

# international musician

FEBRUARY

'79

Official Journal of the American Federation of Musicians of the United States and Canada



## Labor Urges Government to Share In Financing of Social Security

The AFL-CIO urged a federal advisory council to recommend three-way funding of the social security system, with a government contribution from general revenues supplementing the payroll tax paid by workers and their employers.

Lawrence Smedley, Associate Director of the AFL-CIO Department of Social Security, said the payroll tax will increasingly become an oppressive burden on moderate income workers as the lowered birthrate of recent years leads to "a sizable increase in the number of retired workers relative to active workers."

A shift of part of the cost of social security to general revenues raised by progressive income taxes is "the most feasible solution," he testified at hearings of the Advisory Council on Social Security, a thirteen-member public body that will submit recommendations to Congress and to the Department of Health, Education and Welfare.

But Smedley stressed labor's

opposition to any proposal would eliminate the contributory factor from the program, or from any part of it such as the disability and Medicare programs.

Elimination of any worker contribution "would undermine the social insurance principle of benefits as a matter of right," he cautioned. "It could in time lead to income and means tests. A major factor in social security's popularity is the absence of a welfare stigma. The public looks upon benefits as an earned right because workers have made contributions during their working lives."

In addition to general revenue supplements, Smedley said, the system's funding should be strengthened by taxing the full payroll of employers and not just the portion on which workers pay taxes.

Smedley noted that employers are able to deduct their share of the social security tax as a business expense while workers pay full federal income tax on the amount

deducted from their pay.

The advisory council, whose members were drawn from a broad spectrum of the community, including labor and business, invited comment on a number of issues it is considering. One of the most controversial, which is also being studied by a special panel established by Congress, deals with proposals for mandatory coverage of all public employees under the social security system.

On that issue, AFL-CIO unions are divided with unions in the Public Employee Department strongly opposed and the State, County and Municipal Employees in favor of universal coverage.

Smedley told the advisory group that the AFL-CIO is concerned that any proposals in this area "take account of the need for full protection of the retirement rights of the millions of public employees and retirees."

For the Public Employee Department, Executive Director John A. McCart said any merger of the federal civil service retirement system into social security or any involuntary merger of other public employee retirement plans would be an "outrageous breach of faith."

Federal employees and many other public workers, he noted, have for years contributed to separate retirement systems on their full pay at higher rates than the social security payroll tax. The department's affiliates, he said, see universal social security coverage as "a threat to existing retirement systems." But McCart said that public jurisdictions that already have social security coverage for their workers should not be allowed to withdraw from the system, as some have sought to do as a budget-cutting maneuver.

Testifying for the State, County and Municipal Employees, Robert Kalman told the panel that AFSCME supports universal coverage with guarantees "that total pension and social security benefits provided to previously uncovered workers be at least equal to what they were entitled to under their former pension plan" and that the total contributions for social security and separate public pensions be no higher than under the previous pension plan.

Employees need both social security and private pensions, he said.

Postal Workers President Emmet Andrews and Tony R. Huerta, Executive Vice President of the Letter Carriers, expressed strong opposition to any merger of the civil

## No Toll WATS Line Installed

As a service for traveling members who encounter problems while on the road, the International Executive Board at its recent meetings approved the recommendation of President Victor Fuentelba that a toll free WATS line be installed in the President's office. This will mean that traveling members may call without charge from any phone within the continental limits of the United States with the exception of New York State to discuss their problems with a Federation representative.

Unfortunately, due to policies of the telephone company, the system is not available for use within New York State. Traveling members within New York State may call the Federation collect at area code 212-869-1340.

The toll free number is 800-223-6624 and traveling members may call this number at any hour, day or night. Messages received after closing hours of the office will be recorded and a representative of the Federation will monitor those messages and respond within 24 hours. When calling after office hours the member should clearly state his name, Local number and the telephone number where he can be contacted.

service retirement system with social security.

"The answer of our union and our 300,000 members is an emphatic 'No,'" Andrews said. He noted that postal and federal workers are entitled to full retirement benefits at earlier ages than provided by social security if they meet length-of-service requirements, and he questioned whether such rights would be preserved under a merger of the systems.

Huerta said any cutback of civil service retirement system rights would be a breach of the employment relationship in the government service.

Among other differences, he said, federal and postal workers are not limited in their earnings after retirement while persons receiving social security payments do have a ceiling on earnings before age seventy.

The advisory council includes three persons from the trade union movement — AFL-CIO Social Security Director Bert Seidman;

Velma Hill, Vice President of the Teachers, and UAW Social Security Director Melvin A. Glasser.

The AFL-CIO statement to the advisory council suggested some areas of improvement in social security protection, but opposed any general reduction of the age at which benefits are paid.

Priority should be given to the problems of persons "forced" into early retirement, especially for health reasons, Smedley said.

"At the present time," he said, "the definition of disability is very stringent, requiring that workers be unable to participate in any substantial gainful activity. This is particularly hard on older workers who frequently suffer from chronic ailments, are unable to work in their usual occupations and cannot secure other employment because of age and ill health."

He proposed a change in the definition of disability "to allow older workers to receive benefits if their impairments bar them from their regular occupations."

## Symphonicum Europae Celebrates Anniversary With Gala Concert

The well-known axiom that music is a universal language is about to be brought to life on the stage of New York City's Carnegie Hall with the collaboration of a large number of the most prestigious artists in the music world. The event is a gala benefit concert to be held on March 3 celebrating the fifteenth anniversary of the Symphonicum Europae Foundation, Ltd.

This international organization, founded in 1964 in Monte Carlo, has as its lofty goal the "greater spiritual fusion of Man through the Arts, and among the Arts, the most Universal: Music." Its founders were Pablo Casals, Victor De Sabata, Philip Newman, Albert Schweitzer, Andres Segovia, Igor Stravinsky, Piero Gamba (founding

president and currently conductor of Canada's Winnipeg Symphony Orchestra) and its founding patron was the late Queen Elisabeth of Belgium. The foundation's latin name was chosen in an effort to transcend any language boundary.

Today, after fifteen years, the institution has as its membership many of the world's greatest artists, several of whom, members and directors of the foundation, will generously be performing at the anniversary gala, making it a unique musical event.

It is the aim of the foundation to bring together hundreds of leading musicians throughout the entire world to promote international understanding and cooperation, as

(Continued on page eight)

## Endowment Awards Grants To Composers & Librettists

Fellowships for seventy-seven composers and thirteen librettists from twenty-five states and the District of Columbia have been announced by the National Endowment for the Arts' Music Program.

The purpose of the grants is to assist exceptionally talented American composers and librettists in creating or completing new works and to further their professional development.

Endowment Chairman, Livingston Biddle, Jr., praised the success of the program, saying, "Through this program, the Endowment has sought to recognize and encourage the outstanding work being done by American composers and librettists today. Both established and promising musicians are given the chance to add to the musical heritage of the United States."

This year's winners include Ulysses Kay and Donald Dorr, who will collaborate on an opera based

on the life of Frederick Douglas. Composer Deborah Kavash will compose a theatre piece based on Mark Twain's short novel: "The Mysterious Stranger." The largest single grant will go to trombonist-composer Stuart Depster to research and compose new works. Since the program's inception in 1973, 635 fellowships have been awarded for a total of more than \$2.1 million.

As the works are completed scores and recordings are sent to the American Music Center in New York City where the works are made available for performance and/or study to the music world. Performances have been steadily increasing. Copies of the catalogue are available free of charge from the American Music Center, 250 West 57th Street, Suite 626, New York, New York 10019.

The Composer/Librettist Program is a sub-program of the National Endowment for the Arts' Music Program. The National Endowment for the Arts is an independent agency of the Federal government, created in 1965 to encourage and assist the nation's cultural resources and artists. The Endowment is advised by twenty-six Presidentially-appointed members of the National Council on the Arts.

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ANNUAL REPORT  
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# U.S. Income Tax Highlights for Musicians

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

## I GENERAL PRELIMINARY INFORMATION

A. *Which Form to Use:* The principal form available for use by individuals is Form 1040.

1. *Form 1040:* Form 1040 is the basis form. IRS will figure your tax if your income on Line 31 is \$20,000

or less (\$40,000 or less if you are married and filing a Joint Return or a qualifying widow(er) and your income consists of salaries and wages, tips, dividends, interest, pensions or annuities, and you do not itemize your deductions.

2. *Form 1040A* — Generally, you can file Form 1040A if: You do not itemize deductions; all of your income is from wages, salaries, and tips, and you do not have more than \$400 of interest or \$400 of dividends. Also, your income must be \$40,000 or less if you are married, filing Joint Return and \$20,000 or less otherwise.

3. *Other Schedules Pertaining to Form 1040:*

1. *Schedule A.* If you itemize your deductions use Schedule A.

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

3. *Schedule C:* If you had any business or professional income during the year, you use separate Schedule C (Form 1040). This schedule shows the net profit or loss which is then carried over to Form 1040. This schedule may be most important to members of the A. F. of M. for such people as an employing leader, an arranger, or a music teacher.

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

5. *Schedule E:* Supplemental Schedule of Income, Schedule E is used to report income from pensions and annuities which are not fully taxable. Pensions and annuities that are fully taxable, should be entered on Form 1040, Line 17. Also use Schedule E for rents and royalty income, income from partnerships, estates or trusts, and small business corporations.

