Clearwater Revival, one of the super pop groups, has decided to call it quits. A quartet until leader Tom Fogerty left eighteen months ago, it continued in the trio format but never reached the heights of popularity of the original unit.

The three remaining members, John Fogerty, Stu Cook and Doug Clifford, made the announcement late in October. Each intends to continue recording, as a solo artist, for Fantasy. However, no more Creedence Clearwater albums or singles will be released by that label.

"The decision was reached by mutual agreement," a statement from the threesome said. "We don't regard this as breaking up, but as the natural extension of our activities."

ITEMS

Bandleader - trumpeter - arranger-composer Thad Jones has joined the music faculty of William Patterson College in Wayne, New Jersey. As director of jazz studies, he is in charge of jazz performing groups on campus and gives courses in jazz composition and arranging and jazz history. He and co-leader-drummer Mel Lewis teach one day a week at the New England Conservatory in Boston. Lewis also has another college job: he's percussion consultant for the music department at the Brooklyn branch of Long Island University. . . . Trumpeter Red Rodney, warmly remembered by veteran jazz fans for his work with Gene Krupa, Woody Herman, and Charlie Parker, among others, is playing on two current TV shows, "The Flip Wilson Show" and "The Mancini Generation." . . . Recently heard at the Playboy Club in Los Angeles: the Red Norvo Trio with Monk Montgomery (bass), Lloyd Ellis (guitar). The old redhead, of course, was on vibes. . . . Pi-



The Louis-André Trio appears nightly at the piano bar of the Chateau-Frontenac Hotel in Quebec City. Left to right: Jean Rousseau, Louis-André Lemieux and George Leclerc.

anist Ray Bryant is the attraction at The Cookery in New York's Greenwich Village until December 7. He opened October 30. . . . Jazz concerts are being given on a monthly basis at the Smithsonian Institution in Washington, D.C. Upcoming attractions: the Modern Jazz Quartet (December) and Sonny Rollins (March). A "Big Band Cavalcade," a show featuring batoneers of years gone by, including Freddy Martin, Bob Crosby and Frankie Carle, and singer Margaret Whiting, performing their hits with a fourteen-piece band, recently played the Music Hall in Kansas City.

TRIBUTE TO K.D.

Members of the New York jazz community recently paid tribute to trumpeter Kenny Dorham. A benefit concert was given for the ailing jazz performer-composer at the Id Club in Brooklyn so that he can more easily meet the financial demands of his kidney ailment. He requires weekly hospital treatment.

Trumpeter Bill Hardman and baritone saxophonist Charles Davis did much of the hard work, lining up the talent for this event. Among those who participated were trumpeters: Charles Tolliver, Tommy Turrentine and Eddie Preston; saxophonists: Jimmy Heath and Pat Patrick; pianists: Barry Harris, Kenny Barron, Harold Mabern, Ron Mathews and Cedar Walton; drummers: Billy Higgins, Al Heath, Al Harewood and Al Dreares; bassists: Wilbur Ware and Ah-

med Abdul-Malik.

Despite his illness, Dorham continues to play. He has been appearing at the Playhouse on 118th Street in Harlem (formerly known as Minton's), Monday nights.

MORE ITEMS

Norman Granz, the famed impresario, has revived his "Jazz at the Philharmonic" presentations in Europe. On recent dates on the Continent and in Britain, Granz featured a troupe including Oscar Peterson (piano), Louis Bellson (drums), Roy Eldridge (trumpet), Benny Carter (alto saxophone), Eddie Lockjaw Davis (tenor saxophone), Al Grey (trombone), and Nils Henning Pederson (bass). . . . Singer-harpist-pianist Corky Hale and guitarist Bucky Pizzarelli brought music to the Soerabaja Restaurant, a small Greek-French eating place on New York's East Side, early in November. . . . At press time, announcement was made concerning a large-scale pop concert, set for November 25 at the Los Angeles Memorial Coliseum. Expected to draw in the neighborhood of 100,000 and "be almost a Woodstock" without that event's flaws, it will feature, over a six-hour period: two super groups comprised of American and British musicians, Chuck Berry, Sly and the Family Stone, Batdorf and Rodney, Chi Coltrane, the Elephant Memory, the Eagles, Merry Clayton, Crazy Horse and other artists and groups. The concert is being sponsored by Radio Station KROQ - AM (Los Angeles).



Since organizing in 1967, the Abou Ben Adhem Shrine Temple "Swingers," comprising twelve members of Local 150, Springfield, Missouri, have performed throughout this country and Canada. For parade appearances they use a bandwagon/trailer which always attracts attention. Front row, left to right: Don Henderson, piano; Ernie Brueggemann, trumpet; Jack Victor, tenor sax; Eddie Ball, alto sax; and Willard Shunk (Secretary of Local 150), trombone. Back row: Bob Barnes, bass and director; Bob Garrett, drums; and Willie Morlan, banjo and vocals. Not pictured are Cliff West, guitar; Dean Smith, trumpet; L. C. Rucker, tenor sax; and Harold Arbeitman, drums.

show. There are no plans at present, according to Adderley, to break up his group. He plans to continue making club and concert appearances with the unit while doing the TV show.

The regular "90 Minutes" band, headed by pianist George Duke, includes Jerome Richardson (reeds), Jack Sheldon (trumpet), David T. Walker (guitar), Jim Hughart (bass) and Paul Humphrey (drums).

ITEMS

One of the high spots on the New York jazz scene during the last month: the move uptown (October 19) of the famed Half Note Club, marking the first time a jazz club has opened in the mid-town area in several years. Among the opening attractions: the Stan Getz Quartet, Bobby Hackett with Budd Johnson's JPI Quartet, Jackie Cain and Roy Kral, the Al Cohn-Zoot Sims Quintet, the Woody Herman Thundering Herd. Paul Desmond is said to be forming a group for a Half Note Stand. . . . "Lady Day: A Musical Tragedy" by Alshah Rahman,

the annual award for outstanding service in the field of music given by the National Association of Negro Musicians. . . . Pete Seeger concertized in the Soviet Union in November. . . . Al Haig, one of the most inventive jazz pianists to emerge in the 1940s, can be heard at Jimmy Weston's on New York's East Side. Tommy Furtado and his trio and the Tyree Glenn Quartet also perform at the club. . . . A group headed by trumpeter Russell Jacquet, which recently surfaced to win a New York city-wide talent contest, includes ex-Basie trumpeter Ed Lewis and former Sonny Rollins drummer Walter Perkins. . . . Stan Kenton is recovering from recent surgery. He has our best wishes for a speedy recovery. Kenton and his band are scheduled for a tour of Great Britain, opening at the Pavilion, Hemel Hempstead, on February 8. . . . Under the sponsorship of A. F. of M. Local 47, the Los Angeles County Board of Supervisors and the Parks Department, a series of free jazz shows have



Sugar, a self-contained all girl band, is consistently breaking records and winning acclaim for its performances in this country and abroad. Leaning more toward the contemporary sounds of today, the group also presents an unlimited assortment of musical styles, supplemented by a wide range of musical ability which includes guitar, organ, bass, drums, piano, congas, trombone, trumpet, cornet and violin. Members include Charlene Velasquez (leader), Toni Velasquez, Beverly Patton and Donna Jean Smolak.



Nashville News

By Bill Littleton

By the time you read this, it will almost be nostalgia because you were either there or you heard about it! What a convention! What a week! The Grand Ole Opry has had another birthday and the country music industry has had another exhausting week. If you've never participated in the Opry Birthday Celebration, a quote from Country Music Magazine editor Peter McCabe might provide some insight into the pace: "I've never seen so many activities packed into one week in one city in my life and never before have I got on a plane headed home to New York thinking 'Well, maybe now I can get some rest.'" Roy Clark surmised the situation by "I'm gonna have to move to Nashville to spread it out over the whole year instead of puttin' it all in one week. I haven't been to sleep since March—and that was '63."

The events that were officially scheduled came off as smoothly as a polished walnut—the Early Bird Bluegrass Concert was a superdooper and I don't have space to name all the folks that did superdooper jobs, although WSM's Bud Wendell and Jerry Stroebel deserve special mention for their co-ordinating efforts. The following day at the WSM luncheon, Dr. Clay Whitehead, presidential advisor on matters concerning communications, made a probing observation: "The qualities that lie at the heart of country music are the qualities that lie at the heart of America." He concluded with, "I'm glad to see that finally the television networks have learned that country music exists." We are, too, Dr. Whitehead.

Nobody was able to attend all the various functions, simply because one cannot be in two places at the same time. But a high degree of planning was evident throughout, although the spontaneity of country music didn't seem to suffer. For example, Del Wood was introducing Marion Worth and explaining that Marion was wearing dark glasses because of recent eye surgery, adding, "I just wanted y'all to know that she's not going Hollywood on us." As an immediate afterthought, Del intoned, "But who wants to go Hollywood when it's happening right here?" That got as big an ovation as the piano playing.

Awards were the order of the day, at times almost to the point of being somewhat over-

done. I want to add my congratulations to the accolades and that is another area where there is not enough space to

even begin to mention names. Of all the hours of music I heard during the week and all the acts I saw, two special

moments in my personal opinion were Vernon Solomon's appearance with his fiddle at the bluegrass event and Ralph Mooney's steel pickin' with Waylon Jennings and Jessi Colter at the RCA breakfast. Ole Ralph never plays more than is necessary but never plays less than is needed; I'm always grateful for the opportunity to hear him.

Amid all the officiality, the ticket taking, badge checking and pomp and circumstance of the many activities, I believe that the real lifeblood of the convention flows on the sidewalks and in the various lobbies. I'm talking about the one-to-one ratio communication of folks who are in the same gen-

eral way of making a living finding lots of things to talk about as they stand in line or wait for a stop light to turn green. This kind of rapport and accessibility constitutes one of the vital "qualities" to which Clay Whitehead referred and as long as we can keep it alive, we need have no fear for country music.

I was hoping to get to talk to musicians and that wish was fulfilled. Bill McMillan was in front of me in one of the countless lines I helped form during the week and I learned about the activity he and his band, the Plowboys, are involved in in the San Antonio area. Standing repeat engagements on a

(Continued on page nineteen)

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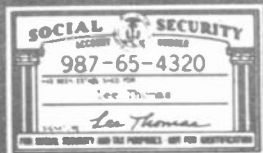
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Questions and Answers

Q. I'm sixty-six and getting monthly social security retirement checks, and I'm also working part-time for a church nursery. Since the church has not decided to cover my part-time work by social security, can these earnings affect my monthly checks.

A. Yes, if your total earnings for the year go over \$1,680. Earnings from any work, whether or not covered by social security, have to be included in figuring the amount of your earnings that may affect benefits due you for a year. However, income from savings,

investments, pensions, and insurance does not count.

Q. My wife and I are both retired and get monthly social security payments. Since my wife is collecting on my work record, will her earnings at a part-time job affect my monthly payments?

A. No. Your wife's earnings affect only her payments.

Q. I'm retired and getting monthly payments from social security. I don't work, but I do receive dividends from some stock I own and a small pension from my former employer.

Must these be reported to social security as earnings?

A. No. Neither your dividends nor your pension have any effect on your social security payments. What the law considers is the extent of your retirement from work. Only earnings from employment or self-employment affect your payments and must be reported.

Q. My wife and I were retired and getting monthly social security payments. My wife, who never worked under social security, died last month. My neighbors told me that I should

apply for a lump-sum death payment to help with the funeral expenses. Is this correct?

A. No. The death payment is only made when a worker, insured under social security, dies.

Q. I'll be seventy-two next month, but I intend to go on working as long as I can. I know I can earn as much as I want after I'm seventy-two and still get all my social security checks. But will my earnings from the first part of this year, before I was seventy-two, still affect my social security payments?

A. Yes. You will get a social security check for every month beginning with the month of your seventy-second birthday — no matter how much you work or earn. However, your earnings for the entire year in which you become seventy-two are used in figuring what pay-

ments can be made to you for the months you were still seventy-one.

Q. When I'm sixty-five next month, I plan to retire and apply for monthly social security payments. However, next year I'm going to visit friends in Norway for a year. Can my checks be sent to me in Norway?

A. Yes. Social security checks can be sent to most foreign countries, including Norway. But be sure to notify the Social Security Administration of your address in Norway before leaving for your visit.

Q. My husband is sixty-seven and gets monthly social security retirement payments. I'm fifty-eight and totally disabled. Can I get disability benefits on my husband's work record?

A. No. You are not eligible to receive a wife's benefit until you're sixty-two unless you have a child in your care who is entitled to cash payments on your husband's work record. But, if you've worked long enough and recently enough, you may be eligible for disability benefits on your own work record if your disability will keep you from working for a year or more.

Q. I'll be sixty-five near the end of this year and I'm planning to retire then. Since my earnings up to the time I retire will be well over \$1,680, should I delay applying for retirement payments until early next year?

A. Definitely not. You should apply for payments about three months before your sixty-fifth birthday. Regardless of your earnings for the year, you can still get a social security payment for any month in which you neither earn \$140 in wages nor perform substantial services in self-employment. You can also apply for Medicare protection at that time.

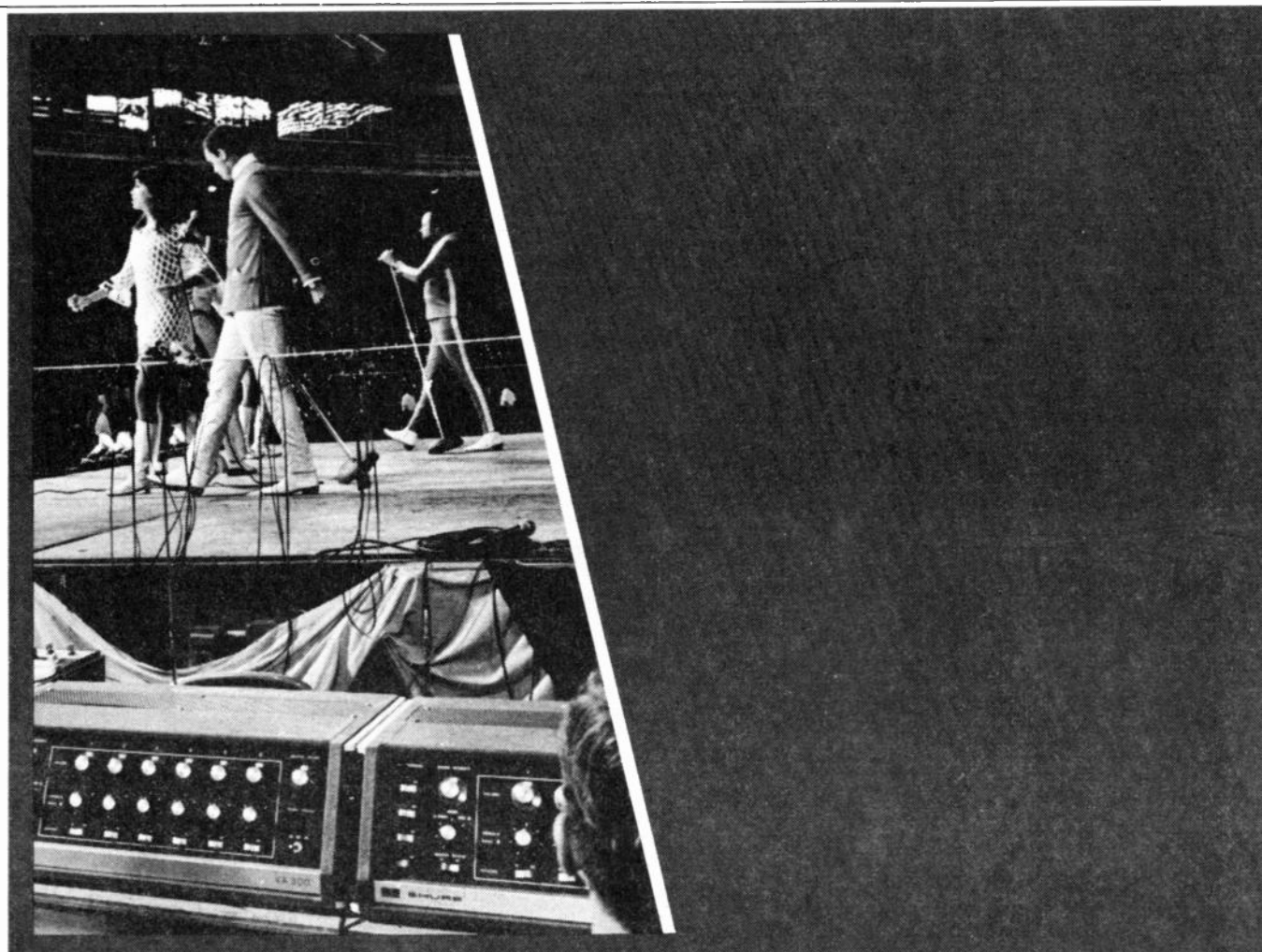
Q. My three children, all under eighteen, and I get monthly social security checks. If my oldest daughter works part time and earns nearly \$2,000 during the year, does she have to make an annual report of her earnings to social security?

A. Yes. An annual report of earnings is required from every social security beneficiary who is under seventy-two and has earnings of more than \$1,680 in 1972. The annual report is due by April 15 of the following year.

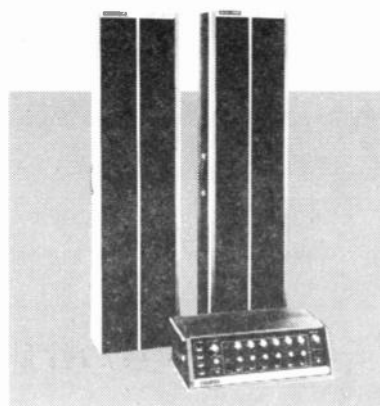
Q. I'm looking ahead and trying to figure my retirement income. Is it possible for me to find out how much my monthly social security payments will be?

A. Yes. Any social security office can give you an estimate of your social security payments. It's a good idea to talk to a representative when you're beginning to think about retirement. In addition to giving you an estimate of what your payments will be when you retire, he can also tell you what papers and other information you'll need when you apply.

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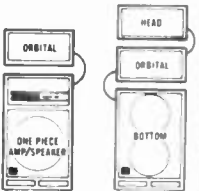
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Over Federation Field

Federation member Owen Engel, who, as owner of his own record company, recently visited the Federation offices in New York City to sign the union's Phonograph Recording Contract, dropped into the President's office to demonstrate for Hal Davis a West African harp, one of the many unusual instruments he owns and plays.

Engel, also plays clarinet and other more conventional Western instruments, as well as numerous exotic ones from the Orient. He has been interested for many years in combining Eastern and Western music. Many of his compositions, which he calls "Ethnic Pop," have been heard around the world through the Voice of America.

The Canadian Conference held its meeting at the Seaway Motor Inn in Montreal. The symphony symposium on October 27 was presented under the chairmanship of Sam Levine of Toronto, the all-day workshop on October 28 was under the guidance of Robert Reid of Vancouver, and the October 29 session was chaired by President David J. Jandrisch of Winnipeg.

Sixty-one delegates, representing thirty Canadian locals, were present. Attending for the Federation were Vice President Victor Fuentealba and Vice President from Canada J. Alan Wood as well as International Representatives Andrew E. Thompson and George T. Sartick. The Music Performance Trust Fund was represented by Trustee Kenneth Raine, General Manager Marty Paulson, Lew Skeen and Tony Esposito.

Delegates and guests attending the symposium were treated to a surprise concert when the Canada Symphony Orchestra appeared briefly before the afternoon session. The orchestra is a full time professional ensemble entirely financed through the Local Initiatives Program of the Department of Manpower and Immigration of the Federal Government of Canada. It is composed of fifty-five young members of Local 406, Montreal, and is an excellent example of the fine musicians being developed in this area.

Another highlight of the meeting was the appearance of Secretary Emeritus Ed Charette, who was Secretary of the Eastern Conference and Canadian Conference for a period of twenty-five years.

The next Canadian Conference is planned for Vancouver, British Columbia, with Local 145 assuming the role of host.

Local 89, Decatur, Illinois, which is composed of approximately 300 members, recently sent a report to this office relating some of its activities.

Paul Dalamas, who has been a member of its Board of Directors



Owen Engel, a musician who specializes in performance with rare instruments, demonstrates for President Hal Davis a West African harp.

for forty years, is in his first year as President of the local; Larry Duncan, the Secretary-Treasurer, has been an officer for thirty-five years. The other nine board members have also served in various capacities in the local over the years.

Local 89 boasts thirty-five establishments in its jurisdiction which use live union music. (There are only two clubs which employ non-union musicians and these have been placed on the Unfair List.) From time to time the local presents a framed "Certificate of Award" as a means of showing its appreciation to the owners of the establishments which have utilized live union music consistently over a substantial number of years. Photographs are taken of the award presentation ceremonies and are submitted for publication in area newspapers.

The local also takes pride in its forty-piece municipal band which

(Continued on page nineteen)



At the fourth annual fall convocation of the Harry Jackson School of Music held at the Anglican Diocesan Centre in Halifax, Nova Scotia, Christopher Melvin not only received his diploma and graduation pin, but was awarded Local 571's trophy for musical merit. Peter Power (right), President of the local, was on hand to make the presentation.



President Hal Davis congratulates Pittsburgh Local President Herb Osgood on the seventy-fifth anniversary of Local 60-471. Commemoration of the event took place at the William Penn Hotel on October 8. President Davis, who had long served as the President of Local 60-471 prior to becoming the Federation's International President, was an honored guest at the event.



The annual election of officers was held during the Canadian Conference's meeting in October. Above J. Alan Wood, Vice President from Canada, administers the oath to (right to left) David J. Jandrisch, President; Carm Adams, Vice President; Gurney G. Titmarsh, Secretary-Treasurer; Harvey Smith, James H. Begg, John D. Townsend, and Gordon Marsh, Executive Board Members.

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News Nuggets

Hyman Manalan, one of the best known musicians of Northwest Indiana, was honored during the month of October for completing twenty-five years of service at one location. He has entertained thousands of diners in his quarter century of violin virtuosity, mainly at the San



Hyman Manalan

Remo Restaurant in Griffith, Indiana.

In his youth, Mr. Manalan won a violin as a prize in a contest. This award served as a springboard to launch his distinguished career. He is living proof that a handicapped person can succeed in the arts. Mr. Manalan has appeared on almost every concert platform in the area — as soloist, as leader of his own trio and as a member of the Gary (Indiana) Symphony Orchestra. He has played for senior citizens groups, school children, patients at hospitals as well as other benefit performances. In addition, he operates a music store in Crown Point.

For the past twenty-three years, Mr. Manalan has been accompanied at the Hammond organ by Mabel Orr. Both are long-time members of Local 203, Hammond, Indiana.

Harold Coletta, a viola instructor at the A. F. of M. Congress of Strings for the past three summers, has been engaged to teach viola and coach chamber music at Yale University School of Music as well as to teach viola at the New York State University College at Purchase.

Adabelle Gross Marcus, pianist and composer, who has concertized throughout the Midwest, appearing as soloist with symphony orchestras and on television as well as in recitals, has been listed in the

eighth edition of "Who's Who of American Women." As a composer Mrs. Marcus has a prolific amount of contemporary compositions to her credit, including piano, vocal, choral, chamber, concerti, operatic and orchestral works.

In addition to being a member of Local 10-208, Chicago, she is a member of the International Society of Contemporary Music, the Chicago Artists' Association, the Musicians Club of Women and the International Platform Association.

The University of Louisville School of Music and the Louisville Orchestra are offering graduate string playing fellowships for the 1973-74 season. Winners will attend graduate school at the University of Louisville School of Music and perform in the Louisville Orchestra. Not less than \$2,500 in salary plus complete remission of tuition are guaranteed. Applications must be in by March 1, 1973.

At the same time the School of Music has announced the Margaret Muldoon Norton Harp Scholarship, a full tuition scholarship for undergraduate and graduate students with a major in harp.

For further information and application forms write to the University of Louisville School of Music, 9001 Shelbyville Road, Louisville, Kentucky 40222.

Joseph Wagner's prize-winning (1963) Concertino for Harp and Orchestra received its first Los Angeles performance on October 22 with Melhi Mehta and the American Youth Symphony. Susann McDonald was soloist.

The composition, a song cycle for soprano and instruments entitled *Three Poems for a Calendar* by Karl Ahrendt, has been awarded the first prize in the Ohio Music Teachers Association Annual Composition Contest for 1972. The premiere performance was given on October 20 in Cincinnati at the state convention of the Ohio Music Teachers Association.

Mr. Ahrendt is a member of the faculty of the School of Music at Ohio University in Athens, Ohio. The prize composition was written

in 1971 during the composer's residence at the MacDowell Colony in Peterborough, New Hampshire.

Dick Martin and Bob Hughes are celebrating their twentieth year playing leading hotels and resorts throughout the United States and Canada. Following an appearance at the Northern Hotel in Billings, Montana, the twosome returned to the San Francisco Bay area to reorganize the Boy's Choir of St. Mark's Catholic Church for the twelfth annual Christmas presentation.

President Richard M. Nixon recently extended his personal appreciation to Karen and Richard Carpenter for their voluntary efforts on behalf of cancer research.



Karen and Richard Carpenter

They are donating all of the royalties from the sale of programs at their concerts. In addition Karen serves as Youth Chairman for the American Cancer Society.

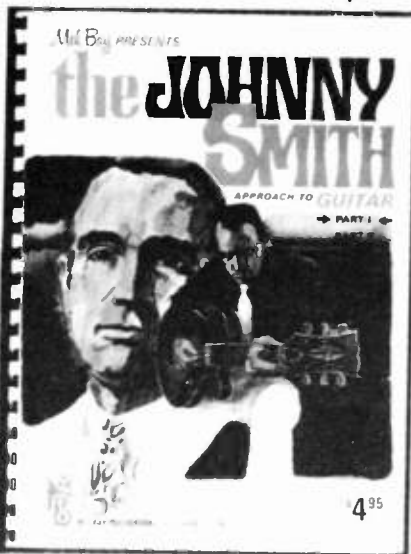
The Vermont Summer Arts Center at Lyndon State College in Lyndonville, Vermont, presented a concert in the Alexander Twilight Theatre for the benefit of the Lyndonville Soccer Club. The program was under the direction of distinguished violinist Samuel Flor, assistant director of the Vermont Summer Arts Center.

Participating staff members were Jeannine Abel, soprano; Betty Deveau, viola; Gertrude Flor, piano; Carolyn Hoenig, violin; Lawrence Hoenig, tenor; and Selene Hurford, cello.

On September 20 Dodia Feldin, assistant principal cellist of the Buffalo (New York) Philharmonic, was soloist in the arresting first performance of Boccherini's Concerto No. 3 in G Major with the Buffalo Symphonette under the direction of Fred Ressel.

(Continued on page thirty-two)

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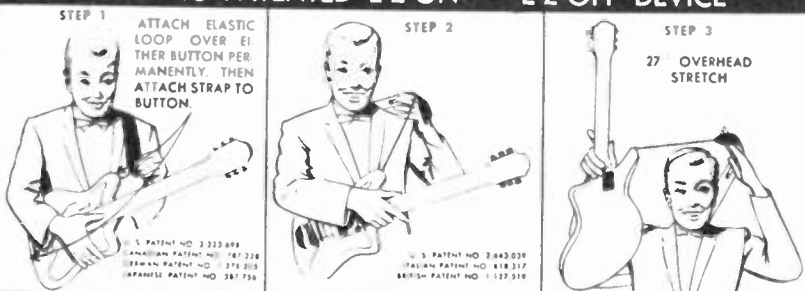
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INTERNATIONAL MUSICIAN



AWARD Francis Madeira, music director and conductor of the Rhode Island Philharmonic Orchestra, has received the state's highest artistic accolade, the Governor's Award for the Arts. The award, which consists of a citation, a bronze medal and a check for \$500, was presented to Mr. Madeira by Governor Frank Licht at the orchestra's opening night concert on October 14. Mr. Madeira, who founded the orchestra twenty-eight years ago, was given the award as a tribute to his outstanding contribution to the arts in Rhode Island. It is the further intent of the award to honor not only the individual, but to honor the institution with which the individual is connected, and to bring as much



On October 14 Governor Frank Licht (right), presented Francis Madeira (left), music director and conductor of the Rhode Island Philharmonic Orchestra, with a citation, a bronze medal and a check for \$500 as a tribute to his outstanding contribution to the arts in Rhode Island.

public and official attention as possible to bear on the arts in Rhode Island. The citation reads: "Twenty-eight years ago you came to Rhode Island to work and live. Since that time, your efforts in establishing a symphony orchestra in our state have had a profound and far-reaching effect on music lovers of all ages and, indeed, on the entire community. The Rhode Island Philharmonic's growth in stature over the years and the recognition which the orchestra has achieved is due in large part to your devotion and ability. With foresight and dedication, you have expanded the goals of the orchestra to include educational programs throughout the state and tours to numerous charitable institutions, thus developing musical awareness among a broad cross-section of our citizens. You and the orchestra have been a major force in the enrichment of the cultural environment of Rhode Island." Following the concert, the Friends' Society sponsored a champagne reception at the State House. Some 250 people, including many members of the orchestra and the evening's guest soloist, Malcolm Frager, attended.