6. *Schedule G* is used to income average (see comments later in this article under Miscellaneous Section).

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

8. *When to File:* Any time from now until April 16, 1979. To comply literally with the law, your return must be postmarked by April 16, 1979.

To get an extension of time within which to file, send Form return. The extension is an automatic two (2) month extension.

The full balance of tax due as estimated on Form 4868 must be paid at time of filing.

(Continued on page twenty)

# MUSICIANS AND INCOME TAX IN CANADA

BY DEAN A. DUNLOP  
CHARTERED ACCOUNTANT

I have been asked again to set out the income tax matters which will be relevant to musicians in preparing their 1978 tax returns. This article is meant only as an aid to the Canadian musician and should not be used as a substitute for seeking tax advice from the tax department or competent tax advisors.

This year's article is in the main a reprint of last year's as changes applicable to entertainers for 1978 are few, leaving prior years' basic rules as currently valid.

Though 1978 had two major federal budgets, one in April and one in November, there were few significant changes which would affect musicians' income tax calculations in 1978. Basic significant rate changes and the increase in the deduction from employment income for expenses from \$250.00 to \$500.00 will not be in force until 1979, so that no reduction in 1978 tax will result from these

November, 1978, budget goodies.

There was a change in the dates when premiums applicable to 1978 could be made to Registered Home Ownership Savings Plans. In prior years, premiums could be paid within sixty days of the year end and be deducted in the year prior to the actual payment. For 1978 and subsequent years, the premium can only be deducted in the year in which it is paid. If you did not make a premium payment in 1978 to one of these plans, it is now too late and I can only caution not to let it happen next year.

The main areas of change in the November, 1978, budget could effect taxing of corporations whose income is derived mainly from personal service such as entertainers. Effective for taxation years starting with 1979, the corporation special low rate of tax will not be applicable. This will remove the tax rate advantage of incorporation, especially for those personal Ontario service corporations whose income is not over \$22,000 a year as the individual tax rate would be less than the applicable corporate rate. While this step removes the tax advantages of using the corporation for personal services, the other estate planning and limited liability reasons are still very real.

The department of national revenue published two interpretive bulletins in 1976 which clearly set out the taxing authority's position in dealing with musicians' tax returns and their eligibility to claim expenses as deductions from taxable income. Bulletin number IT311 entitled "Deduction of Expenses by Musicians and Other Self-employed Performers" stated the allowable expenses for self-employed entertainers. These are set out in great detail in this article below. The only addition to allowable expenses revealed in the bulletin is legal and accounting fees. In the past, accounting fees have in some cases been disallowed as cost of preparing the tax return which is not deductible. If the musician's claim was that the accounting fees were necessary to calculate the taxable self-employment earnings, they

were accepted as deductible. This could be a bigger break for the tax-return preparer than for the performer.

Bulletin number IT312 entitled "Musicians and Other Performers" established the guidelines used by the department to determine the performers' status, employee or self-employed, are explained. The definition of status is not clearly set out as it hinges on whether the performer's contract is one for service or of service which is more a legal matter than a practical one, the bulletin does however state that in the majority of cases the musician would be classed as self-employed. I would like to make the same observation as I made last year concerning unemployment insurance. Some full-time musicians seem to think that an employee status would make them eligible for unemployment insurance benefits when their steady-paying job terminated and, in fact, some have pressured contracting symphonies to have contracts made that would give them employee status.

I believe that the unemployment insurance premium that they must bear and the income tax on the expenses they would no longer be entitled to as employees would far exceed any unemployment insurance benefits that they would legally claim over a long period of time. Employer's cost of its share of the unemployment insurance and Canada and Quebec Pension Plan premium could well be the reason for reduction in musicians employed by money-short symphonies which currently are faced with the reduced government grants.

You must report all earned income and capital gains received. The fact that you do not receive a T4 slip from a leader or pupil does not alter your responsibility to report income no matter how small the amount. I would recommend that, if you paid any material fees to sidemen or substitutes in 1978, you should give the recipient of the funds a T4A slip to cover them and make

(Continued on page twenty-one)

## A. F. M. - TEMPO POLITICAL CONTRIBUTIONS COMMITTEE

### STATEMENT OF ASSETS, LIABILITIES AND FUND BALANCE DECEMBER 31, 1978

#### ASSETS

Cash in Banks:	
The New York Bank for Savings	\$ 15,487.12
Chemical Bank—Checking Account	6,154.14
The New York Bank for Savings—Special Term Savings Account	104,893.06
<b>TOTAL ASSETS</b>	<b>\$126,534.32</b>

#### LIABILITIES

None

#### FUND BALANCE

Fund Balance—January 1, 1978	\$125,403.55
Increase in Fund Balance—January 1-December 31, 1978	1,130.77
<b>TOTAL FUND BALANCE—DECEMBER 31, 1978</b>	<b>\$126,534.32</b>

### STATEMENT OF RECEIPTS AND DISBURSEMENTS DECEMBER 31, 1978

#### RECEIPTS

Total Funds Received to December 31, 1977	\$365,790.84
<i>Receipts—January 1-December 31, 1978:</i>	
Donations by Members of Locals	\$ 28,730.94
Golf Tournament	1,305.00
Boat Riding	2,777.50
Interest Income	9,071.78
<b>Total Receipts—January 1-December 31, 1978</b>	<b>41,885.22</b>
<b>TOTAL RECEIPTS THROUGH DECEMBER 31, 1978</b>	<b>\$407,676.06</b>

#### DISBURSEMENTS

Total Disbursements as of December 31, 1977	\$240,387.29
<i>Disbursements—January 1-December 31, 1978:</i>	
Political Contributions	\$ 25,550.00
Federal Income Taxes	3,073.00
Printing and Publicity	6,545.46
Convention Expenses	1,517.69
Golf Tournament	1,119.45
Boat Riding	1,959.91
Miscellaneous Expenses	988.94
<b>Total Disbursements—January 1-December 31, 1978</b>	<b>40,754.45</b>
<b>TOTAL DISBURSEMENTS TO DECEMBER 31, 1978</b>	<b>\$281,141.74</b>
<b>CASH IN BANKS—DECEMBER 31, 1978</b>	<b>\$126,534.32</b>

## APPLICATION DEADLINE NEARS FOR CONGRESS OF STRINGS

As plans for the twenty-first annual AFM Congress of Strings take shape, we would like to draw our Locals' attention to the calendar. The March 15 deadline for submitting scholarship contributions is drawing near and those Locals that wish to participate are urged to take note!

Since contributions are accepted in the order in which they are received, it is a timely reminder to point out that in years past it unfortunately has been necessary to turn down several Locals which sent in scholarship contributions after the maximum number of scholarships had been reached.

This is a pity. There are many talented young musicians all through the United States and Canada who deserve the opportunity to compete in Locals' auditions and, if chosen, go on to enjoy the benefits of a Congress of Strings summer. Considering the high standards the professional music world sets for its musicians, the Congress of Strings serves as a worthy training ground for students to learn from the pros.

Students are not the only beneficiaries of the Congress of Strings program. A large percentage of the graduates go on to successful careers and join the AFM. Many enhance the musical community by performing with major orchestras.

Indeed, orchestras are often the direct beneficiaries of the program. A well-trained musician, whose natural talents have been tempered with the necessary discipline and who can conduct him or herself in a professional manner is an asset to

any orchestra.

Locals are therefore encouraged to approach the orchestras in their jurisdiction and urge them to support, in whole or in part, a Congress of Strings scholarship.

There are several Locals which have already had success in this area. For example, Local 99, Portland, Oregon, provides the funds for one Congress of Strings scholarship and another is sponsored jointly by the Oregon Symphony, the Portland Opera Association, the Portland Youth Philharmonic, Local 99's Musicians' Club and the Schuback Violin Shop.

The National Symphony Orchestra in Washington, D.C., has been sponsoring a Congress of Strings scholarship since 1971, when Secretary-Treasurer J. Martin Emerson, then Secretary of Local 161-710, approached the orchestra's management with the idea. Mr. Emerson, who is now the national Project Director of the Congress, has just received notice from the Symphony that it is pleased to sponsor a scholarship for 1979.

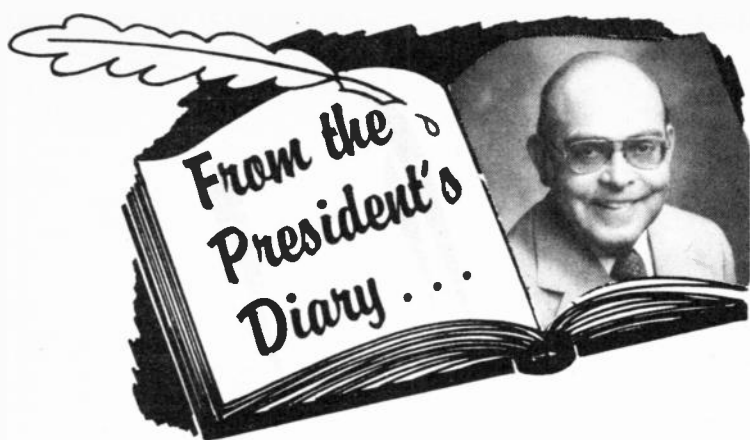
Official notice of the 1979 Congress of Strings was sent out to all Locals during the month of October and to date twenty Locals have responded. Isn't it time for your Local to do the same?

The key word is *participate!* The cost of a Congress of Strings scholarship is \$500.00. All correspondence regarding the Congress of Strings should be directed to Secretary-Treasurer J. Martin Emerson, Project Director, AFM, 1500 Broadway, New York, New York 10036.



Tony Coelho, newly elected Representative from the 15th District in Fresno, California, was presented with a check in the amount of \$250.00 from TEMPO-PCC by Margaret Bettencourt, Secretary of Fresno Local 210. Mr. Coelho was grateful for the AFM's show of support during his successful campaign for office.





Despite the holidays, December was an extremely busy month because of various negotiations and meetings. On December 7, 8 and 22, negotiations were conducted with the representatives of traveling opera and ballet companies for a new contract to replace the Pamphlet B which expired on December 31, 1978. The new agreement covers a two and a half year period with the minimum wage reaching \$355 per week for seven services in the final year of the contract, as well as an increase in the pension contribution of 1 percent during the first six months of the contract, and an additional 1 percent for the remainder of the contract. There was also a substantial increase in the rehearsal rate, and for the first time the contract will include an allowance for meals.

On December 12 negotiations took place with representatives of the employers who employ our members accompanying name attractions on tour, and a new two-year agreement was finalized calling for a 10 percent increase in wages in the first year, an additional 10 percent in the second year, an increase in per diem to include a meal allowance, and an increase in the pension contribution of 1 percent in each year.

As I reported to you last month, on December 15 I went to Washington, D.C., to meet with a committee that had been established by that Local for the purpose of recruiting new members. It was

an excellent meeting lasting most of the day and in addition to the committee members in attendance, both President Sam Jack Kaufman and Secretary Bob D'Arcy of Local 161-710 were present. I was very pleased with the interest that was shown by the officers of the Local and the committee members in finding ways and means of seeking new members in that area and I feel certain that with their dedicated efforts and hard work they will be successful. I hope that many of our other Locals will follow the example set by Local 161-710 and form committees for the purpose of increasing the membership in the Local. As I have said many times, it is my opinion that any musician who performs for pay rightfully should be a member of the American Federation of Musicians.

In addition to the above mentioned meetings, meetings were also held in December with representatives of Home Box Office, the ICSOM Electronic Media Committee and the Trustees of the Symphony Strike Fund.

On January 2, 1979, Bob Crothers, my Executive Assistant, and I flew to Nashville, Tennessee, to meet with the Associate Producer of the Carol Burnett Show in an attempt to resolve a problem involving exhibition of the new half hour program during prime time hours.

When you deplane in Nashville, there is a large sign reading "Music City, USA" and that sign is really accurate.

During our short visit in Nashville President Johnny DeGeorge of the Nashville Local made arrangements for us to tour the facilities where the Grand Old Opry is broadcast each week. Secretary-Treasurer Dutch Gorton of the Nashville Local works with a staff orchestra each morning on Radio Station WSM and the ten-piece group has played this program for over thirty years. The broadcasts now emanate from the new Opryland Hotel. There is also a daily local television show that employs a staff orchestra made up of members of the Nashville Local. Some of the most modern studios in the country are located in Nashville and I was happy to learn that so many of our members are employed in this area.

After leaving Nashville we flew to Los Angeles, California, to meet with the musicians who worked on the original Carol Burnett Show. While there I also had meetings with several Los Angeles attorneys involved in litigation affecting the Federation.

On the evening of January 8 I had the pleasure and privilege of installing the newly elected officers of Local 336 in Burlington, New Jersey. The new President, Bob Bell, has undertaken an aggressive program for the improvement of conditions in that area and urged all of his members to actively participate.

The Trustees of the AFM-EPW Fund will be holding their regular quarterly meeting on January 16, and on January 18 and 19 immediately prior to the Mid-Winter Board Meetings I will be attending meetings of the Department for Professional Employees of the AFL-CIO in Washington, D.C.

I will give you a full report of the results of these meetings in next month's issue.

The latest word on the Settlement Agreement with the General Counsel for the NLRB is that one of the complaining parties who instituted the majority of the original charges has been given until January 25, 1979, to file objections to the complaint. Hopefully, the agreement should be signed a short time thereafter.

—Victor W. Fuentealba

## How to Write Resolutions

Delegates or Locals desiring to introduce resolutions for consideration by the Eighty-second Annual A. F. of M. Convention, which will convene June, 1979, in Phoenix, Arizona, must forward same to the office of International Secretary-Treasurer J. Martin Emerson not later than May 1.

In order to expedite their preparation, resolutions should be submitted in duplicate, preferably typewritten and double-spaced. The Local number of the proponent(s) should be indicated under the signature (hand signed and printed). For quicker routing from the regular daily mail at the A. F. of M. offices, please note on the envelope that a resolution is contained therein.

The new format for submitting resolutions follows:

### ARTICLE 28, SECTION 4D

Any resolution or measure to amend the provisions of the Constitution or By-Laws of the American Federation of Musicians shall be cast in the following form for presentation to the Convention:

1. Language and punctuation to be deleted from an existing provision shall be set forth in full and enclosed by double parentheses and the deleted material shall be overtyped with a succession of hyphens, as ((-----)). This requirement does not apply to a proposal to repeal an entire section, which may be done simply by specific reference.

2. New words added to an existing provision shall be underlined.

3. The deletions shall precede the new matter; e.g., "... in the sum of ((~~five~~)) one hundred dollars."

4. Entirely new sections need not have all words underlined but shall be preceded by the designation NEW SECTION in upper case followed by a period and such designation underlined, including the period.

YOUR COOPERATION IN SUBMITTING RESOLUTIONS IN THE ABOVE PRESCRIBED FORM WILL PREVENT DELAY IN PROCESSING.

## Arts Endowment Plans Task Force On Its Community Program Policy

A fourteen-member task force to study the relationships between the National Endowment for the Arts and local community arts groups in the country has been appointed by L. James Edgy, Jr., Deputy Chairman for Intergovernmental Activities at the Endowment.

Officially designated as the "Task Force on Community Program Policy," its members are being asked to review the programmatic relationships between and Endowment and local arts organizations and agencies, and to recommend an overall Endowment policy for community-based programs to the Chairman of the Endowment and the National Council on the Arts, the Endowment's advisory body.

In endorsing the appointments, Endowment Chairman Livingston L. Biddle, Jr., said the Task Force "has a very important mission."

"The community arts movement has experienced dramatic growth during the past ten years. The Endowment has supported community arts groups through its Expansion Arts Program, the Federal-State Partnership Program, the Folk Arts and Special Projects Programs, and through the Endowment's arts disciplines programs," he said.

"Now we are asking the Task Force on Community Program Policy to help us sort out the relationships between the Endowment and the many and varying kinds of locally-based arts groups, and to help us devise an overall policy approach for supporting and encouraging the continued growth of the community arts movement in the country," Biddle said.

Appointment of the Task Force, Biddle said, "is a conscientious attempt for the Endowment to live up to its leadership and advocacy responsibilities. I want the Task Force members to know that they have my strong support as they undertake this important work."

In announcing the appointments, Edgy referred to a statement of purpose drafted in September by an advisory planning group which

established the Task Force, calling it an Endowment "planning process to provide leadership, encouragement and ultimately funds to promote a fair and equitable system of multi-level public support for local arts needs. This process will in no way supersede such existing resource programs as Expansion Arts and Folk Arts. Rather, it is intended as a complementary effort to broaden the focus of national support to include a full spectrum of local cultural activity."

Edgy said that there are four basic considerations in outlining the role and work of the Task Force:

1. To examine relationships between the National Endowment for the Arts and the State Arts Agencies, between the State Arts Agencies and the diverse collection of local/community arts agencies, between the differing local agencies and their scopes of activities, and their varying relationships within and throughout their total, home communities... and the relationships between them and the National Endowment for the Arts.

2. To assist the Endowment in what might be called "an educational program" in understanding the basic differences in community agencies and how the relationship with the Endowment is different according to each local agency's own special purpose and "place" in its home community.

3. To suggest to the National Council on the Arts, to the Chairman, and the Endowment as a whole, an overall policy approach for the Endowment's relationship with local, community-based arts agencies.

4. And along with the policy, the Task Force is empowered to recommend to the Endowment a program or programs for implementation within the context of a new policy.

Chairman of the Task Force will be Eduardo Garcia, executive director of the Monmouth County Arts Council in Red Bank, New Jersey.

## National Foundation Information Agency To Keep Headquarters in New York

The Foundation Center will continue to operate from its current New York headquarters when its sister organization, The Council on Foundations, moves to Washington, D.C., in 1979, Herbert B. West, Chairman of the Board of The Foundation Center, announced. The Foundation Center is the national nonprofit organization which specializes in the collection, analysis, and dissemination of factual information about philanthropic foundations. The Council on Foundations is a membership organization of nearly 1,000 grant makers which provides services to member foundations and corporate givers. It also is a major spokesman for foundations before appropriate

governmental bodies.

Thomas R. Buckman, President of the Center, reaffirmed the close working relationship that The Foundation Center has long maintained with The Council on Foundations. He said the two organizations will continue to cooperate on the wide range of activities in which they are both involved in attempting to provide the information and services required by the foundation and nonprofit communities.