PREMIERES Composer Noah Klauss was honored when the Harrisburg (Pennsylvania) Symphony Orchestra presented an all-Klauss

program for young people entitled "Meet the Composer." Included on the October 22 program was the world premiere performance of Klauss' Divertimento for solo horn, strings and piano. Dr. Paul G. Fisher was on the podium and Suzanne Daubert was the soloist for this work. . . . On November 16 music director Sir Georg Solti conducted the Chicago Symphony Orchestra in the world premiere of Heliogabalus Imperator by Hans Werner Henze. . . . A full orchestration of Ferdinand Carulli's Sonata No. 1 for Guitar and Orchestra was introduced by guitarist Charlie Byrd and the Baltimore Symphony Orchestra at the November 18 Pops program at the Lyric Theatre. The orchestra, under the direction of associate conductor Rainer Miedel, presented an all-Spanish program, featuring Charlie Byrd and the Charlie Byrd Trio (Charlie Byrd, guitar; Gene Byrd, bass; and William Reichenbach, percussion). . . . Louis Gesensway was commissioned by the Reading (Pennsylvania) Symphony Orchestra to write an overture in celebration of its sixtieth anniversary year. A grant making this work possible was awarded to Mr. Gesensway by the American Society for the Advancement of Creative Music. The world premiere of the work, A Pennsylvania Overture is scheduled by the Reading Symphony Orchestra on December 10. It will also be performed by the Lancaster Symphony Orchestra on January 28. Both performances will be under the direction of Louis Vyner.

INNOVATION Starting its 1972-73 season, the Buffalo Philharmonic Orchestra presented two free concerts in Kleinhans Music Hall which were sponsored by the Buffalo Parks Department. The concerts were conducted by associate conductor Melvin Strauss, associate concertmaster Harry Taub, and Frank Collura. The latter two shared the podium for the second concert which drew over 2,000 music lovers.

SUBSTITUTE Taking over for ailing music director Izler Solomon, newly appointed associate conductor Oleg Kovalenko opened the 1972-73 season of the Indianapolis Symphony Orchestra with the first two pairs of subscription concerts. His debut, described by critics as "a night to remember," drew an ovation from audience and orchestra alike.

APPOINTMENTS Robert H. Olson has been appointed assistant conductor of the Omaha Symphony Orchestra. Mr. Olson, an accomplished bassoonist, is also assistant professor of music at Nebraska Wesleyan University and conductor of the university symphony orchestra. . . . James Paul, music director of the Bach Society of St. Louis and the Civic Symphony of Webster Groves, has been named associate conductor of the Kansas

City Philharmonic. As associate to artistic advisor Jorge Mester and principal guest conductor Michael Charry, Mr. Paul will conduct the orchestra's youth concerts. He will also assist in preparing programs. . . . Marc Gottlieb, founder and, for nearly twenty years, first violinist of the Claremont Quartet, is the new concertmaster of the Kansas City Philharmonic. Mr. Gottlieb is also assigned to conduct and perform in the orchestra's 1972-73 chamber music series. In addition to his private teaching, he has held positions ranging from conductor to professor of violin and chamber music at several conservatories and universities.

HONOR Lewis Dalvit, conductor of the Jackson (Mississippi) Symphony Orchestra, was a recipient of the Phi Mu Alpha Sinfonia's first annual achievement award for excellence in music. He was nominated for this honor by the fraternity's Mu Upsilon Chapter at Belhaven College and presented the Orpheus Award during intermission at the October 30 concert in the Jackson Municipal Auditorium.

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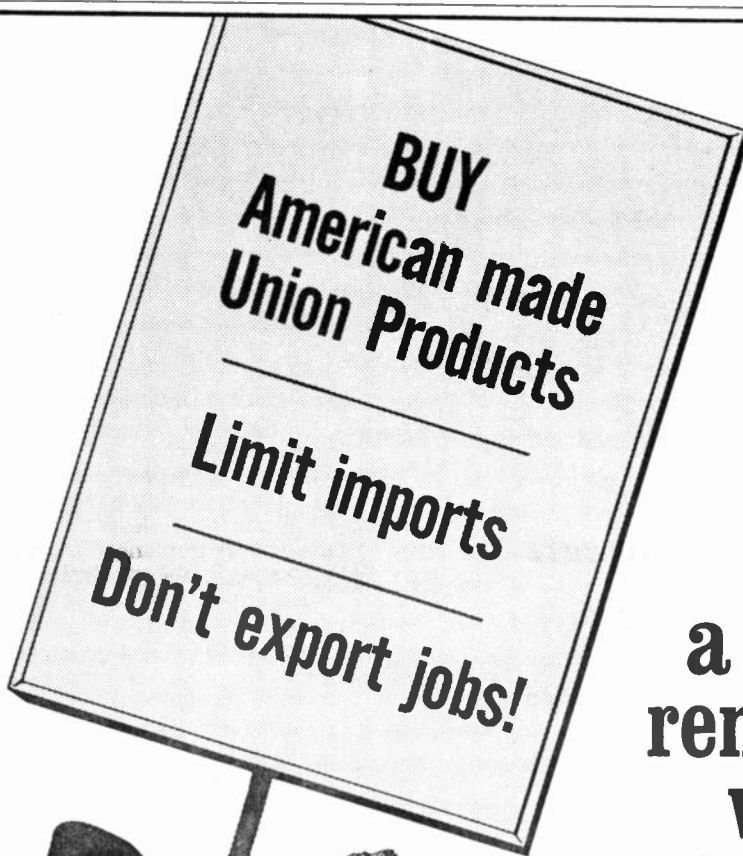
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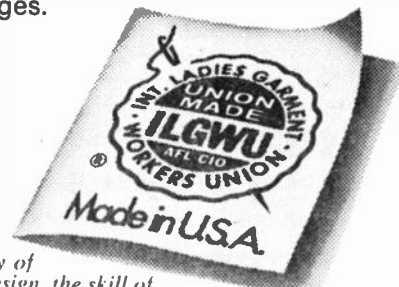
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Thanks to a grant from the Music Performance Trust Funds of the Recording Industries, plus a grant from Local 444, Jacksonville, Florida, the Opera Repertory Group will present three free matinees to school children during the 1972-73 season in the Jacksonville Civic Auditorium Theatre with a small ensemble of twelve pieces. The children's matinees will have the same productions that are presented to the public in the company's regular series, with Florida and New York artists appearing in leading roles.

Amelia Smith, music director and general manager who founded the group in 1961, conducted the season's opener, Puccini's *Tosca*, on November 18, 19 and 20 and will direct Gounod's *Faust* on May 19, 20 and 21. Paul Csonka, artistic director and conductor of the Civic Opera of the Palm Beaches, will conduct Rossini's *Cinderella*, for which he and his wife, Ariane Theslof, have done the English translation, on February 24, 25 and 26.

The Opera Theatre of New Jersey, which is based in Newark, presents top quality productions in that city's Symphony Hall as well as in Trenton's War Memorial Auditorium and, this year, in the Performing Arts Center of Glassboro State College. During the 1972-73 season a roster of internationally celebrated artists will bring life to such outstanding operas as Verdi's *Attila*, Mascagni's *Cavalleria Rusticana* paired with Puccini's *Il Tabarro*, Puccini's *Madama Butterfly*, Verdi's *Otello*, Humperdinck's *Hansel and Gretel* and Verdi's *Requiem*.

Artistic director Alfredo Silipigni will conduct the sixty-member Opera Theatre Orchestra. Most of these instrumentalists are New Jersey residents, many of whom also play in other major ensembles such as the New York Philharmonic and the Metropolitan Opera Orchestra.

The San Francisco Opera, the second oldest major company in the United States, is marking its fiftieth season by presenting an exciting season of fine operas in the War Memorial Opera House.

With the help of grants from various foundations, the San Diego Opera presented the premiere performance of *Medea*, on November 29, December 1 and 3. The two-act opera, composed by Alva Henderson, is based on the famed Robinson Jeffers adaptation of Euripides tragedy which starred Judith Anderson on Broadway. One of the earliest operatic treatments of the story of the obsessed *Medea* who slew her own children to avenge her husband's desertion was Cherubini's, premiered in Paris in 1797.

Walter Herbert is musical director of the San Diego Opera.

The New York City Opera's fall season at the New York State Theatre in Lincoln Center opened with *Maria Stuarda* on August 30 and closed on November 12 after giving eighty-seven performances of seventeen operas. The repertoire

in addition offered *Così fan Tutte*, *Mefistofele*, *Madama Butterfly*, *The Marriage of Figaro*, *Carmen*, *La Traviata*, *The Makropoulos Affair*, *Rigoletto*, *La Bohème*, *The Tales of Hoffmann*, *Susanna*, *Don Giovanni*, *Lucia di Lammermoor*, *Tosca*, *Der Rosenkavalier* and *Le Coq d'Or*.

In spite of the economic slump affecting most of the arts, Julius Rudel, director of the New York City Opera, disclosed that attendance at performances had risen by about 4 per cent over the spring season.

The Philharmonia Orchestra conducted by Ling Tung has become the resident ensemble of the Lyric Opera Company of Philadelphia. Another aspect of their collaboration will be a production of Mozart's *The Magic Flute* in concert form at Philadelphia's Academy of Music during the 1972-73 season.

Henry Lewis, musical director of the New Jersey Symphony Orchestra became the first black to conduct a Metropolitan Opera performance. He made his debut on October 16 with Puccini's *La Bohème* and scored a resounding success. Mr. Lewis has also been engaged to take over the podium when performances of Bizet's *Carmen* resume in March. Leonard Bernstein led the first six performances of the latter work this season, but prior commitments will prevent him from continuing with it.

The Seattle Opera's rise to prominence during the past eight years has attracted international recognition from the press and public alike. Operas on this season's schedule are *La Perichole*, *Faust*, *Manon Lescaut*, *Die Walküre* and *La Traviata*.

Glynn Ross is general director of the company.

Phoenix's first opera company was organized in 1948 by Lois Albright. But when she left Phoenix to continue her career in New York City, the company slowly expired.

Upon returning to Phoenix in 1965, Miss Albright was immediately asked to organize an oratorio group. Under her direction the Phoenix Oratorio Singers have given concerts throughout the state, receiving enthusiastic reviews. During the summer she produced and led a production of *Faust* at the Gammar Auditorium on the Arizona State University campus in Tempe, utilizing members of the Phoenix Symphony Orchestra.

Miss Albright, who produced this country's first opera on television in 1940, has several goals for the Phoenix Oratorio Singers: six to ten major oratorio/opera productions a year; company tours of the United States and Europe; and a school to train and give local talent the opportunity to appear in professional productions.

The Lyric Opera of Chicago launched its longest season in its history on September 22 in the Civic Opera House with the first performance in the windy city of Verdi's *I due Foscari*. The season will stretch through December 16 with a scheduled forty-eight public performances (as opposed to forty-four last year) and four matinees for students. The repertoire also includes Wagner's *Die Walküre*, Verdi's *La Traviata*, Puccini's *La Bohème*, Verdi's *Un Ballo in*

Maschera, Mozart's *Così fan Tutte*, Debussy's *Pelleas et Melisande*, and Berg's *Wozzeck*.

The Hawaii Opera Theatre has expanded its 1972-73 Opera Festival season to include three productions. Puccini's *La Bohème* opened the season in the Honolulu Concert Hall September 29, October 1 and 3; Menotti's *The Last Savage* is scheduled for February 2, 4 and 6; and Gounod's *Faust* is set for February 23, 25 and 27.

Additional performances of *La Bohème* were also presented on neighboring islands. The opera was given in Hilo on October 9 in Hilo High School Auditorium under the auspices of the Hawaii Concert Society. The production was then flown to Maui for an October 10 performance in Wailuku's Baldwin High School Auditorium and presented by the Maui Philharmonic Society.

Robert LaMarchina is the artistic director of the Hawaii Opera Theatre.

The Pittsburgh Opera will present twelve performances of six operas at the Heinz Hall for the Performing Arts on Thursday and Saturday evenings through early March. The repertoire includes Bizet's *Carmen*, Verdi's *Rigoletto*, Wagner's *Flying Dutchman*, Puccini's *Tosca*, Verdi's *Nabucco* and Puccini's *Madama Butterfly*.

Artists from leading opera companies throughout the world have been engaged for these productions, accompanied by the Pittsburgh Symphony Orchestra. Dr. Richard Karp is general director of the Pittsburgh Opera.

David Gockley was named general director of the Houston Grand Opera, replacing Walter Herbert who will devote full time to his directorship of the San Diego Opera. During the 1972-73 season the Houston Grand Opera will increase the number of fully staged, fully produced performances from twenty-seven to forty-five. In addition one hundred performances of two chamber operas will be presented in area schools. The season will feature two new productions: *The Daughter of the Regiment* and *La Forza del Destino*. Other operas to be given are *Madama Butterfly*, *Of Mice and Men*, *Romeo et Juliette* and *Postcard from Morocco*.

The Opera Orchestra of New York will present two works at Carnegie Hall: Verdi's *I Lombardi* on December 7 and Zandonai's *Francesca da Rimini* on March 22. Both operas will be conducted by Eve Queler, music director of the Opera Orchestra of New York.

Under the aegis of the Los Angeles Music Center Opera Association, the New York City Opera Company, Julius Rudel director, presented eleven operas in twenty-one performances at the Dorothy Chandler Pavilion from November 15 through December 3. The repertoire included Mozart's *Don Giovanni*, Janacek's *The Makropoulos Affair*, Donizetti's *Lucia di Lammermoor*, Verdi's *La Traviata*, Puccini's *La Bohème*, Bizet's *Carmen*, Donizetti's *Maria Stuarda*, Strauss' *Der Rosenkavalier*, Floyd's *Susannah*, Verdi's *Rigoletto* and Offenbach's *The Tales of Hoffmann*.



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Anyone knowing the whereabouts of the above please get in touch with Mr. Stanley Ballard, Secretary-Treasurer, A. F. of M., 220 Mt. Pleasant Avenue, Newark, New Jersey 07104.