The Foundation Center was chartered in New York in 1956 to provide factual information on philanthropic giving. The Center meets this responsibility through the publication of a variety of

foundation directories, grants indexes, and general guides to the field; the operation of a series of interactive computer data bases; and the coordination of a nationwide network of library collections open to the public without charge. The libraries are used primarily by individuals and organizations attempting to identify foundations to which they might apply for grants. The Center's library at its New York headquarters at 888 Seventh Avenue, serves over 12,000 persons per year, an important consideration in its decision to remain in New York.

The Center has maintained its own Washington office since 1964. The Washington library serves over 5,000 persons annually and also handles numerous requests for factual data on foundations from government officials. In 1978 the Center opened field offices in San Francisco and Cleveland with the cooperation of foundations in those cities that wanted to assist the Center in providing a higher level of local information service. Additionally, the Center fulfills its national mission through the placement of regional cooperating collections of information on foundations in host libraries. There are over seventy collections currently in operation in all fifty states, Mexico and Puerto Rico.

## Book on Canadian Trade Unions Released

Morden Lazarus, dean of the Canadian trade union editors and long a pillar in the International Labor Press Association (ILPA), has written a new book, "The Long Winding Road, Canadian Labour in Politics."

The handsome little 110-page volume chronicles the rise of trade union influence in Canadian politics from the 1870s up to the birth of the present labor-oriented New Democratic Party in 1961.

He uses interviews and anecdotes

to bring this fascinating phase of Canadian history to life. The book is a must for any editor with Canadian readership. But it is absorbing reading for anyone in the labor movement.

The book was published by The Boag Foundation, Vancouver, British Columbia.

For price information and copies write: Morden Lazarus, Managing Editor, Cooperative Press Associates, Box 174, Station R, Toronto, Ontario, Canada. M4G 3Z9.



# The Federation Meets The People

During the month of December the Federation participated in two important organizational conferences which proved to be very rewarding. Visitors to our display booth learned about the union, how it functions and how it benefits its membership.

On hand to represent the Federation at both locations were Secretary-Treasurer J. Martin Emerson and Assistant Editor Annemarie Franco.

## IN NEW YORK The New York State School Music



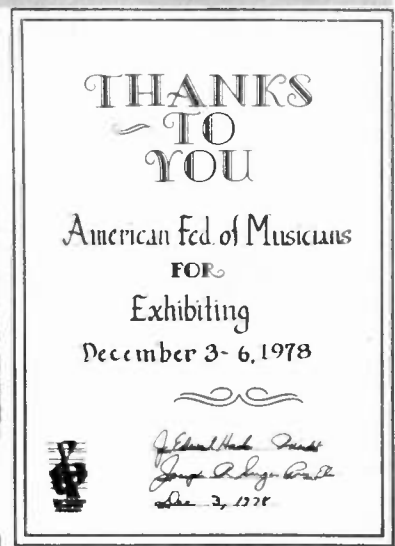
Left: Meyer E. Rubenstein (left), Secretary of Middletown Local 809, looks over a copy of the *International Musician* with Anthony Milograno, music supervisor at Clinton (New York) schools. Right: Joseph Stellato, Sr., President of Local 809, also assisted Federation representatives at the display booth.



## The New York State School Music Association

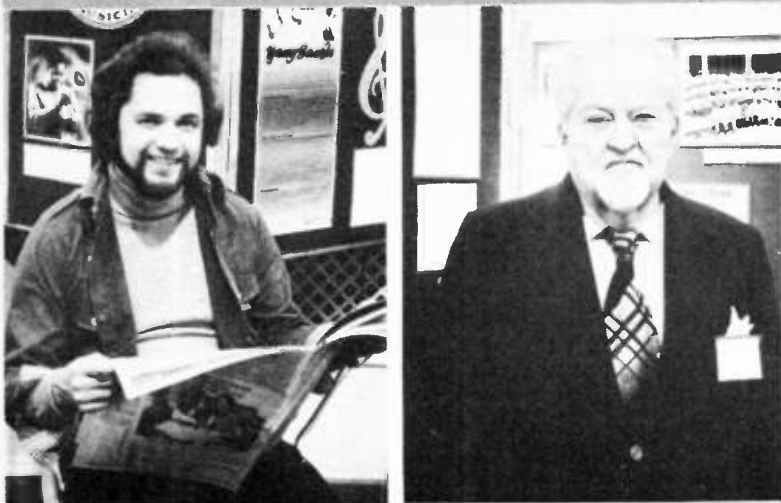


Left: Joseph R. Sugar, President Elect of the New York State School Music Association, stopped by the American Federation of Musicians' display booth at that organization's recent conference at Kiamesha Lake to present a certificate (see photograph at right) to AFM Secretary-Treasurer J. Martin Emerson in recognition of the AFM's participation.



Approximately 1,500 music teachers, plus 800 students, attended the forty-third annual conference of the New York State School Music Association and spent time visiting the exhibit area.

## Mid-West National Band and Orchestra Clinic



Left: Trombone soloist Randy Purcell, shown at the AFM's display booth, is the bandleader and contractor for the Holiday House in Pittsburgh, Pennsylvania. Right: Ray L. Knapp, eighty-seven years old, has been a member of Chicago Local 10-208's Executive Board for thirteen years and is still going strong.

Association, an association of over 4,000 music teachers, held its forty-third annual conference at the Concord Hotel at Kiamesha Lake from December 3 to 6. In attendance were approximately 1,500 music teachers plus 800 students.

The Federation joined 150 other exhibitors — major instrument manufacturers, publishers, fundraisers and educational travel agents — whose displays focused on methods and techniques designed to meet the needs of those in attendance. The crowds around the exhibit area and the brief musical demonstrations on the floor were extraordinary.

Assisting the Federation at this location were Middletown Local 809 President Joseph Stellato, Sr., Secretary Meyer E. Rubenstein and Business Representative Frank Goodlette.

### IN CHICAGO

Chicago's Conrad Hilton Hotel was the site of the thirty-second annual Mid-West National Band and Orchestra Clinic from December 12 to 16. As in past years the magnificent Grand and International ballrooms where all the clinic-concert sessions were held filled with the sound of music.

The over two hundred exhibits at this location were an integral part of the conference and took up all available time between programs of those in attendance.

It was a great opportunity for the Federation's representatives to talk with orchestra and band directors, as well as with students, from throughout the country. Interest was high from all those who visited our exhibit booth, including officers from Local 10-208.



Sam Meron (right), a long-time member of Local 10-208, Chicago, is shown at the Federation's display booth with Don McCathren, professor of music at Duquesne University's School of Music in Pittsburgh, Pennsylvania. Nationally recognized as a leading music clinician, guest soloist and conductor, Dr. McCathren serves as musical director of the American Youth Symphony and Chorus and the Pittsburgh South Hills Symphony.



F. M. (Ray) McLeod, President of Local 547, Calgary, Alberta, enjoyed a brief chat about Federation matters with Secretary-Treasurer J. Martin Emerson. Mr. McLeod is also director of bands at the University of Calgary and conductor of the Calgary Concert Band.



While visiting the exhibit area at the Mid-West National Band and Orchestra Clinic, Gloriann Anzalone of Rolling Meadows, Illinois, got excited when she spotted the Federation's picture display of noted music personalities — particularly the picture of her idol, Barry Manilow.



# AMERICAN FEDERATION OF MUSICIANS GENERAL FUND

Budget of Estimated Income and Expenses  
for the Year Ending December 31, 1979

Estimated Income — 1979 . . . . \$4,367,000  
Estimated Expenses — 1979 . . . \$4,707,000  
Estimated Expenses in Excess  
of Income (LOSS)—1979 . . . \$ (340,000)

The Estimated Budget Statement of Income and Expenses is being submitted by the Secretary-Treasurer's office as required by Resolution 14 passed by the Eightieth Annual Convention of the American Federation of Musicians of the United States and Canada held in Honolulu, Hawaii.

The Resolution states that the delegates be presented with a proposed budget of income and expenditures for the next fiscal year's operation at the same time that the Annual Report is mailed to each delegate who will attend the Convention.

A detailed Estimated Budget Statement of Income and Expenses will be mailed to each delegate who will attend the Convention in Phoenix, Arizona, at the same time the Annual Report is mailed.

# Between YOU AND Marty Emerson



Well, the first or premiere column broke in the January issue and, so far, the paucity of comments would suggest that at least no toes were exactly stepped on. On the other hand, my wife and two members of my immediate staff stated they actually enjoyed the initial effort. So, we'll try again — and again — hoping we can stimulate reader interest, communicate helpful information and develop an ongoing dialogue between the rank-and-file, our Local Officers and the National.

Much has been written about the coming of legalized gambling to Atlantic City, New Jersey, and the portent of palace-like casinos with glamorous, star-studded shows played by big stage bands. From time to time, we've called upon Vic Marrandino, President of Local 661-708, to give us an update on what's

happening in his town so that the euphoria of some uninformed reporter does not result in a mass influx of members looking for work which does not yet exist. True, it is expected that A.C. will be a jumping place in years to come with current estimates that thirty-six companies are interested in opening gambling casinos there. But at present, only one, Resorts International, Inc., is operating. And Resorts' temporary permit expires February 25th, with its permanent license being contested by New Jersey's Division of Gambling Enforcement. So, as often happens, a city with a "hot hand" can become a mecca overnight — which happened years ago to places like Los Angeles, Miami, Las Vegas and Reno — and musicians in large numbers flock to town seeking work but finding disappointment. It is best to find out what is the situation before leaving home. Many members wanting to locate in Atlantic City have been doing exactly that and have written to Local 661-708 for information. They have found President Vic Marrandino, Secretary George Fognano and Treasurer Becky Bobbins to be most helpful and understanding, an attitude and responsiveness that has undoubtedly avoided what possibly could have been a plethora of sad and unfortunate experiences.