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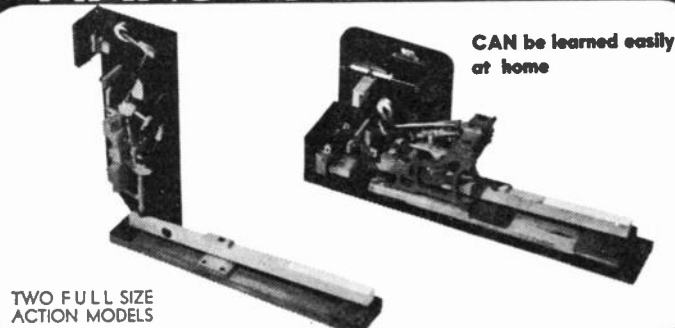
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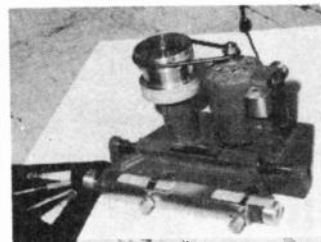
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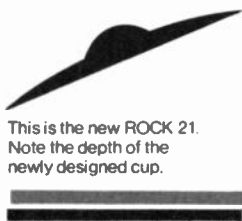
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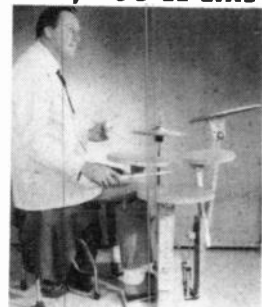
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Baltimore — Local 40-543:
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Detroit — Local 5:
Falk, Mike, Agency 364

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Drift, Joseph, Agency and Associates 193

Perth Amboy — Local 373:
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PENNSYLVANIA

Pittsburgh — Local 60-471:
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RHODE ISLAND

No. Providence — Local 484:
Carr, Richard, Productions 4377

TEXAS

Ft. Worth — Local 72:
Adams, Freshman, Booking Agency 3449

WISCONSIN

Appleton — Local 337:
James, William, a/k/a Buchart, William J. 6062

CANADA

Cobourg, Ont. — Local 191:
Appollo Talent Agency 4205

Waterloo, Ont. — Local 226:
C.I.S. Enterprises 3490

Waterloo, Ont. — Local 226:
Canadian Talent Associates 4488

Montreal, P.Q. — Local 406:
Carney, John A. 4913

Waterloo, Ont. — Local 226:
Cassidy, Peter Bernard 5126

Toronto, Ont. — Local 149:
Helbig, Herbie 3020

Don Mills, Ont. — Local 149:
J. B. Talent 3550

Windsor, Ont. — Local 566:
Moore Entertainment Enterprises 3453

Toronto, Ont. — Local 149:
Townsend, William K. 5467

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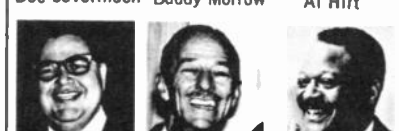
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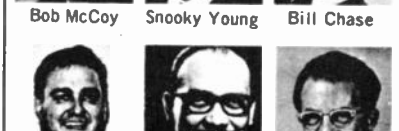
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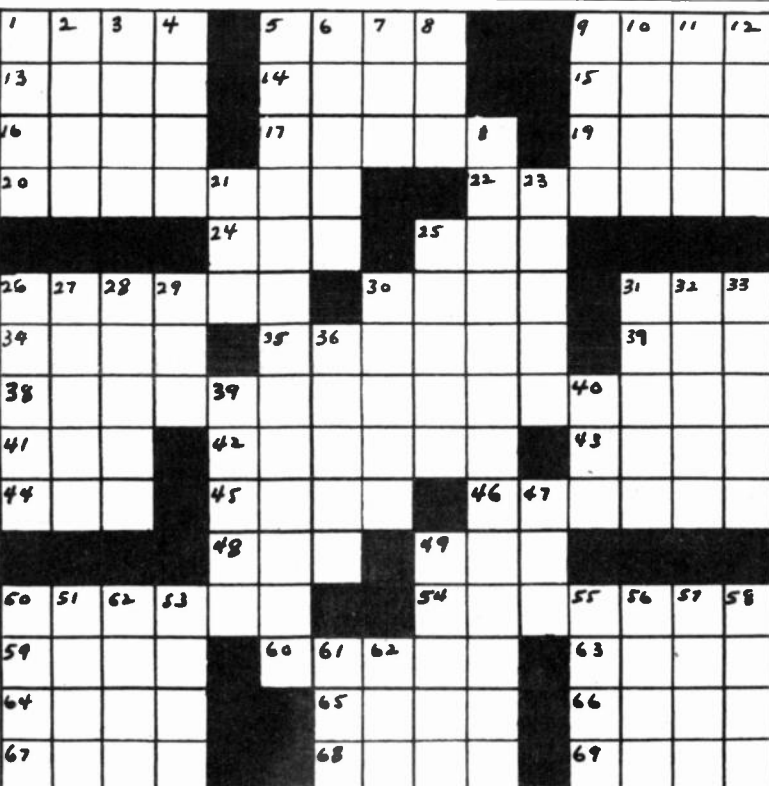
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GIVE THE UNITED WAY

Crossword Puzzle . . . by Alfio Micci

- | | | |
|-------------------------------|-----------------------|--------------------------|
| ACROSS | 48 — Arbor | 21 Clock numeral |
| 1 Barrel | 49 Make lace | 23 Trumpet sound |
| 5 — Morgana | 50 Holdings | 25 — a draw |
| 9 Words on a sale item | 54 Rises | (finish |
| 13 Commedia dell' — | 59 Collar fastener | inconclusively) |
| 14 Driver, for one | 60 Mar | 26 Knight's gear |
| 15 Need | 63 Kind of sign | 27 Way |
| 16 Fasten | 64 English river | 28 "— diva" |
| 17 Souvenir | 65 Theater location | 29 Numerical prefix |
| 19 Three, in Munich | 66 Nothing, in Spain | 30 East — |
| 20 Orchestra member | 67 Beasts of burden | 31 Bar |
| 22 Orchestra member | 68 Unsatisfactory | 32 Italian town |
| 24 Follower: Suff. | 69 At the peak | 33 Kind of acid |
| 25 Photographer's abbr. | | 36 African mountain |
| 26 Ocean | | 39 Weight unit |
| 30 Peruvian | DOWN | 40 Furniture item: abbr. |
| 31 Coming-out girl, for short | 1 Money | 47 Common Latin abbr. |
| 34 Zoo sound | 2 Region | 49 Dance |
| 35 Money dispenser | 3 Luminary | 50 This: Sp. |
| 37 Nigerian | 4 Seaweed | 51 Charon's river |
| 38 Orchestra VIP | 5 Woodwind part | 52 Adjust a pitch |
| 41 Mel | 6 Mountain ridge | 53 Arabian gulf |
| 42 Silvery | 7 Sanskrit school | 55 Sicilian city |
| 43 Mythical British king | 8 Blackbird | 56 Tidy |
| 44 Tumeric | 9 Ceccato | 57 Extinct bird |
| 45 Spanish rivers | 10 Eastern garment | 58 Easy task |
| 46 Kind of system | 11 Desserts | 61 Peak |
| | 12 Entertainment item | 62 C |
| | 18 Orchestra VIP | |

Solutions to this crossword puzzle appear on page eighteen



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Closing Chord

COL. SAMUEL R. ROSENBAUM
Col. Samuel R. Rosenbaum, noted attorney, author and musicologist, passed away on November 9. He was eighty-four years old.

A native Philadelphian, Col. Rosenbaum became a member of the Philadelphia Bar in 1913 and later served with distinction in many public offices. He retired from active law practice in 1969.

His interest in music was widespread. He was Vice President



Samuel R. Rosenbaum

of the Philadelphia Orchestra Association and a member of the Board of Directors of that Association from 1928 to 1967. He was appointed Trustee of the Music Performance Trust Funds of the Recording Industries in 1948 and served in that capacity until 1969, after which he served as Consultant to the Trustee until his death. He personally commissioned many musical compositions for the harp. During World War II he served as a colonel in the U.S. Army, in command of Radio Luxembourg. In recognition of his services, he received decorations from many countries, including the United States Legion of Merit and the French Legion of Honor.

He was the author of several books on legal and musical subjects. Col. Rosenbaum is survived by his wife, Edna Phillips Rosenbaum, former first harpist of the Philadelphia Orchestra; one son, three daughters, and four grandchildren. Memorial services were held on Sunday, November 19, at the Settlement Music School in Philadelphia.

EUGENE ZWINGLESTEIN

Eugene Zwinglestein, Treasurer of Local 109, Pittsfield, Massachusetts, for the past thirty-three years, passed away suddenly on October 9 at the age of fifty-five.

Born in Pittsfield, Mr. Zwinglestein joined Local 109 as a drummer in 1935. During his thirty-seven years as a musician he performed with numerous dance bands in the area. As a delegate he attended several of the Federation's conventions.

PAUL (STREAK) KONKLE

Paul (Streak) Konkle, a member of Local 191, Peterborough, Ontario, Canada, passed away on October 5 after a lengthy illness.

A member of Local 191 since 1954, Mr. Konkle was well-known in the area as a guitarist, bandleader and music teacher.

DOLORES M. (DOE) BRUNO

Dolores M. (Doe) Bruno, a member of Local 655, Miami, Florida, passed away on April 26 at the age of forty-two.

An accordionist and vocalist, Miss Bruno was, at one time, vocalist

with Virgil White's All Girl Band. During her career she was a member of the feminine combo, Mamselles, and for many years she played and sang with various groups, entertaining throughout the United States and Hawaii. At the time of her death she was semi-retired from the music profession.

JAMES LITTLEJOHN

James (Peaches Swann) Littlejohn, Secretary of former Local 242, Youngstown, Ohio, for twenty years, and Assistant to the President of Local 86-242 after its merger, passed away recently at the age of sixty-eight.

Born January 2, 1904, in McKeesport, Pennsylvania, Mr. Littlejohn played trumpet with numerous bands throughout the Midwest and Eastern states. As a delegate, he attended the A. F. of M. conventions for twenty-four years.

JOSEPH BACHAK, SR.

Joseph Bachak, Sr., President of Local 130, Carbondale, Pennsylvania, for twenty-seven years, passed away on October 11. He was also a member of Local 120, Scranton. During his years as President of Local 130, he attended many of the Federation's conventions.

Born in Mayfield, Mr. Bachak was a well known orchestra leader in the area during the 1930s and 1940s. Active in both civic and labor affairs, he was Secretary of the Jermyn local of the United Mine Workers Union and served as a Justice of the Peace in Mayfield for about twenty years.

"CAPPY" LEONARD

"Cappy" Leonard (Leonard Gonyea), former member of Local 11-637, Louisville, Kentucky, and Local 345, Eau Claire, Wisconsin, passed away on August 31. He played trumpet with Lawrence Welk and was leader of his own orchestra in Louisville prior to his retirement.

WILLIAM R. TIEBER

William R. Tieber, a former Dallas bandleader, passed away on September 9 at the age of fifty-eight. He was a member of Local 147.

Born in Cleveland, Ohio, Mr. Tieber played alto sax during the big band era with such well known orchestras as those of George Olsen and Horace Heidt. During World War II he performed with the U.S. Army's Eighth Service Command Band. He fronted his own combo for about eight years during the 1950s. For the past four years he was a strolling violinist at a country club in Dallas.

JOSEPH VIELAND

Joseph Vieland, a violist with the New York Philharmonic Orchestra for thirty years, died of a heart attack on September 27. He was a member of Local 77, Philadelphia, Pennsylvania, and of Local 802, New York City.

The seventy-seven-year-old Mr. Vieland was born in Poland and studied at the Odessa Conservatory, coming to the United States in 1922. In addition to performing, he edited orchestral violin and cello works for the viola.

ROBERT H. SINGFIELD

Robert H. Singfield, a long-time member of Local 119, Quebec City, having served as President from 1948 to 1950 and as a member of the Executive Board for many years, passed away on August 8 at the age of seventy.

A skilled musician, Mr. Singfield

worked with top orchestras in Quebec City: the Quebec Symphony Orchestra, the Chateau-Frontenac Orchestra as well as others.

After successfully serving Local 119 for many years, Mr. Singfield resigned and joined Local 816, Saguenay, Quebec, when it received its charter in 1964.

ERNEST BUCHANAN

Ernest Buchanan, former Executive Board Member of Local 397, Moses Lake, Washington, passed away on September 27. He was fifty-four years of age. An excellent guitarist, Mr. Buchanan was also a charter member of the local.

CARL EVERETT VOTAW, SR.

Carl Everett Votaw, Sr., an Executive Board Member of Local 150, Springfield, Missouri, for the past twelve years, passed away on July 28 at the age of sixty-five. Before moving to Springfield in 1950, Mr. Votaw was a member of Local 2-197, St. Louis.

An excellent saxophonist, he operated an instrument repair shop for twenty-two years.

JANET C. SOUTHWICK

Janet C. Southwick, a member of Local 500, Raleigh, North Carolina, died on November 11 following a short illness.

Mrs. Southwick, a graduate of Ohio State University, played the piano and viola. She was accompanist for WRAL-TV, Raleigh Little Theater, National Opera Company as well as at Peace and Meredith colleges in Raleigh.

MARVIN BROUCHOUD

Marvin Brouchoud, a member of the Executive Board of Local 195, Manitowoc, Wisconsin, and a delegate to four A. F. of M. conventions, passed away on July 4 at the age of sixty. During his years as a member of Local 195, he also held the office of Vice President.

Mr. Brouchoud started playing the piano and accordion at the age of sixteen and operated his own dance band for almost forty years.

ANTHONY M. (TONY) GRUCHOT

Anthony M. (Tony) Gruchot, a life member and former Sergeant of Arms of Local 30, St. Paul, Minnesota, passed away on September 24 at the age of eighty-two. He was a delegate to several A. F. of M. conventions.

A life long resident of St. Paul, Mr. Gruchot joined Local 30 in 1907 at the age of seventeen. He first began to play the mandolin, then alto horn, cornet, violin, saxophone, tuba and drums.

During his sixty-five years as a professional musician, Mr. Gruchot performed with a number of concert organizations, including the Minneapolis Honeywell Band, the NSP Orchestra, the St. Paul parks bands and the St. Paul Elks 59 Band. In addition he conducted the St. Paul National Guard Band for twenty years, and the 3M Concert Band and the Legion No. 440 Band of Minneapolis for several years. In 1964 he became conductor of the Gruchot Concert Band and succeeded the late Ernest Zimmerman as conductor of the St. Paul Elks 59 Band. He also taught saxophone, mandolin and brass instruments.