If you are anything like Ye Ol' Editor, Sunday evenings at 7:00 P.M. will find you glued to the TV set and CBS' news magazine entitled "60 Minutes." It isn't often you see one of your own on national television, but last month, by gad, there was everybody's friend Johnny DeGeorge, President of Local 257 in Nashville, Tennessee, being interviewed and, as usual,

telling it like it is. The "60 Minutes" segment was reporting on ripoffs in the recording industry — in Nashville, particularly, on this occasion — and was examining the case of a typical "mark" who had been described as "another Elvis Presley." The question put to Johnny, who had just listened to a sample of the latter's recording session, was, "Is he another Elvis Presley in your opinion?" Johnny, with the TV camera in tight, shot right back in his usual succinct style, "In no way!"

Not only did we enjoy President Johnny DeGeorge's brief performance, but we commend "60 Minutes" for exposing recording companies which, for a hefty fee, prey on mediocre talent with promises of fame, fortune and the proverbial million-copy record.

The same edition of "60 Minutes" had a similar investigative report on those who have a parallel operation in the publishing field — aptly called "vanity books" — who, for a price, will publish and promote your book. We're certain you've seen the ads in numerous magazines. Of course, in many instances, the frustrated Mark Twains and Pearl Bucks end up with 500 unsold copies of their books and a sizeable bill for editing, publishing and advertising.

Watching "60 Minutes" this particular evening reminded us that the same thing happens in the song publishing field and that a new pamphlet just published by the Federation covers in detail this very subject. Entitled "How to Get Your Song Published," it is a revised and updated version of an article which appeared in the *International Musician* in 1977. It was written by Walter Wager, an expert in the field who was formerly director of public relations with ASCAP. As a matter of fact, the pamphlet is so informative that ASCAP requested and received permission from the A. F. of M. to publish its own edition for public distribution. Since so many of our young members compose songs and perform their own original music today, the information contained in "How to Get Your Song Published" is invaluable to have on hand. At the

(Continued on page twenty-one)



## JAZZ AIDS

by Jamey Aebersold and Others

### NEW ITEMS

- LISTENING TO JAZZ** by Jerry Coker. New paperback \$3.45
- THE ARTISTRY OF JOE HENDERSON**. 7 original songs and transcribed solos from 2 classic Blue Note albums. Excellent book in Bb key. \$4.95
- CANNONBALL ADDERLEY'S COMPLETE JAZZ FAKE BOOK**. 152 songs made famous by Cannonball's group, in concert key. \$8.95
- PATTERNS FOR IMPROVISATION** by Oliver Nelson. Treble clef book of 81 different patterns & songs. \$8.00
- ENCYCLOPEDIA OF IMPROVISATIONAL RHYTHMS & PATTERNS**. Treble clef. Good sight reading book. \$15.00
- DAVID BAKER COMBO SERIES** scored for trpt., alto, tenor, bone, rhy. Write for list. \$7.00 ea. art.
- JAZZ IMPROVISING FOR THE ROCK/BLUES GUITARIST** by Paul Lucas. Melodic jazz soloing book. \$5.95
- MONK MONTGOMERY ELECTRIC BASS METHOD** edited by David Baker. Wealth of material for constructing bass lines. \$18.00
- FIVE TROMBONE ARRANGEMENTS** w/ rhythm sections. 9 New original charts from Nashville by Barry McDonald et al. Write for catalog and prices. \$8.00
- LOOKOUT FARM**—A case study of improvisation for small jazz groups. By Dave Liebman & group. Two sound sheets and transcribed solos. Excellent book! \$8.95
- WEATHER REPORT BOOK**. Contains *BIRDLAND HARLEQUIN*, *HAVONA*, *THE JUGGLER*, *PALLADIUM*, *A REMARK YOU MADE*, *RUMBA MAMA* & *TEEN TOWN* Concert key and tenor/soprano part. \$8.95
- THE BREAKERS BOOK**. 18 tunes in sketch score form—concert key. Includes *Some Skunk Funk* & *Sneakin' Up the Wind*. \$8.95
- CHUCK MANGIONE** 2 tunes in sketch score form and 6 piano score—concert key. *Bellavia*, *Chase the Clouds Away*, *Soft*, etc. \$8.95
- TEXTBOOK OF DRUM SET EXERCISES**. 25 charts of different phases of jazz drumming. Complete notation. \$3.95
- A MUSIC NOTATION PRIMER—MUSIC CALLIGRAPHY** by Glen Rosecrans. Shows how to copy music. \$4.00
- NEW MONTGOMERY JAZZ GUITAR SOLOS** off record. 22 transcribed solos. \$5.95
- TECHNIQUES & THEORY FOR POP KEYBOARD PLAYERS** by Preston Keys. Thorough book for intermediate to advanced players. \$5.95
- DAVID BAKER ADVANCED EAR TRAINING BOOK** CASSETTE. \$12.00
- TAKE THE LEAD** by Stan Seckler. A basic manual for Lead Altoist in jazz band. \$5.00
- THE SAURUS OF SCALES & MELODIC PATTERNS** by N. Slonimsky. Large hardbound book, 243 pages. Treble & bass clef exercises. \$25.00
- INTERPRETING POPULAR MUSIC at the KEYBOARD** by Jerr Southern. Excellent book, spiral bound. \$8.95
- NEW CONCEPTS IN LINEAR IMPROVISATION** by Ray Ricker. Textbook method of studying scales & chords. Treble clef. \$7.95
- WORKBOOK FOR NEW CONCEPTS IN LINEAR IMPROVISATION** w/ cassette practice tape. Workbook has chord progressions in concert key for the practice tape. \$8.95
- ED THIGPEN—RHYTHM ANALYSIS & BASIC COORDINATION FOR DRUMS**. Good primer book. \$4.95
- AUTOBIOGRAPHY of a YOGI** by Paramahansa Yogananda. Paperback of life as it really is. \$1.95

- IMPROVISING JAZZ** by Jerry Coker (paperback). Excellent introduction to jazz theory. \$2.95
- THE JAZZ IDIOM** by Jerry Coker (paperback). A must for teachers! This book can give you a boost once you've begun to improvise. \$2.45
- PATTERNS FOR JAZZ** by Jerry Coker et al. Excellent book for daily practice. Treble clef. Teaches you to play in all keys and really helps develop your ears! \$14.00
- SCALES FOR JAZZ IMPROVISATION** by Dan Haerle. Dan takes 21 scales and shows how to use them and transposes them in all twelve keys in treble & bass clef. \$8.95
- JAZZ TRUMPET TECHNIQUES** by John McNeil. Special book designed to help solve certain problem areas of jazz trumpet playing. A much needed book. \$2.95
- PENTATONIC SCALES FOR JAZZ IMPROVISATION** by Ray Ricker. Study of Pentatonic scales in modern jazz complete with many exercises and licks. Six portions of transcribed solos by C. Corea, H. Hancock, J. Farrell, J. Henderson, K. Jarrett and W. Shorter. \$7.95
- TECHNIQUE DEVELOPMENT IN FOURTHS** by Ray Ricker. An advanced book of the treatment of fourths in modern jazz. Loads of exercises and patterns with chord symbols for direct application in playing situations. \$8.95
- LYDIAN CHROMATIC CONCEPT** by George Russell. An advanced book dealing with the application of scales & melodic concepts used by the jazz masters. \$28.50
- CHARLIE PARKER ORIGINALS IN CONCERT KEY**. A book of 30 songs written by the great Charlie Parker. Concert key only. \$3.95
- HUGE JUMBO JAZZ FAKE BOOK** by Bill Lee. 1,002 jazz songs in concert key with chord symbols and words. 70 songs by H. Silver, 20 by S. Rollins, 20 by M. Davis, 32 by Duke and many, many more. \$19.95
- BIRD LIVES** by Ross Russell. Hardbound reading book of the life of Charlie Parker. Outstanding book with an inside view of Bird's life. \$10.95
- CHASIN' THE TRAME** by J. C. Thomas. Hardbound book of the music and mystique of the late John Coltrane. \$7.95
- THE ART OF MUSIC COPYING** by Clinton Roemer. The music copyist Bible for composer, arranger, student, teacher. Large paperback. \$11.95
- STANDARDIZED CHORD SYMBOL NOTATION** by C. Roemer & Carl Brandt. A uniform system for the music profession. Paperback. \$3.95
- THE PROFESSIONAL ARRANGER & COMPOSER** by Russ Garcia. One of the countries standard text for big band writing. \$8.95

- THE JAZZ CLINICIANS QUARTET "PLAY FOR YOU"** featuring Jamey Aebersold, alto and tenor. Dan Haerle, piano, Rufus Reid, bass and Charlie Craig, drums. An album showing these outstanding musicians/clinicians. Chord progressions and two solos provided. \$5.95
- DIFFERENT DRUMMERS** by Billy Mintz. A unique, in depth study into the styles of the great drummers of our time. And an important instruction record. \$4.95
- BRUSH ARTISTRY** by Philly Jo Jones. For all drummers. \$3.50
- IT'S TIME FOR THE BIG BAND DRUMMER**. By Mel Lewis & Clem DeRosa. \$9.95

### PIANO BOOKS

- JAZZ IMPROV. FOR KEYBOARD PLAYERS** by Dan Haerle. Creating melodies—use of left hand—soloing and much more. Basic Concepts \$3.95; Inter. \$2.95; Adv. \$3.95; 3 Vol. complete—Spiral bound. \$9.95
- CHICK COREA**. 16 tunes including *Spain*, *500 Miles High*, *La Fiesta* and *You're Everything*. \$6.95
- BILL EVANS #1** 6 transcribed songs—Interplay, *Time Remembered*, *Very Early*, etc. \$2.95
- BILL EVANS #2** 5 transcribed solos and 1 song—*Funny Man*, *Orbit*, etc. \$3.95
- BILL EVANS #3** 5 transcribed solos and 15 songs off records—*Peri's Scope*, *Elsa*, *Peace Piece*, etc. \$3.95
- HERBIE HANCOCK**. Over 45 of his greatest hits such as *Cantaloupe Island*, *Maiden Voyage*, *Toys*, *One Finger Snap*, *Watermelon Man*, *Chameleon*, etc. \$7.50
- HORACE SILVER**. 53 transcribed songs exactly as recorded by Horace. S. Sadie, N. Dream, etc. \$8.95
- THE ENROLL GARNER SONGBOOK** 21 songs based on recorded versions. Just like Enroll plays—two hands. \$8.95

- JAZZ/ROCK VOICINGS for the CONTEMPORARY KEYBOARD PLAYER** by Dan Haerle. A must for any keyboard player who needs new voicings! \$4.95
- A STUDY IN FOURTHS** by Walter Bishop, Jr. New book dealing with the interval of the perfect fourth in jazz. Includes 5 originals for two hands. Taken off record. \$4.50

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- NEW TRANSCRIBED SOLOS!!!!**
- CHARLIE PARKER**—14 solos (concert key) \$5.95
- MILES DAVIS**—11 solos (concert key) \$5.95
- T. MONK**—8 tunes & solos (concert key) \$5.95
- DIANOG REINHARDT**—16 solos (great book!) \$5.95
- BUD POWELL**—6 transcribed solos \$5.95
- 20 of WORLD'S GREATEST JAZZ SOLOS**. Book for SAX, TRPT, BONE, CLARINET, FLUTE. Excellent for sight reading. Solos have been written to fit the range of each instrument (not necessarily in recorded key). Specify instr. when ordering! Each book \$4.95
- 28 MODERN JAZZ TRUMPET SOLOS** transcribed by Ken Sione and edited by Jamey Aebersold. Brand New! An outstanding collection of modern jazz trumpet solos by 15 jazz greats. Solos are in Bb key with chord symbols above each measure. Solos by Miles Davis, Clifford Brown, Dizzy Gillespie, Freddie Hubbard. \$4.95
- CHARLIE PARKER SOLOS FOR Bb and C keys**. 9 solos transcribed off records w/ piano accompaniment. \$3.95
- DIZZY GILLESPIE SOLOS for Bb and C keys**. 14 transcribed solos off records by Dizzy with piano accomp. \$4.95
- LOUIS ARMSTRONG SOLOS in Bb key only**. 20 beautiful solos by Louie exactly as on records. \$3.95
- JAZZ STYLES & ANALYSIS for TROMBONE** by David Baker. History of the trombone via trans. solos. 157 solos in bass clef off records by known trombonists. \$19.00
- JAZZ STYLES & ANALYSIS for ALTO SAX** by Harry Miedma and David Baker. 125 transcribed and annotated solos by 103 famous alto saxophonists. \$12.50
- JAZZ RHYTHM and the IMPROVISED LINE** by John McHehan. Solos from all jazz periods in concert key. \$7.95

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- VOLUME 7—"MILES DAVIS"**—Eight classics written by Miles Davis. Int./Adv. level. Unique way to learn 8 of the most popular songs of the Fifties. *Four, Tune Up, Vined Blues, The Theme, Solar, Dig, Milestones* (old Milestones), *Serpent's Tooth*.
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## Matt Betton Honored by His Alma Mater

A pioneering jazz educator has been honored by his alma mater.

Matt Betton of Manhattan, a 1938 Kansas State University graduate, was presented the KSU Distinguished Service Award on November 10 as a highlight of a Matt Betton Orchestra Jazz Scholarship fund raising dinner at the Manhattan Country Club.

He was cited "for outstanding contributions to the music profession and to Kansas State University."

A widely known jazz composer, arranger, adjudicator and clinician, Betton was a co-founder of the National Association of Jazz Educators and is the editor of the *NAJE Educator*.

He was the first inductee into the NAJE Hall of Fame and received the first Kansas Bandmasters Association award for outstanding contributions to bands.

Betton is a co-founder of the Stan Kenton Jazz Clinics and is author of several books about jazz teaching methods.

Betton enrolled at Kansas State University early in the depression years "because it was cheaper" and in 1933 started his own band to help pay his way through school.

The Matt Betton Orchestra was a fixture on the K-State social scene for thirty years, from 1933 to 1963, and in 1940 his orchestra was the top college band in America in a



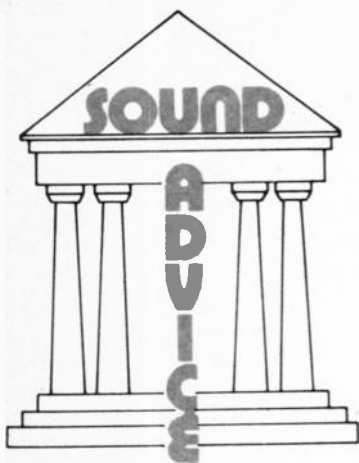
Dr. Duane Acker (right), President of Kansas State University, is pictured presenting the Distinguished Service in Music award to NAJE Executive Director Matt Betton, who is a long-time member of Local 169, Manhattan, Kansas.

*Billboard* survey.

Betton was an instructor for numerous KSU summer music camps and this past fall was named to the faculty in the KSU Department of Music to teach a course in "History of Jazz."

The fund-raising dinner was the first of several activities planned at KSU in conjunction with a "Matt Betton Orchestra Reunion." Around fifty of the more than 130 K-Staters who played with Betton participated.





Members of the Federation, as well as Local officers, are invited to send in questions and/or comments for the "Sound Advice" column, but are requested to keep them brief. The Editor reserves the right to select and condense all material and/or place it in such form as it is deemed necessary.

an author's pseudonym with the office of Social Security Administration.

**Q.** In the "Sound Advice" column for December, 1978, there was an ambiguous answer to the question which I herewith quote verbatim. Question: "May an appointed Local officer attend the AFM Convention as a delegate by virtue of the office he holds?" Answer: "No. If Local By-Laws specify, say, that the President or Secretary shall be delegates to the Convention by virtue of the office they hold, they still must be elected by the general membership by secret ballot." The above answer seems to be paradoxical to one of the provisions

of the Labor-Management Reporting and Disclosure Act which states that, "If the Constitution and By-Laws state that one of the functions of the office of an elected officer is that of delegate to the Convention of the organization, a special election of that officer to be a Convention delegate is not necessary."

**A.** It is legally proper for an officer of a Local to be a Federation Convention delegate by virtue of office if the Local's By-Laws so specify. The only potential problem lies in the legal specification that he must have been elected to the Local office by secret ballot or he cannot be accepted by the Federation as a Convention delegate.

Example of the potential prob-

lem: The Secretary of a Local is a Convention delegate by virtue of office and he dies in office; the Executive Board of the Local appoints a member to be Secretary until the next regular election of officers. The appointed Secretary would not be a legal Convention delegate, as he was not elected to the office of Secretary by secret ballot vote of the membership.

Although most of United States Labor Law is not applicable in Canada, the provision in such law concerning delegates to Conventions is applicable to Canadian delegates as well as U.S. delegates when they are delegates to the Convention of an international labor organization such as ours.

(Continued on page twenty one)

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**Q.** It is my understanding that before a person can legally derive any earnings using a pen name, he or she must first have that name copyrighted and also listed with the Social Security Administration as an alias to his or her legal name. What are the actual rules governing this situation?

**A.** Under present copyright laws, names, titles, short phrases or expressions are not copyrightable. The U.S. Copyright Office cannot register claims to exclusive rights in brief combinations of words, such as:

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If you write a literary piece or a song for which you give a pen name as the author, you may copyright the work under that authorship. There is a space on the copyright form which asks, "Was this author's contribution to the work anonymous? Pseudonymous? If you answer "yes" to pseudonymous, give the pseudonym and identify it as such. For example: "Author's name Judith Barton, whose pseudonym is Madeleine Elster."

There would be no need to register

### NAJE Convention Set

Philadelphia's Sheraton Hotel will be the site of the National Association of Jazz Educators' sixth annual convention. It will take place from Thursday, March 8, through Sunday, March 11.


As in past years, the American Federation of Musicians will participate as an exhibitor at this event and welcomes visitors to its display booth.