Solutions to the crossword
puzzle on page seventeen

C	A	S	K	F	A	T	A	A	S	I	S
A	R	T	E	I	R	O	N	L	A	C	K
S	E	A	L	R	E	L	I	C	D	R	E
H	A	R	P	I	S	T	O	B	O	I	S
				I	T	E		E	N	L	
A	R	C	T	I	C	I	N	C	A	D	E
R	O	A	R	L	E	N	D	E	R	E	S
M	U	S	I	C	A	L	D	I	R	E	C
O	T	T	A	R	G	E	N	T	B	E	L
R	E	A	R	I	O	S	M	E	T	R	I
				A	N	N	T	A	T		
E	S	T	A	T	E	A	S	C	E	N	D
S	T	U	D	T	A	I	N	T	N	E	O
T	Y	N	E	L	O	G	E	N	A	D	A
O	X	E	N	P	O	O	R	A	T	O	P

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revolving basis keep them busy but they also find time for a variety of package shows. Bill is an honest fellow and a good sport. When I asked for the names of his band members, he immediately answered "Lester Little on bass, Roger Isabel on steel, David Ryle is the drummer and — oh, my goodness! The lead man is named Charley and I can't think of his last name." Everybody laughed heartily and then Bill explained: "Charley just started pickin' for me the other week and it's an unusual last name with an odd spelling — my booker handles all the contract stuff so I haven't had to learn to spell it and I just call him 'Charley' all the time anyhow." Charley must be a modest soul — a lot of lead men have their names emblazoned on their guitars, guitar straps, or amplifiers.

I was introduced to Tom Reeves in an impromptu group of folks standing around and he exclaimed, "You said in your column to say hello if we saw your name tag and I've been looking for you!" Tom works around Des Moines in apparently every sort of capacity concerning music one can imagine and is very excited about the potential of the new recording venture he is in-

volved in with Harold Luick, Deane Haerer, and others (success in recording takes a lot of "others").

I got to speak to Lloyd Kaye briefly—they're still busy up in Madison, Wisconsin; it's always good to see Buffalo's Lee Forster, and it was a special pleasure to meet a Spokane, Washington, group billed as the Mom and Dads. Comprised of Harold Hendren (drums), Quentin Ratliff (sax), Les Welch (accordion), and Doris Crow (piano), the group has been together in its current structure for some nine years but they have a total aggregate of 150 years in music (Mrs. Crow, a great grandmother, leads with fifty years). When I asked how they consider themselves in regard to music categories, Quentin responded, "What we play is mostly old-time tunes but we include a little bit of everything. They don't really know where to put us but right now we're under country and western." The Mom and Dads have had as many as four thousand people on the dance floor in Canada — that's a lotta sore feet.

Not all the folks I saw were first-time acquaintances: Tom Wilkerson was complaining about standing in line. "I'm not

gonna do this anymore," he emphasized, but the next day I saw him in the same place, standing in line for the Capitol show. "I want to see Haggard," he explained. Jerry Monday was around, but only by virtue of some fortunate timing: he was between out-of-town stints in Alabama and Wisconsin, working what has become his home base of sorts, Nashville's Biltmore Lounge.

Capping off the entire week was the Sunday morning tour of the under-construction Grand Ole Opry House at Opryland USA. It's mostly a skeleton of steel at the present time, but it doesn't require much imagination to realize how it is going to look. More important, the built-in facilities that won't be readily noticeable will have a lot to do with making this one of the world's most unique structures. When the building opens (in twelve to sixteen months) I'm planning to write a comprehensive rundown of these features.

.....

A memorial fund has been formed to place the name of E. V. "Pop" Stoneman in the Walkway of Stars at the Country Music Hall of Fame. (For further information, contact Jack Murphy at P. O. Box 17044, Nashville, Tennessee 37217.)

OVER FEDERATION FIELD

(Continued from page ten)



Roger W. Coe (second from left), first director of the Packard (Ohio) Band, was presented a gold life membership card in Local 118, Warren, Ohio, during the band's eighteenth anniversary concert presented on October 15 at Packard Music Hall. On hand to make the presentation were (left to right) Roy Billion, President of Local 118; George Garstick, Packard Band manager; and Joseph Groth, Secretary of the local.



The above orchestra led by Raphael Richards played the finale at the International Upper Peninsula Conference of Musicians held in Escanaba, Michigan, September 9 and 10. Members include front row, left to right: John E. Edick, baritone sax; Harland Lippold, tenor sax; Robert Moore, alto sax; and Thomas A. Adams, tenor sax. Second row: Raphael Richards, trombone and leader; Dale Nyberg, trombone; Rayne Labre, bass horn; Dave Nordin, trumpet; Patrick Henderson, trumpet; Brian Woods, trumpet; Bill Dupont, piano; and Robert Sjoquist, drums.

each year presents some forty-five public concerts with the aid of a \$23,000 appropriation from the city. A number of other free programs are given annually with monies obtained from the Music Performance Trust Funds of the Recording Industries. The local has also instituted a student award program.

The October 15 concert of the Packard (Ohio) Band was dedicated to W. D. Packard, an area philanthropist whose bequest provided the Music Hall and established the Packard Band eighteen years ago.

Directing the band in a special number was Roger W. Coe, the organization's first director. On this occasion Mr. Coe was presented a gold life membership card in Local 118, Warren, Ohio. Other highlights of the afternoon program were dedications of band selections to the late Roy E. Miller, a past band director; Ed Flannigan, retiring Packard Music Hall manager; and George Garstick, band manager.

Musicians—All Instruments

- T57 () WARM-UPS FOR WOODWINDS Jay Corre \$2.00
- T100 () BASIC JAZZ CONCEPTION FOR SAXOPHONE Lennie Niehaus \$2.50
- T101 () INTERMEDIATE JAZZ CONCEPTION FOR SAXOPHONE Lennie Niehaus \$3.50
- T102 () ADVANCED JAZZ CONCEPTION FOR SAXOPHONE Lennie Niehaus \$3.50
- T103 () JAZZ CONCEPTION DUETS Lennie Niehaus \$1.98
- T28 () MALLET EXERCISES Emil Richards \$2.00
- T44 () ORIGINAL JAZZ COMPOSITIONS Emil Richards \$4.00
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- T116 () MUSICIANS GUIDE TO POLY-RHYTHMS, VOL. 2 Pete Magadini \$3.00
- T117 () LEARN TO TRANSPOSE Noel Leo Arnaud \$2.50
- T118 () LEARN TO CONDUCT Noel Leo Arnaud \$3.50
- T119 () JAZZ IMPROVISATION FOR SAXOPHONE Lennie Niehaus \$7.50
- T120 () WELL TEMPERED MALLET STUDIES Dale Anderson \$4.00
- T121 () INSTANT HARMONICA MAGIC Paul D. Kosberg \$4.00
- T130 () MUSICIANS GUIDE TO CHORD PROGRESSIONS Victor Feldman \$4.00

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Annual Report for the Fiscal Year Ended March 31, 1972

American Federation of Musicians' & Employers' Pension Welfare Fund (AFM & EPW Fund)
205 East 42nd Street, New York, N. Y. 10017

to the SUPERINTENDENT OF INSURANCE of the STATE OF NEW YORK

The data contained herein is for the purpose of providing general information as to the condition and affairs of the fund. The presentation is necessarily abbreviated. For more comprehensive treatment, refer to the Annual Statement, copies of which may be inspected at the office of the fund, or at the New York State Insurance Department, 55 John Street, New York, N. Y. 10038.

EXHIBIT B-1

SUMMARY STATEMENT OF ASSETS AND LIABILITIES¹ AS OF MARCH 31, 1972

AMERICAN FEDERATION OF MUSICIANS' & EMPLOYERS'
PENSION WELFARE FUND
205 EAST 42nd STREET, NEW YORK, N.Y. 10017

Item	ASSETS ¹	End of Prior Year	End of Reporting Year
1. Cash	\$ 266,979	\$ 210,205	
2. Receivables:			
(a) Contributions: (See Item 18)			
(1) Employer	819,286	756,928	
(2) Other (Specify) Services Ren- dered to Others	107,329	102,372	
(b) Dividends or experience rating re- funds			
(c) Other (Specify) From Sale of Securities			342,530
3. Investments: (Other than real estate)			
(a) Bank deposits at interest and de- posits or shares in savings and loan associations			
(b) Stocks:			
(1) Preferred	543,116		
(2) Common	18,962,814	20,376,088	
(c) Bonds and debentures:			
(1) Government obligations:			
(a) Federal	2,350,456	4,714,116	
(b) State and municipal			
(2) Foreign government obliga- tions			
(3) Nongovernmental obligations	25,255,193	30,033,965	
(d) Common Trusts:			
(1) (Identify)			
(2) (Identify)			
(e) Subsidiary organizations (See In- structions			
(Identify and indicate percentage of ownership by this Plan in the Subsidiary)			
(1)	%		
(2)	%		
4. Real estate loans and mortgages	668,911	661,428	
5. Loans and Notes Receivable: (Other than real estate)			
(a) Secured—Commercial Paper	510,000	531,000	
(b) Unsecured			
6. Real Estate:			
(a) Operated			
(b) Other real estate			
7. Other assets:			
(a) Accrued income	588,583	703,719	
(b) Prepaid expenses	1,212	540	
(c) Other (Specify) Net Fixed Assets ..	12,161	10,887	
8. Total Assets	<u>\$50,086,040</u>	<u>\$58,443,778</u>	

LIABILITIES

9. Insurance and annuity premiums pay- able		
10. Unpaid claims (Not covered by insur- ance)		
11. Accounts payable	104,747	88,902
12. Accrued expenses		
13. Other liabilities (Specify) For Securities Purchased		161,112
14. Reserve for future benefits	49,981,293	58,193,764
15. Total Liabilities and Reserves	<u>\$50,086,040</u>	<u>\$58,443,778</u>

¹The assets listed in this statement must be valued on the basis regularly used in valuing investments held in the fund and reported to the U. S. Treasury Department, or shall be valued at their aggregate cost or present value, whichever is lower, if such a statement is not required to be filed with the U. S. Treasury Department.

ANNUAL STATEMENT For the fiscal year ended March 31, 1972

American Federation of Musicians' & Employers' Pension Welfare Fund (AFM & EPW Fund)
205 East 42nd Street, New York, N. Y. 10017

SUPERINTENDENT OF INSURANCE of the STATE OF NEW YORK

State of New York / ss
County of New York /

Stanley Ballard and Irving W. Cheskin

Trustees of the Fund and James P. Morrissey, Fund Manager, affirm under the penalties of perjury that the contents of the Annual Statement which follow, consisting of 14 pages, and of the Supplement to the Annual Statement consisting of 6 pages, are true and hereby subscribe thereto.

Employer trustee
Irving W. Cheskin

James P. Morrissey, Fund Manager

Employee trustee
Stanley Ballard

EXHIBIT B-2

SUMMARY STATEMENT OF RECEIPTS AND DISBURSEMENTS FOR THE YEAR ENDING MARCH 31, 1972

AMERICAN FEDERATION OF MUSICIANS' & EMPLOYERS'
PENSION WELFARE FUND
205 EAST 42nd STREET, NEW YORK, N. Y. 10017

Item	CASH RECEIPTS
1. Contributions: (Exclude amounts en- tered in item 2):	
(a) Employer (Schedule 1)	\$6,980,662
(b) Employee	
(c) Other (Specify)	
(d) Total Contributions	\$6,980,662
2. Dividends and Experience Rating Re- funds from Insurance Companies	
3. Receipts From Investments:	
(a) Interest	
(b) Dividends	\$2,572,397
(c) Rents	
(d) Other (Specify)	
(e) Total Receipts From Investments	2,572,397
4. Receipts From Sale of Assets:	
(a) Sales to parties-in-interest	\$32,014,367
(b) Sales to others	
(c) Total Receipts From Sale of Assets (Schedule 2)	32,014,367
5. Other Receipts:	
(a) Loans (Money borrowed)	
(b) Other (Specify)	
(c) Total Other Receipts	
6. Total Receipts	<u>\$41,567,426</u>

CASH DISBURSEMENTS

7. Insurance and Annuity Premiums Paid to Insurance Carriers and Pay- ments to Service Organizations (Including Prepaid Medical Plans)	
8. Benefits Provided Directly by the Trust or Separately Maintained Fund ..	\$1,278,268
9. Payments to an Organization Maintained by the Plan for the Purpose of Pro- viding Benefits to Participants (Attach latest operating statement of the Organization showing detail of administrative expenses, sup- plies, fees, etc.)	
10. Payments or Contract Fees Paid to Inde- pendent Organizations or Individ- uals Providing Plan Benefits (Clinics, hospitals, doctors, etc.)	
11. Administrative Expenses:	
(a) Salaries (Schedule 3)	\$160,177
(b) Allowances, expenses, etc. (Sched- ule 3)	1,272
(c) Taxes	11,353
(d) Fees and commissions (Schedule 4) ..	72,649
(e) Rent	18,546
(f) Insurance premiums	1,069
(g) Fidelity bond premiums	360
(h) Other administrative expenses (Specify) See Attached	181,857
(i) Total Administrative Expenses	447,283
12. Purchase of Assets:	
(a) Investments: Other than real estate)	
(1) Purchased from parties-in-in- terest	
(2) Purchased from others	\$39,898,649
(b) Real Estate:	
(1) Purchased from parties-in-in- terest	
(2) Purchased from others	
(c) Total Purchase of Assets	39,898,649
13. Loans (Money loaned)	
14. Other Disbursements: (Specify)	
(a)	
(b)	
(c) Total Other Disbursements	
15. Total Disbursements	<u>\$41,624,200</u>

ITEM 11—OTHER ADMINISTRATIVE EXPENSES (H) For Fiscal Year Ended March 31, 1972

Data Processing Fees	\$ 115,366
Employee Benefits	11,169
Temporary Office Help	675
Travel	555
Telephone	2,856
Depreciation	2,537
Machine Rental	9,534
Office Supplies	6,230
Pension Plan Booklets	8,937
Postage	3,025
Uncollected Contributions written off ..	5,782
Electricity	1,394
Maintenance & Repairs	1,503
Dues & Subscriptions	422
Payroll Service	865
Pension Payment Expense	1,391
Misc. Administrative Expenses	1,333
Legitimate Theatre Tax Relief Fund	8,283
TOTAL	<u>\$181,857</u>

LETTERS TO THE EDITOR

To the Editor:

I think the *International Musician* is a great digest, brief and to the point, of the wide range of musical activities in the United States and Canada. Even the symphony ads clue in their orchestra's activities.

Harry Draper
Local 257,
Nashville, Tennessee
Local 427,
St. Petersburg, Florida

To the Editor:

I eagerly anticipate the arrival of each and every issue of the *International Musician*, as it helps me to keep up to date on what is happening all over in the world of music. Congratulations on the consistent high quality of the features. I have especially enjoyed Leonard Feather's excellent series, "From Pen to Screen."

John Antony Scot
Local 34-627,
Kansas City, Missouri

To the Editor:

I should like to express my appreciation of the wide and interesting coverage of musical news provided by the paper. It is impressive.