It should be pointed out that AFM Secretary-Treasurer J. Martin Emerson serves on this organization's national advisory council, which consists of ten people whose expertise in their area of endeavor will be of great value to future policies and goals of NAJE.

Make plans to attend this exciting event!


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Piero Gamba, music director and conductor of the Winnipeg (Manitoba, Canada) Symphony Orchestra, will lead the orchestra in the Symphonium Europae's anniversary concert on March 3 at New York City's Carnegie Hall. This gala event will be the New York debut performance for the Winnipeg Symphony, one of Canada's most well-respected orchestras. Mr. Gamba is one of the founding members of the Symphonium Europae and is now president of this international organization.

## SYMPHONICUM EUROPAE CELEBRATES ANNIVERSARY

(Continued from page one)

well as to sponsor performances in every country, so that musical harmony might serve as an example in other spheres of activity.

The March 3 concert at Carnegie Hall will bring this concept to fruition. The star-studded list of artists who are donating their talents for this one performance reads like the index to a book about the greatest concerts ever heard at Carnegie Hall: pianists Jorge Bolet,

Gary Graffman, Byron Janis and Jeremy Menuhin; violinists Yehudi Menuhin and Ruggiero Ricci; guitarist Andres Segovia; flutist Jean-Pierre Rampal; singers Maureen Forrester and Roberta Peters; dancers Jose Greco and Nana Lorca; actors Jose Ferrer (Symphonium Europae's vice president) and Peter Ustinov, among others.

In addition, the concert will be the New York debut for the Winnipeg Symphony Orchestra under the baton of Maestro Piero Gamba, music director and conductor. Founded in 1948 by a dedicated group of citizens, the Winnipeg Symphony has made great strides in becoming one of Canada's leading orchestras. It has especially grown in stature since Mr. Gamba became the director in 1971.

The entire event will be recorded for an album to be released at a later date and negotiations are made for the broadcasting and televising of the concert. With tickets for the event priced between \$25 and \$250, Maestro Gamba and the Winnipeg Symphony can expect to face an enthusiastic audience of the most determined music lovers, including many celebrities and dignitaries from all over the world.

The performance is under the patronage of the Prime Minister of Canada, Pierre Elliott Trudeau, who will be present at the event. It will also be attended by all the ambassadors of the permanent missions to the United Nations under whose sponsorship the gala concert is taking place.



World renowned musicians gathered at the December 14 press conference and reception at the United Nations to announce they would participate with other artists at a Carnegie Hall fund raiser for the Symphonium Europae on March 3. Left to right: Ruggiero Ricci, violinist; Piero Gamba, founding President of the Symphonium Europae and currently conductor of Canada's Winnipeg Symphony Orchestra; Jorge Bolet, Byron Janis, Eugene Istomin, Gary Graffman, pianists.

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# CANADIAN NOTES

by Gerald Levitch



Billy Cobham made an unusual appearance in Toronto on December 17, when he conducted a workshop at Convocation Hall, University of Toronto. Cobham was accompanied by Toronto musicians — pianist Frank Falco and bassist Tom Szczesniak. The workshop was presented by the Toronto Percussion Center. . . . Dale Jacobs produced his first jazz album for Epic Records. Based in Vancouver, Jacobs has been busy over the last five years with jingle and studio work. Along with a group of Vancouver session players, Jacobs did a seven-date tour of western Canada, starting in Winnipeg on September 19 and stopping in Regina, Saskatoon, Calgary, Edmonton, Victoria and Vancouver. The album, called *Cobra*, is being released in Norway, Australia, Germany, Holland and the U.S. in February, at which time Jacobs will tour Japan to support release of the album there. Jacobs also worked in Toronto during January as musical arranger for Zon's next album. Meanwhile, through an agreement with Jacob's independent production company, Pacific West Productions, CBS Canada signed five-year contracts with members of Jacob's band, *Cobra*. These include The Wade Brothers (Joel and Bret Wade), Wayne Kozak and Tom Lavin of the *Powder Blues*. The Wade Brothers album was recently completed and mixed at Manta Sound in Toronto. Lavin and Kozak did their recording in Vancouver and their lps will be ready for release in the spring.

The Art Ensemble of Chicago and Anthony Braxton gave a concert at the Queen Elizabeth Theatre in Toronto on October 31. . . . The day before, Randy Weston played at the St. Lawrence Centre. . . . Avant-gardists Bill Smith, Graham Coughtry, Stuart Brommer, Dave Lee and John Mars played a Toronto concert at The Edge on January 8. . . . George's Spaghetti House, a bastion of local Toronto jazz, has instituted a New Faces Series which recently featured the Harvey Kogen Quartet and the Earl Seymour Quartet. The familiar faces that followed from the end of December to the middle of February included the Herb Koffman Quartet, Moe Koffman Quartet, Wray Downes Trio, Don Francks, Jerry Toth Quartet, Joe Sealy Quartet and Herb Spanier Quartet.

Regular jazz gigs in Montreal feature Sayyid Abdul Al-Khabyr at the Cafe Mojo, the Jacques Jourdan Big Band at Les Deux Pierrots, Ivan Symonds Trio at Jazz Bar C&J, Nelson Symonds at Rockhead's Paradise and the Jazz Knights at Station 10. . . . The Musique Quebecoise Improvisée performed on December 13 at the Musee des Beaux-Arts.

The Toronto-based rockers, Madcats, signed a U.S. record deal with Buddah/Arista. The band performed a debut showcase at New York's Bottom Line on November 29. The first U.S. album release was in January. . . . Aquarelle, the Montreal fusion jazz group, played at the Cafe Campus in Quebec, followed by Moncton University in New Brunswick. The group then did the CBC-TV French network

show, "Vedette en Direct." . . . Montrealers Kate and Anna McGarrigle toured Winnipeg, the University of Alberta at Edmonton, Vancouver's Orpheum, Hamilton Place and Convocation

Hall in Toronto.

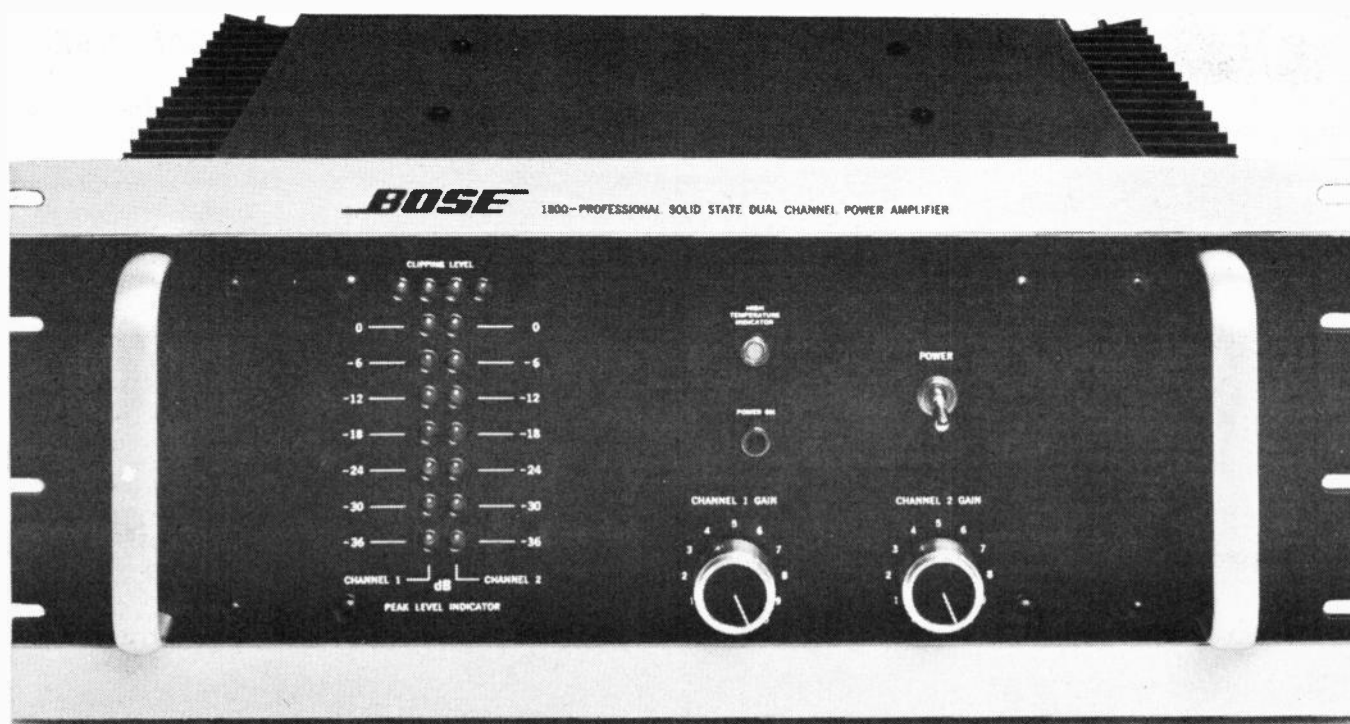
The syndicated FM radio series, "King Biscuit Flower Hour," taped Hellfield on December 18 in Toronto's Gasworks Tavern. The show is part of King Biscuit's

"Canada Presents" series. Hellfield's second album is due shortly. The group also recently performed a live FM broadcast from Thunder Sound Studios in Toronto. . . . Walter Rossi and his group left their Montreal base for a West Coast tour. . . . Quebecers Lewis Furey and Carole Laurie were well received by local critics for their concert-drama presentation at La Comedie Canadienne in Montreal. They've taken the same show to Paris for a three-week engagement. Furey's latest album, "The Sky Is Falling," was scheduled for January release.