David Epstein
Local 802, New York City

To the Editor:

I am an honorary member of Local 195, Manitowoc, Wisconsin. I think the *International Musician* is tops.

Erwin Steiner
Cape Coral, Florida

To the Editor:

Would you please fill me in on your subscription rates for the *International Musician* magazine. I noticed the magazine for the first time at college today. . . . I would be very interested in this magazine; the information is invaluable.

Ed Hansen, Jr.
Akron, Ohio

To the Editor:

Enclosed please find \$5.00 check to renew our subscription to your paper. It is very informative and I would not be without it.

Jack Camp
After Beat Publications

To the Editor:

As a long-time member of the American Federation of Musicians, Local 54, one of my pleasures has been reading my copy of the *International Musician*.

Samuel L. Lind
Local 54, Zanesville, Ohio

To the Editor:

Thank you for keeping the paper interesting for musicians; it is now a meaningful publication, not only an "official organ."

Tommy Vig
Local 47, Los Angeles
Local 369, Las Vegas

INTERNATIONAL MUSICIAN

Defaulters List of the American Federation of Musicians

The International Defaulters List is run in the "International Musician" regularly. This portion is complete through November 20. 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.

A

- ABCO Restaurant, d-b-a Frisco East (L. 9-535)
John Girolimetti and Thomas F. Gormley
AC & EG Productions (L. 151)
Alfonse Crincoli
AMH Productions, Inc. (L. 500)
Charles Magowan, James Harper and Angelo Caparella
A & N Club (L. 502)
Connie Holmes
APO Shows, Inc. (L. 802)
Paula Featherman
ARJO Corp. (L. 56)
Joseph Reguki and Arthur Syrek
A & R Talent Agency (L. 342)
Pecan Grove, n-k-a Golden Nugget, Dave Rabie
A. S. Enterprises (L. 30)
Arnie Sargasky
A.W.O.L. Club (L. 10-208)
Geno Adams
Aamontage Productions (L. 159)
Abari's Jazz Mecca (Abari's International Lounge) (L. 161-710)
Abram Spencer, Jr., and Art Spencer
Abari's International Lounge (L. 161-710)
Abari's Jazz Mecca, Abram Spencer, Jr., and Art Spencer
Abbajay, Duane (L. 15 286)
Abbe, Virgil (L. 334)
Abbott, Carl (L. 368)
Tahoe Marina and Globins Pier
Abdo, Nazim (L. 144)
Riviera Lounge
Abernathy, George (L. 101-473)
Ablon, Zimmer
Aceto, Peter and Ralph (L. 149)
Indigo Hotels, Ltd.
Acevedo, Ralph (L. 802)
Acord, Mel (L. 10-208)
Acorn Bowl (L. 581)
Al Werth
Acoustic (Audio) Sounds, Inc. (L. 78)
J. Kurns
Acquarius Productions of Arizona (L. 586)
Acquarius Theatre, Robert Gately and Richard Mehagian
Acquarius Theatre (L. 586)
Acquarius Productions of Arizona, Robert Gately and Richard Mehagian
Across the Street (L. 203)
John Zopko and Tino Flynn
Action A Go Go (L. 10-208)
Leo Casale and Sid Clark
Action, Inc. (L. 407-613)
Action Talent Agency (L. 802)
Adamany, Ken, Music Enterprises (L. 165)
David Haasi and Bob Smith
Adamo, Connie (L. 248)
Pete Adamo, Joyce Cannizzo and Jean Olivieri
Adamo, Pete (L. 248)
Connie Adamo, Joyce Cannizzo and Jean Olivieri
Adams, Bernie (L. 601)
The 19th Hole
Adams, Don (L. 7)
Adams, Gary (L. 26)
The Tail Spin Club
Adams, Geno (L. 10-208)
A.W.O.L. Club
Adams Hotel (L. 94)
Cork Club and Marjorie Larentz (Marjorie Lorentz)
Adams, Jack, and Company (L. 802)
Adams, Jewell (L. 546)
Scottish Inn
Adams, Joel (L. 6)
The Plaid Piper Corp
Adams, W. L. (L. 332)
Adamson (Adams), Brian (L. 293)
Ken Rogers
Adco Image Corp. (L. 802)
S. J. Roberts
Adelman, Ben (L. 161-710)
Adelman, Lenny (L. 4)
Dixie Grill
Adler, Percy (L. 47)
Fire & Flame Club
Adler, Samuel (L. 802)
Straight Wire Productions & Marshall Swerman
Admiral's Dinghy (L. 491)
k-n-a El Casino and Caribbean Ski Lift, Inc., and Dan Davis
Admonds, Inc., d-b-a Don Barbaro (L. 269)
and The Frigate Club
Adonetta, Joseph (L. 10-208)
Cork and Cleaver, a k-a Golden Cleaver or Cleaver, Ltd.
Adriatic Sea (L. 153)
Nick Bebek
Advanced Equipment Corp. (L. 7)
Lauro Downey
African Hut, The (L. 76)
Charles Burdette
After Five, Inc. (L. 76)
Dickinson's Table and Jim Dickinson
Aftermath & Pure Cane Productions, Inc. (L. 802)
Les Lesavoy
Aggie, George (L. 104)
Club 39
Agora Club (L. 4)
Henry J. LoConti
Agresti, David P. (L. 9-535)
A Group Entertainment, Inc. (L. 6)
Arthur's, Leslie (Lester) Levi and Ron Randall
Ahrens, Al (L. 336)
Mt. Holly Concord Motel, Inc.
Aiebon Inn (L. 336)
Augustus Bonatz
Akamine, Angeline (L. 677)
Bal Tabarin, Tommy Cosse and Wm Spallas
Akers, Ronald, d-b-a WRA Enterprises (L. 3)
Bill Ratekin
Al's Country Lodge (L. 579)
Al Robinson
Al's Old Town West (L. 10-208)
Alvin J. Sandsmark
Alamo, The (L. 7)
Elane C. Smith
Alanis, Emilio (L. 10-208)
Emma Perrusquia and Comite
Patriotico Mexicano
Alaska Allied Artists (L. 650)
Albanese, Tony (L. 47)
Lil Abner's No. 6
Albert, Theodore J. (L. 523)
Club Chicagoan
Alberta Festival Productions (L. 390)
George Woodall
Alberts, Joe
Albert's Villa (L. 9-535)
Albert Melchione
Albin, Don and Mildred (L. 202)
Key West Carousal Lounge
Albion Lounge, The (L. 655)
Antoinette and Ralph Sorrentino
Albright, Eric (L. 145)
Vancouver Recording Studio, Ltd.
Al Dean Circus (L. 47)
F. D. Freeland
Aldec International Club (L. 149)
Fred Brown
Aldio, Joe (L. 148-462)
and Summit Prod., Du-All Equipment Co., B.P. Caldwell, Edward J. Dubois, Robert G. Hannam, Chris Christy
Aleuthians Ballroom (L. 802)
Harry Pappalardo
Alexander Attractions (L. 283)
American Booking Company and National Orchestra Syndicate
Alexander, Charles (L. 47)
Dodger's Inn and Mary Alexander
Alexander, Irv (L. 806)
The Estate of Allen Gnat
Alexander, Kent (L. 147)
Ever Present Music, Inc., Management Consultants of America, Inc. and National Artists, Inc.
Alexander, Laura P. (L. 389)
Gold House, Inc.
Alexander, Mary (L. 47)
Dodger's Inn and Charles Alexander
Alexander, William D. (L. 802)
Associated Producers of Negro Music
Alexandria Volunteer Fire Department (L. 777)
Charles D. Davis
Alfano, Vincent (L. 65)
Showtime Concerts
Alfie's Coffee Garden (L. 153)
Edward Bannan and Alf J. Zehner
Alfieri, Albert (L. 77)
Somerdale Inn and Albert Perla
Alfione, Al (L. 16)
Alford, George C. (L. 47)
Algeretti, Lee, Dr. (Alegretti) (L. 10-208)
The Quid Supper Club
Brandy Lounge
Algon Records (L. 802)
Michael Golan
Alice's Restaurant (L. 4)
Mike Manoccio
Alik, John Jay (L. 279)
Alison, David (L. 47)
Alivaristro, Joe (L. 2-197)
Peppe's A Go Go
Alk, Howard (L. 10-208)
The Bear, Inc.
All American Speed Derby (L. 2 197)
King Brady
All Chicago Committee to Elect John L. Warner (L. 10-208)
Phillip Krone
All Pro Agency (L. 148-462)
Helen Humphreys, Curtis Harris, Jr., and L. T. Dana & Co.
All Star Enterprises (L. 406)
Vickey Wiseman
Allegro Records (L. 802)
Paul Piner
Allemenas, Gus G. (L. 15 286)
Allen, Charles (L. 171)
Allen, Doug (L. 85)
Allen, Everett
Allen, Jack (L. 248)
Two Bridges Inn and Charles Kimmel
Allen, James (L. 389)
Allen, Jr., James (L. 60-471)
Mutt's Hut
Allen, Jimmy (L. 802)
Allen, Joe (L. 444)
Florida Amusement, Inc., Spector, Ren J., Mary and Joel
Allen's, Johnny (L. 198)
Gay Ninety's Enterprises, Inc. and John A. Plant
Allen, Leroy (L. 444)
Allier, Michael (L. 5)
Alley Cat, The (L. 234-486)
Brad Harris and Gary Lunney
Alley Enterprises (L. 325)
In The Alley Club, Rick Copeland, the Heritage
Alley, Gene (L. 20-263)
El Rio Grande Lounge
Alligator Productions (L. 149)
Jim Brownrigg and Peggy's Pavilion
Allison, Al and Mike (L. 148-462)
Allross Productions, Inc. (L. 248)
Albert Iannaci
Almenas, Vincente (L. 491)
Sun Glow, The
Almond Tree, The (L. 491)
Austin St. Louis
Almy, James (L. 127)
Purity Productions
Aloia, Adolph
Miscellaneous
Alosi, Anthony (L. 155)
Louis Ferratti
Alpha Epsilon Pi Fraternity (L. 433)
Mike Stewart
Alpha Omega Choral Club (L. 10-208)
Maurice Collins
Alpha Sigma Phi Fraternity (L. 403)
Dave Ellington
Alpha Tau Omega Fraternity (L. 660)
David J. Prole
Alpine Inn (L. 784)
Frank D. Stella
Alpine Steak House (L. 269)
Dale Feltrow
Alpine Village, The (L. 4)
Herman Pichner
Alport, Lou (L. 10-208)
Alston, Benjamin W. (L. 47)
Beta Sigma Tau Fraternity, Inc.
Altavilla, Nicholas (L. 10-208)
Junior Football Clubs of America, Ray Anderson, President, Carl H. Brandt, F. Ray Hinkle, Bert Huff and Carl Slager
Altomere, Dick (L. 68)
Lampfiter Lounge, The
Alvarez, Baltasar, Sao Paulo, Brazil, So America
A. M. S. Productions (L. 10-208)
Ken Brown
Amali, Vivian (L. 389)
Amato, Angelo (L. 4)
La Scala Restaurant and Lounge and Mrs. Lillian Amato
Amato, Mrs. Lillian (L. 4)
La Scala Restaurant and Lounge and Angelo Amato
Amato, Sam (L. 677)
Black Magic and Robert Whitfield
Ambassador and Monogram Records (L. 149)
Messrs. Darwyn and Sokoloff
Ambrose, Jim (L. 149)
American Booking Company (L. 283)
Alexander Attractions and National Orchestra Syndicate
American International Attractions, Inc. (L. 169)
Perry Farley
American Legion Club (L. 80)
Earl Norwood
American Legion Home (L. 436)
George DeMartiz
American Legion Post 39 (L. 599)
Roy Trasler
American Legion Post No. 169 (L. 388)
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ORGAN, Hammond B-3 in custom cabinet, excellent condition, blue naugahyde, folding legs, resembles C-3 cabinet, \$1,200.00. Herb Robinson, 114 Ferris Pl., Ithaca, N.Y. 14850. Phone: 607-273-3573, or Audio Associates, 758 Main St., Poughkeepsie, N.Y. 12601. Phone: 914-452-4650.

ORGAN ETC., Hammond B-3, '72 model, bench, pedals, dolly and cover, \$1,900.00; two 147 Leslie, wheels and handles, each \$375.00; model 200 electric piano, \$300.00. Gary, 1220 Tahiti, St. Louis, Mo. Phone: 314-965-1968.

PIANO SHEET MUSIC, cartons of music from the silent movie era. Also two cartons from 1930-1940. Best offer. C. M. Young, 327 W. O'Connor, Lima, Oh. 45801. Phone: 419-224-8351.

PICCOLO, Haynes sterling silver, one year old, excellent condition, C pitch. Kathleen Berens, Kingsley, Ia. 51028. Phone: 712-378-2053.

PHONOGRAPH RECORDS, 100 original Victors (1906-1920) by cornetist Herbert Clarke and other artists from same period. For free list send large stamped envelope. Harold Brasch, 2707 South June St., Arlington, Va. 22202.

POCKET CORNET, "La Petite", nine inches short, B flat and requires no transportation. Uses a trumpet mouthpiece. Big sound, good action, beautifully lacquered, \$95.00. Phil Kirschenbaum, 1870 211th St., Bayside, N.Y. 11360.

SAXOPHONE, big bell Conn tenor No. 207162 in excellent condition with original silver finish, \$475.00. Musician, 42 Muscogee Ave. N.W., Atlanta, Ga. 30305. Phone: 404-233-5672.

SIDEMAN, electric drummer, plays all rhythms from waltz to rock, cover, like new, \$100.00. Ampeg bass amp, very good condition, \$75.00. Viking tape recorder model 88, like new, \$100.00. Estey travel organ with cover, like new, \$225.00. Bob Ellis, 280 Driggs Ave., Brooklyn, N.Y. Phone: 212-383-3779.

SOLOS, 34 cornet, trombone, baritone, out-of-print public domain items. Piano accompaniment, band arrangements available. For free lists, send large stamped envelope. Harold Brasch, 2707 South June St., Arlington, Va. 22202.

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STEEL GUITAR, Emmons double 10, one year old, eight floor and five knee levers. Rosewood mica finish. Perfect in every way. Phone: 937-2556, Louisville, Ky.

STEINWAY GRAND (M), excellent condition. Call or write to: Frank Savarese, 72 Biscay Dr., Flanders, N.J. 07831. Phone: 201-584-3156.

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TUBAS and SOUSAPHONES, Conn, King, Reynolds, Buescher, all BB flat. Tubas are Conn, all others Sousaphones. Every horn is in good condition, (small dents only), all silver-plated. \$200.00 or best offer. B. J. Whelan, 27 Stoney Brook Ave., San Francisco, Calif. 94112.

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

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Plectrums: Gibson "Florentine," Ludig "Commodore Deluxe" and B & D No. 4. Have other tenors and plectrums, such as B & D, Vega, paramount, etc. Need old five string banjo and Martin guitar. M. MICKEY, 3442 Highway Ave., Highland, Ind. 46322. Phone: 219-838-3442.

WANTED TO BUY

ALTO SAXOPHONE, ex-G.I. would like Selmer Mark VI or balanced action alto saxophone. Must be in mint condition. State details and best cash price. Musician, 1125 Lincoln St., Cape Coral, Fla. 33904. Phone: 813-542-1539.

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

CELLO, preferably old Italian, French, or German. Must be good instrument with fine tone. Musician, 7208 Yolanda, Ft. Worth, Tex. 76112.

CLARINET, Kasper (Cicero) B flat clarinet and B flat bass clarinet mouthpieces. Will pay top dollar. D. Klein, 100 N. Wayne St., No. 1, Arlington, Va. 22201. Phone: 1-703-527-5798.

CLARINET, Selmer B flat Albert with low E paid on right hand side of lower joint. Type used by Fazola Bigard. State condition and price. Laidlaw, Box 121, Stockbridge, Mass. 01262.

FLUTE, Powell thin model with low B key and if possible C sharp trill key. Emmet Day, 4510 Lafona N.E., Seattle, Wash. 98105.

FRENCH SELMER, Harry James model, balanced action and French Besson preferably Meha, prewar. V. Schiechi, 2937 168 St., Flushing, N.Y. 11358. Phone: 212-FL 3-1342.

GERMAN BAND LIBRARY, polkas, waltzes, etc., arranged for trumpets, clarinets, trombone, baritone, tuba, drums, accordion. Also want vocals and stunts. Burton Burges, South Meadow Rd., Plymouth, Mass. 02360. Phone: 617-946-1515.

GERMAN or POLKA LIBRARY, two reeds, trumpet, trombone, accordion and bass. Prefer old book from Middlewest. All offers considered. George W. Peterson, 4801 Westridge Ave., Fort Worth, Tex. 76116.

GUITAR, Gibson L-5C or Epiphone Broadway cutaway; Gibson GA 50T amp. (dynamic speakers). Must be pre-1950. Also banjo parts and catalogs. Emmet D. Nolan, 21 Vera Ave., Buffalo, N.Y. 14225.

GUITARS, Pearl model C. F. Martin wanted by collector. Will pay cash for —45, —42, and Hawaiian —40 series Martin guitars. Musician, Box 85, Staten Island, N.Y. 10304. Call collect, 212-981-1808.

HOWIE'S ARRANGEMENTS, in good condition. Parts for first and second tenors, trumpet, piano and bass. Please send list. Charley Fritschler, 45 Hillview Dr., Norwich, N.Y. 13815. Phone: 607-334-6072.

MANDOLIN BROTHERS, want Gibson mandolins in any condition from A-Jr. to F-5. Will pay cash or trade. Mandolin Bros., P.O. Box 85, Staten Island, N.Y. 10304. Phone: 212-981-1808.

MOUTHPIECES, old model Brilhart metal tenor saxophone mouthpieces (not the Level-Air model), but the old model facing No. 7 to 9. Also early 1950s model Berg Larsen or middle 1950s model metal tenor mouthpieces facing 100 to 130. Facings must be original. Will pay excellent price. John Lasley, 719 S. Elm Ave., Greensboro, N.C. 27403. Call collect, 919-272-7050.

MUSICAL INSTRUMENTS, before 1900, key bugles, brass horns by Hall, Adams, Pain, Wright, Quinby, Distin, Allen, Boxwood clarinets, flutes, oboes, flageolets, flifes. Kugler, 1124 Dionne, St. Paul, Minn. 55113.

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ABUNDANT and IMMEDIATE OPPORTUNITIES for all types of top 40 rock bands, soft rock bands, show bands, uniform bands, all female bands, male/female bands, duos, folk acts, etc., in the Midwest for club gigs, concerts, one nighters. Send pictures, credits, and availabilities to: Gary Lazar, P.O. Box 1414, E. Lansing, Mich. 48823. Phone: 517-349-3358.

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.

EMPLOYMENT OPPORTUNITIES, in the Midwest! Bands Unlimited needs top entertainment for clubs and schools. We are a full service agency and handle all type acts. Bands Unlimited, 2214 26th Avenue South, Escanaba, Mich. 49829. Phone: 906-786-7654.

ENTERTAINING DUOS, trios, etc., also individual musicians who can cut show for weekend and steady work. Individual entertaining musicians interested in joining combos for lounge work contact: Sammy Maslin Studios, 3747 Clark St., Seaford, N.Y. 11783. Send resume and photos. Phone: 212-895-2834.

MUSICIANS (all chairs), to travel with circus band on the world's largest tented circus. Need: trumpets, trombones, saxophones, tuba, drums and baritone horn. Average pay \$157.50 per week. Sleeper, cookhouse, pension fund and employment compensation provided. 1973 work will open April 14 with rehearsals April 12 and 13. Send photo and resume to: Charles J. Schlarbaum, Bandmaster, Clyde Beatty-Cole Brothers Circus, P.O. Box 537, Winter Park, Fla. 32789.

SINGLES to 7 piece jazz-rock (with horns on 4 piece to 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.

SINGLES, DUOS, TRIOS, QUARTETS, must play top 40 standards, current hits, good vocals, good wardrobe, paid up card. No long hair. Send resume, photos and full particulars to: Leon O. "Toby Gunn," Affiliated Artists Representative, 1846 Fairview, Shreveport, La. 71101. Phone: 318-422-1514.



BOOK NOTES

THE DANCE BAND ERA: The Dancing Decades from Ragtime to Swing (1910-1950), by Albert McCarthy. 176 pages. Chilton Book Company, 401 Walnut Street, Philadelphia, Pennsylvania 19106. \$10.00.

Orchestras whose primary function is to play music to which listeners can dance have existed for centuries. However, to modern-day man the golden era of the dance bands was the era of the fox-trot, the waltz, and the quick-step and the bands of Paul Whiteman, Glenn Miller, the Dorseys and many others. These were the golden years from 1910 to 1950. Too, these were the years when dance music and popular music seemed to be synonymous. Needless to say, this is no longer true, but we are witnessing a revival and keen interest in the music of the big band-dance band years.

Unlike similar books that have recently paid tribute to this vibrant period in our musical history, the author re-examines the status of the well-known and the lesser-known bands of that era. As a result some of the lesser-known bands, whose contributions were none-the-less considerable, are given proper recognition. Throughout the book he evaluates each band's recorded achievements and gives us a select discography of available recordings.

Among other topics the author discusses are: the business of dance music, the decline of the big band after World War II, the rise of the featured singer, and the ways in which some bandleaders have maintained their popularity to the present day.

The "Dance Band Era," with some 350 vintage photographs, press clippings, advertisements and catalogue reproductions, is an important contribution to the history, interpretation, appreciation and legacy of the "golden era."

BASSOON REED MAKING, by Mark Popkin and Loren Glickman. 30 pages. The Instrumentalist Co., 1418 Lake Street, Evanston, Illinois 60204. Price not quoted.

In this book the authors are considering only the Heckel or German system bassoon and are endeavoring to provide the bassoonist with enough detailed information to make his own reeds and repair and maintain his own instrument. The book is fully illustrated with many very good black and white photographs.

Both authors, professional bassoonists of long standing and much experience, have included a closing segment of the book on an approach to bassoon playing with emphasis on tonal sufficiency, embouchure, breathing, intonation accuracy, musicality and dependability.

This book should be of practical value to every bassoon student and already seasoned bassoonists who have never looked into this important segment of their world.

THE FLUTIST'S PROGRESS, by Walfrid Kujala. 96 pages, plus seven-inch LP record. Progress Press, 1261 Ash Street, Winnetka, Illinois 60093. \$4.50.

Walfrid Kujala brings a broad background as both teacher of flute and professional musician to the writing of this excellent book. He is the head of the Flute Department of The School of Music, Northwestern University, a member of the Chicago Symphony Orchestra, and other performing ensembles.

This book is an instruction course in flute playing and musicianship. As such it is designed to be used by the beginner or can be used to supplement the private teaching of a flutist on most any grade level. The author hopes that the book will cover enough of the fundamental matters of flute playing and musicianship so that the teacher will be free to concentrate on each individual's particular problems.

Mr. Kujala has used 178 musical examples in the book covering a wide spectrum of styles and problems, technical studies, folk songs, popular songs, duets and selections from twenty-four master composers ranging from Bach to Stravinsky. The seven-inch L.P. that is an integral part of the book demonstrates thirty-four of the illustrated pieces.

RHYTHM: NOTATION and PRODUCTION, by Grant Fletcher. 178 pages. For further information contact: Grant Fletcher, 1626 E. Williams Street, Tempe, Arizona 85281.

In the musical sense, it is hard to find any two persons agreeing on the definition of the word "rhythm." To some it covers only the time side as distinct from the pitch side. To others it takes in beats, beat groupings, measures, groups of measures, pulsation, bars, rests, etc. But, all would no doubt agree that bad rhythm in musical performance leads to bad performances.

Dr. Grant Fletcher has devoted years of his life in the music education field to find the solution to rhythmic problems. This comprehensive treatise deals with what he feels are the essential elements in the study of rhythm, notation and production. To state very briefly, the author divides the rhythmic element into two parts: duration and contrasting stresses. He then further divides this perception into three phases: duration, metric pulsation and dynamic accent.

Readers are warned that this is not an easy book to assimilate and that many of the author's ideas are contrary to the opinions of many respected authorities. However, it is hoped that all persons concerned with the problems of rhythm (as all musicians should be) give consideration to Dr. Fletcher's theories and ideas.

MERLE EVANS — MAESTRO of the CIRCUS, by Gene Plowman. 154 pages. E. A. Seemann Publishing, Inc., Miami, Florida. Distributed by Circus Creations, 245 Catalonia, Coral Gables, Florida 33134. \$7.95.

Among "windjammers" (the term for circus musicians), Merle Evans has no peers. For more than sixty years Evans led carnival bands, medicine show bands, showboat bands, and for thirty-nine years was bandmaster of the famous Ringling Brothers and Barnum and Bailey Combined Shows.

Merle Evans began to play the cornet (or cornit, as he calls it) as a youngster and soon played it so well that the world of the "Big Top" took note, and he rose to the first ranks of his field. Whenever clowns tumbled, horses stepped smartly, acrobats balanced precariously, Merle and his cornet were there.

Gene Plowman is a professional writer and a circus aficionado. In this book he has captured the essence and spirit of the man Merle Evans as well as giving us a colorful story of circus life as seen from the band stand. The book contains some thirty illustrations.

ANNOUNCING . . . THE INTERNATIONAL TROMBONE ASSOCIATION

Founded at the 1972 Nashville Trombone Association Workshop

The I.T.A. aims to promote communications between trombonists and the world; to improve the artistic level of performance, teaching and literature; to function as a clearing house for all related information. \$10.00 dues entitles members to a subscription to BRASS WORLD MAGAZINE, I.T.A. Newsletter and all association activities. Dues also support commissioning project, composition contest and I.T.A. Source Library in Washington, D. C. Send check or M. O. for \$10.00 (\$8.00 for students) to: Treasurer, Thomas Streeter, 1812 Truman Dr., Normal, Ill. 61761.

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The College offers a conservatory approach with performance as the prime intent. Musicians who have had extensive practical performance experience in a variety of fields and are able to offer some instrumental instruction, some theoretical training and/or some administrative skills or curriculum development ability to complement the present part-time staff. Please apply, providing a complete career and/or academic resume, salary expectations and date of availability to:

The Personnel Officer, Grant MacEwan Community College, P.O. Box 1796, Edmonton, Alberta, Canada, T5J-2P2.

AAA ROAD MUSICIANS, saxophone player who doubles on keyboard or bass. Drummer who doubles on trumpet or other horn. Bassist who doubles on guitar and sings. Singer, attractive female front entertainer. These and other compatible instrumentalists will be considered for three separate, well established . . . 40 show act. Well represented, always booked in advance. All three acts have excellent recording potential. Multi-dimensional Arts/Adv., Inc., P. O. Box 1257, Albany, N. Y. 12201. Phone: 518-462-4462.

A-1 ENTERTAINERS, pianists-singers, duos and trios with vocals, "commercial and top 40," needed for hotel/motor inn engagements. \$275.00-\$300.00 singles, plus room. \$500.00-\$550.00 duos, plus room. Photos, resume, etc., to: Robert Hough Associates, 11 W. 42nd St., New York, N.Y. 10036. Phone: 212-244-8938.

BACKUP VOCALISTS (two), female, needed immediately for heavy original thing, doing concerts and recording only. Thing, 208 New York, Dowagiac, Mich. 49047. Phone: 616-782-6739.

BOOKER WANTED, major midwest agency looking for top notch agent. Good working conditions. Guaranteed salary against commissions for agent experienced in Great Lakes. Area accounts. Send resume to: E.M.A. Agency, G-1173 Ballenger Highway, Flint, Mich. 48504. All replies held strictly in confidence.

CORDOVOX-ACCORDIONIST, opening in well known, busy New England club date band. Must play modern, fake, have pleasing personality. Good annual salary, secure future and benefits. Box 370, International Musician, 220 Mt. Pleasant Ave., Newark, N.J. 07104.

DRUMMER, for top location combo in Southern area. Advise all pertinent information including photo, local number, current work and past experience, salary desired, style of music you play, and if you do vocals. Box 601, International Musician, 220 Mt. Pleasant Ave., Newark, N.J. 07104.

EMPLOYMENT OPPORTUNITIES, in the Midwest! Bands Unlimited needs top entertainment for clubs and schools. We are a full service agency and handle all type acts. Bands Unlimited, 2214 26th Avenue South, Escanaba, Mich. 49829. Phone: 906-786-7654.

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Comedy quickies for use in between tunes. Be a great personality when at the mike. Use 400 new comedy bits by a top writer. Band bits, fill-in's, openings, closing, ad-libs, audience hits, come-backs. Get 400. Be in demand! Entertain! Use good material. Money-back guarantee. Get 'Mike Bits', \$3. Vin Healy, Box 66, N.Y., N.Y. 10022.

HELP WANTED

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Franz-Paul Decker—Music Director

VIOLINS and VIOLAS

Auditions will be held in Montreal during the latter part of January and/or beginning of February 1973

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.

Buffalo Philharmonic Orchestra

MICHAEL TILSON THOMAS, Music Director

VACANCIES FOR 1973-1974

Due to Retirements We Have Openings for:

5 VIOLINS — 1 CELLO

AUDITIONS MARCH 7, 1973

Qualified applicants please write to: Fred W. Bradford, Personnel Manager, Buffalo Philharmonic Orchestra, 370 Pennsylvania Street, Buffalo, N.Y. 14201.

Miami Philharmonic Orchestra

ALAIN LOMBARD — MUSICAL DIRECTOR

Announces Openings for 1973-74 Season

CO-PRINCIPAL FLUTE — CO-PRINCIPAL CLARINET VIOLINS — VIOLAS

AUDITIONS WILL BE HELD IN FEBRUARY 1973

PLEASE CONTACT: Sam Epstein, Personnel Manager, Miami Philharmonic Society, Inc., 174 E. Flagler St., Miami, Fla. 33131. Phone: 305-358-3500.

FEMALE MUSICIANS, for bookings with all girl bands. Also interested in all girl bands. Send recent pictures and photos to: Leon Cornman, International Productions, P.O. Box 19324, New Orleans, La. 70119.

GUITARIST, strong lead, vocals, be an experienced entertainer. Doubling horns would be an asset. Wanted to replace member of established top 40 dance group. Must travel. Send resume of past experience, photo, etc. to: Musician, Imperial Gardens, Apt. 46-D, 557 Chestnut St., Meadville, Pa. 16355.

IMMEDIATE WORK, for one four or five piece top 40; one four or five piece light top 40 and variety. Must have polished neat appearance, excellent vocals and M.C. Horn and/or chick helps. Call: "Cat" Billue, 313-694-1400.

LEAD GUITAR-VOCALS, to join show group now working Los Angeles steady. Tight unit with wardrobe, choreography and showmanship. Send recent engagements, groups, minimum price, and photo to: Norm Lawrence, 1321 Falcon St., Anaheim, Calif. 92804. Phone: 714-772-0227.

LICENSED RECORDING COMPANY, or producer interested in recording and promoting a solid six piece group of musicians with "original" rock, folk, blues and soul songs. The band includes five vocalists (one female), electric violin, organ, saxophone, piano, guitars, and percussion. Moebius Band, 1031 E. Gorham St., Madison, Wis. 53703.

LOUNGE ACTS, urgently needed as well as singles, duos, trios, etc. Must possess ability to play top 40 as well as standards. Please forward photos, resumes, current references and availabilities to: Jack Reed Agency, Inc., Attn.: Greg Purcott, 27600 Farmington Rd., Suite 200, Farmington, Mich. 48024. Phone: 1-313-477-1500.

LOUNGE GROUPS, full and parttime needed for steady club work. Prefer combination of rock and commercial units. (duos and trios). Contact: Mark Chambers Agency, 201-727-2974.

MUSICIANS, singles, duos, trios, lounge groups, country western, uniformed rock - show groups. Immediate openings in all Midwest areas. Please send names, photos, recent engagements, resume, open dates and local numbers to: Richard Lutz Entertainment Agency, Box 30349, Lincoln, Neb. 68503.

PIANISTS-SINGERS, DUOS-TRIOS, wanted for night clubs, hotels, and restaurants. Send resume to: Night Club Agency, 110 West 47th St., No. 600, New York, N.Y. 10036.

ROCK-TOP 40, self contained show units \$1,000.00-\$2,000.00 for class lounge groups. Also strong duos and trios with special material. Must be well rehearsed, tight units. Also need singles with special material. Send photos, resume, recent club dates, local affiliation, etc. to: Sounds of Music Talent Agency, 4100 Cornhusker Highway, Suite 212, P.O. Box 4608, University Place Station, Lincoln, Neb. 24 hour phone service: 402-434-0223.

SINGLES and COCKTAIL PIANISTS, Midwest chain of first class lounge/restaurants now auditioning singles for direct bookings. Steady year around work in pleasant surroundings. Submit recent photos, resume, etc. to: Entertainment Director, Box AA, 30 W. Washington, Chicago, Ill. 60602. Personal interviews and auditions will be held in Chicago and Detroit (not an agency).

SINGLES, DUOS, COMBOS, for Southern area. Please send all pertinent information about yourself including local number and photo to: Ralph Gibbs, 230 Old Highway 49 South, Jackson, Miss. 39208.

YOUNG FEMALE PIANIST, stage appearance, classical music for partnership with international violinist. Must live in Los Angeles area. Management, 1172 North Hobart Blvd., Hollywood, Calif. 90029.

HELP WANTED

AUDITION NOTICE

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SEIJI OZAWA, Conductor and Music Director

1973-74 Season

(if available, winning candidate could begin immediately)

VIOLA

Sixth Desk, Inside Chair

AUDITIONS WILL BE HELD IN LATE JANUARY, 1973
(Application Deadline: January 8, 1973)

IMPORTANT

All applications must be accompanied by written resume 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

The winning candidate 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.

National Symphony Orchestra

ANTAL DORATI, Music Director

Opening for 1973-74 Season

TRUMPET (Ass't First & Third)

(AUDITIONS: JAN. 12, 1973)

For details, please write:

ARMAND SARRO, Personnel Manager
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Indianapolis Symphony

Izler Solomon, Music Director & Conductor

IMMEDIATE OPENINGS 1972/73 Season

PRINCIPAL VIOLA and SECTION VIOLINS

For audition information, contact Max Woodbury, Personnel Manager, at P. O. Box 88351, 3801 N. Meridian St., Indianapolis, Ind. 46208. (317-923-1457).

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The Saint Louis Symphony Orchestra

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FLUTE

Teach applied flute and flute classes. Perform in established Faculty Quintet.

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\$100 per week for 15 weeks — Jan. 23, 1973, through May 8, 1973. All positions entail orchestra subscription series and chamber series.

For audition information contact: Eva Hobbard, Manager, 712 Summit Ave., Greensboro, N. C. 27405.



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NEWS NUGGETS

(Continued from page twelve)

John Gunganig, who was ninety-three in December, is still going strong, marching, rehearsing and playing with the Greenfield (Massachusetts) Military Band.

Born in Austria, Mr. Gunganig came to the United States at the age of twelve. Soon after his arrival in this country he began taking clarinet lessons. He then learned to play the violin and later added the saxophone to his list of musical talents.

Around the turn of the century, Mr. Gunganig joined the U. S. Army and played in its band during his three-year enlistment period. After his discharge, he joined the Greenfield Military Band and has never missed a Memorial Day parade in the fifty years he has been a member of that organization.

Although the Greenfield Military Band season runs only through the summer months, Mr. Gunganig plays his clarinet almost daily for pure enjoyment — certainly not for practice after all these years.

Crawford Gates conducted forty-three performances of the musical play, "Promised Valley," in its new home, the Promised Valley Playhouse, a renovated and refurbished theater in downtown Salt Lake City. The play was written in 1947 in collaboration with playwright Arnold Sundgaard for the Utah centennial and was revived for outdoor productions in 1967. This year the play was moved into its own indoor theater for its sixth consecutive summer run.

Mr. Gates is music director of the Rockford (Illinois) Symphony Orchestra.

The School of Music of Yale University recently presented the complete piano music of father (Lazar Weiner) and son (Yehudi Wyner) plus a sampling of songs by the latter's wife (soprano Susan Davenny Wyner).

Mr. Weiner has had a long and fruitful career as pianist, composer, opera coach and choral conductor. He is on the faculty of Hebrew Union College and continues forty years of service as music director of the Central Synagogue in New York City.

Mr. Wyner has built a varied career composing, playing and conducting. He joined the Yale School of Music faculty in 1963. Presently he is keyboard player for the Bach Aria Group, music director of the New Haven Opera Society and coordinator of the composition faculty for the School of Music. His wife, daughter of Ward Davenny of the Yale School of Music, has been heard in numerous concerts with the Yale Symphony Orchestra, the New Haven Chorale and various chamber groups and in solo recitals.

The Orchestra of the City of New York, under the direction of Jak Zadikov, presented a second series of sixteen free concerts in churches, prisons, hospitals, senior citizens residences and deprived neighborhoods during the month of November.

The purpose of this organization is (1) to bring as many different kinds of music to as many different kinds of people in as many different settings as possible; (2) to help young professional musicians launch their careers; (3) to attract young and new audiences by imaginative programming.

Three generations of the Johnson family have played drums in various bands in Norway, Michigan, over the past half century. Seventy-one-year-old Helmer Johnson (bass drummer) has been a member of the Norway City Band for fifty years. He has the distinction of being the oldest active member of the

band not only in age but in years of service. He was also a member of the Niagara Legion Lumberjack Band for many years. His son, Donald (snare drummer), has been with the Norway City Band for more than thirty years. He played in the Norway High School Band for six years, the Niagara Legion Lumberjack Band for three years, and the United States Navy Drum and Bugle Corps Band at Great Lakes, Illinois, for a brief period. He has performed in area dance orchestras since 1941 and is active in the Dickinson County Area Band and the Ahmed Temple Shrine Band of Marquette. Don's son, David (snare drummer), has ten years playing experience with the Norway City Band. He was a member of the

Norway High School Band for six years, Northern Michigan University Marching and Concert bands for three years and the Peshtigo City Band for one year. Like his father he is active in the Dickinson County Area Band and the Ahmed Temple Shrine Band.

The first band in Norway was organized in 1882 and has flourished through the years. During the ninety years of its existence the band was known as the Norway Silver Cornet Band, Scandinavian Band, North Star Band, Juvenile Band and now the Norway City Band.

Terms of the 1973 Young Artist Auditions of the National Federation of Music Clubs have been announced. Classifications are piano, violin, man's voice, woman's voice and oratorio. A violin or piano entrant must have reached his

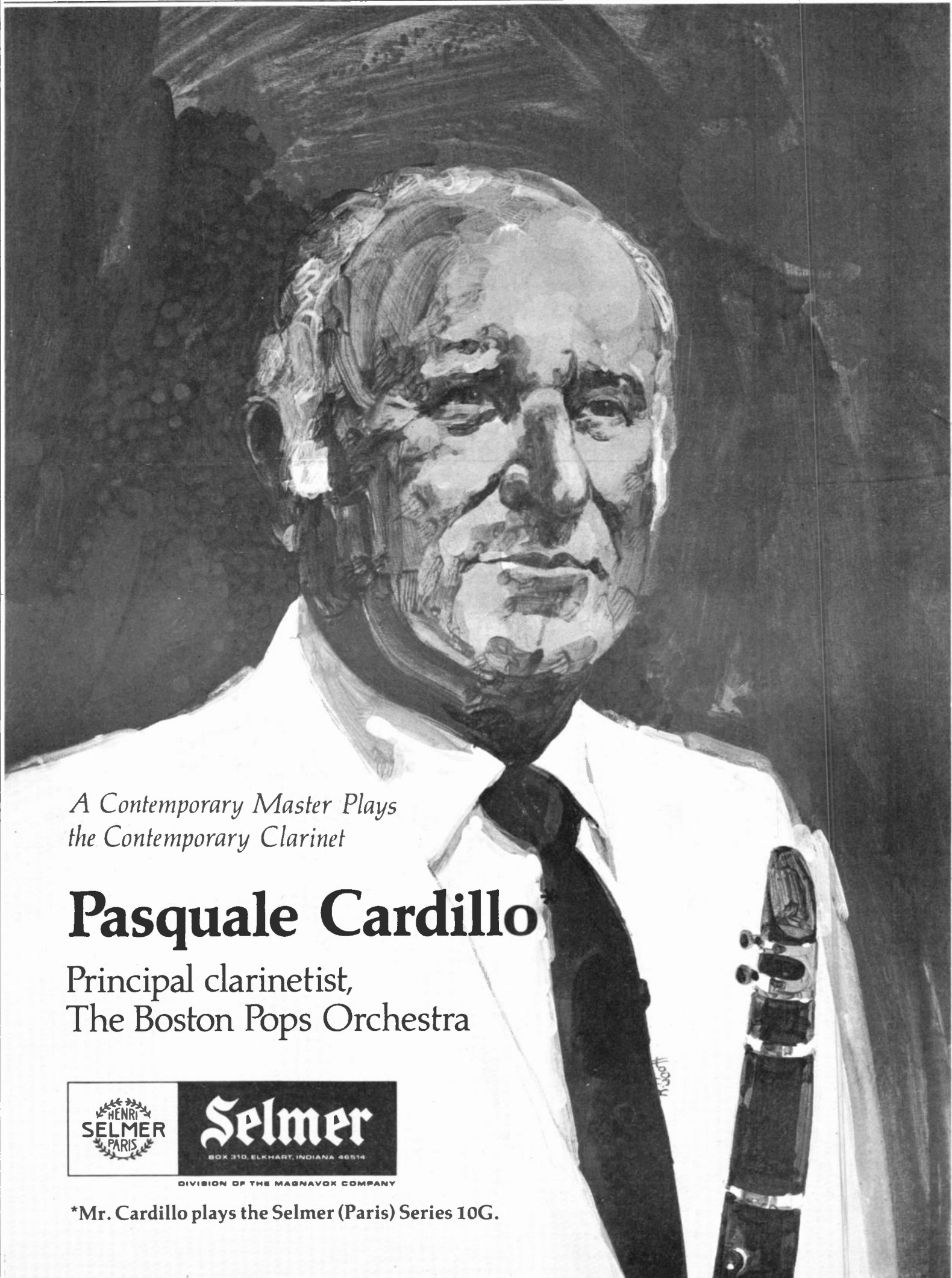
eighteenth but not his thirtieth birthday by March 15, 1973; a voice entrant must have reached his twenty-third but not his thirty-fifth birthday by March 15, 1973. (The above age limit may be extended by the equivalent of time spent in the military service.) A former national winner of the Young Artist Auditions is ineligible to enter again and a musician already involved in a concert career under professional management is not eligible to compete since the purpose of the auditions is to select and aid young musicians now ready to begin a concert career.

To the first place winner in each classification in the national finals, NFMC will give a cash award of \$1,500 which, if the winner chooses, may be applied toward a debut recital in New York City or in another major musical center. Winners will be presented in concert

at the thirty-seventh NFMC biennial convention in Atlantic City, New Jersey, in April, 1973. A number of supplemental awards will also be offered.

Musicians considering entrance in these competitions should order the Young Artist Bulletin immediately (\$.35 each) from the National Federation of Music Clubs Headquarters, Suite 1215, 600 South Michigan Avenue, Chicago, Illinois 60605. This gives full details, lists repertoire requirements and contains the necessary official entry forms, which must be received no later than January 22, 1973.

Abe Torchinsky, solo tubist with the Philadelphia Orchestra, has joined the University of Michigan faculty as professor of music. He teaches tuba and baritone horn and continues as a performer with the Philadelphia Brass Ensemble.



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