Max Webster spent January in the studios, working on its latest album, tentatively titled "A Million Vacations." The group expects to

head for Europe in March for a planned tour with Rush. . . . Domenic Troiano, the Toronto-based jazz-rock guitarist, is working at Toronto's Sounds Interchange Studio on a new album. He's being assisted by Roy Kenner, who's providing vocals for the lp. . . . Long John Baldry is also at Sounds Interchange with producer Jimi Horowitz. Baldry recently played a week at the El Mocambo with singer Kathi MacDonald and pianist Roy Young. Both appear on the new lp. . . . The Red Ryder Band, composed of five Toronto-based rockers, is recording at Eastern Sound with ex-Pablo Cruise producer Michael Jackson. The band recently signed a world-wide

(Continued on page nineteen)



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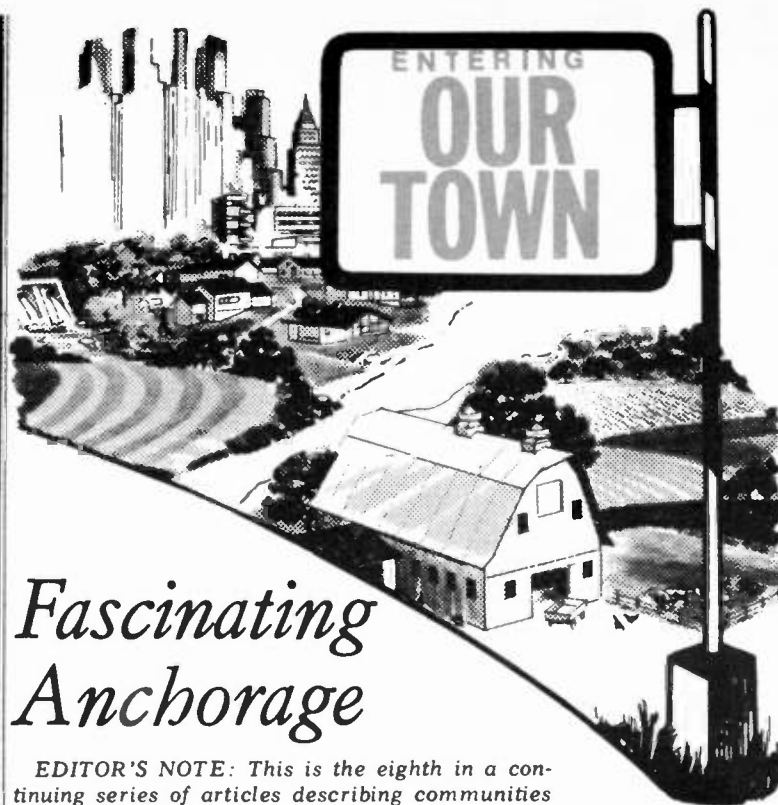
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## Fascinating Anchorage

**EDITOR'S NOTE:** This is the eighth in a continuing series of articles describing communities throughout the United States and Canada in which fellow Federation members live and work. Other Locals are invited to submit articles about their towns.

Anchorage, born officially with incorporation on November 23, 1920, has grown rapidly since its early years, expanding into Alaska's largest city.

The Alaska Engineering Commission, engaged in the planning and construction of the Alaska Railroad, recommended Ship Creek landing as a supply base in 1914. The locale was selected because it was a port of call for steamers, was accessible to fresh water and was only seventy-four miles from the Matanuska Valley coal fields. The electorate chose the name Anchorage on August 9, 1915.

In 1923, President Warren G. Harding, driving the Golden Spike at Nenana, completed the Alaska Railroad. The building boom over, Anchorage settled down for a time as a fairly stable town. A trading center for miners, trappers and homesteaders, Anchorage primarily served the railroad workers. The 1935 colonization of the Matanuska Valley influenced the town's economy, although transportation remained by railroad, dog team and plane.

Throughout the years Anchorage continued to grow. Population increased from 1,856 in 1920 to 11,254 in 1950.

The 1957 oil and gas discovery on the Kenai peninsula, as well as subsequent Cook Inlet findings and the Alaska pipeline have boosted the Anchorage economy. Today, amid shopping centers, divided highways, modern homes and high-rise buildings, almost 200,000 people reside.

The city is located in the central portion of Alaska. The vast area offers great variety — mountain ranges, glaciers, islands, volcanoes, fertile valleys, alpine tundra, extensive river systems.

If city exploring is on the agenda, a visitor can opt for rental car, taxi, sightseeing motor coach or walking tour.

The Anchorage Historical and Fine Arts Museum offers paintings and exhibits of native art. Many of the city's shops have craftwork of museum quality. Numerous Alaskans invest in the native crafts that are unique to the North — Eskimo ivory carvings or Indian handwoven baskets — knowing that they will become collector's items. To be sure that the pieces are authentic Native Alaskan craftwork, buy only those that have the "Silver Hand" tag.

If a good meal is desired, try sampling halibut, king crab or

salmon in a skyview restaurant, or buy canned, smoked or frozen seafood products to send home to friends. The city port (a must on the visitor's list) operates year 'round despite the famous thirty-six-foot high tides at Cook Inlet.

A fifteen-minute walk from City Hall is Ship Creek where salmon can be seen fighting their way upstream. The half million-acre Chugach State Park, only a twenty minute drive from downtown Anchorage, gives the visitor an opportunity to picnic, look for wildlife and wildflowers, pick blueberries, hike, fish, camp, ski, dogsled or snowmobile.

Anchorage, as the state's most cosmopolitan city, has hotels, restaurants, gift shops and nightspots that compare favorably with those found in other large west coast cities.

AFM Local 650, chartered April 1, 1939, serves not only Anchorage, but additionally the third judicial district of Alaska. The boundaries extend from Cordova in the southeast to Talkeetna on the north, the Aleutian Islands and the island of Kodiak to the south and west.

Local members are kept busy performing at the many live entertainment venues in the city that employ traveling musicians from the west and northwest as well. There is also a symphony and several chamber ensembles. The symphony has a full concert season; weekly concerts, presented on Sunday afternoons at the Fine Arts Museum, are supported by the Music Performance Trust Funds.

Each year in June and July, the Alaska Festival of Music takes place, with various visiting guest artists appearing with local talent in different parts of the city. Soloists in the festival have included Doc Severinsen and the Young Americans, Oscar Peterson and

many outstanding chamber groups and opera artists.

The various ensembles of the 752nd Air Force Band, stationed at Elmendorf Air Force Base, present a winter concert season at the Sydney Lawrence Auditorium and summer concert season on the Anchorage Park Strip, as well as summertime Wednesday midday concerts at City Hall.

The Local is now in the process of organizing an eighteen-piece dance band to satisfy the ever increasing needs in the area for this type of entertainment.

When it's time to explore the countryside or the wilderness, there are many excursions and tours to the outlying areas available to the Anchorage tourist, including Portage Glacier, Mount Alyeska Resort, Matanuska Valley, Valdez and Mount McKinley National Park. Sport hunting, sport fishing, flightseeing, glacier tours and photo flights for scenery and wildlife are also available.

Alaska is still the last frontier in the minds of many Americans. Interest in the "Great Land" has increased sharply since Alaska became a full fledged state in 1958. In spite of this great interest many Americans know very little about the people of the largest state in the union. This is especially true of the Eskimos, Indians and Aleuts who live in the remote regions.

At the time of the discovery of Alaska in 1741 by Vitus Bering, the Indians, Eskimos and Aleuts were well distributed throughout the area, living within well defined regions, with little mixing of ethnic groups.

As in any culture the way of life was dictated by the abundance of food. In Southeastern Alaska the salmon, deer and other plentiful food permitted the Thlingits, Tsimshians and Haidas to settle in permanent villages and develop a culture rich in art. The Athapaskan Indians of the Alaskan Interior, on the other hand, became wanderers following the migrating caribou herds and taking advantage of seasonal abundance of fish, waterfowl and other game. The Eskimo people, like the Thlingits, depended on the sea for life. However, a more hostile climate and fewer resources required a far different way of living.

The impact of twentieth century culture has brought about great changes among all of the Alaskan Indians and Eskimos. Some of the changes have been good, some are unfortunate. All over Alaska people are undergoing this cultural transition to varying degrees. As a result, some Eskimo and Indian people still live much as their ancestors lived while others have become skillful in modern-day professions.

There are many more fascinating aspects of Alaskan life, but these must be seen firsthand. Anchorage is the commercial and "people" center of Alaska, and residents say they have the best of both worlds — the convenience of modern city living with a wilderness playground just beyond the city limits.

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# Pro-file

## Gloria McCullough: A Touch of Class

The President of Local 364, Portland, Maine, is a noteworthy figure. Not only a popular trombonist with the Don Doane Big Band, Gloria McCullough is the first woman President of an AFM Local in New England.

A member of Local 364 since 1952, she says as a woman she has had to "fight right along the way" in her musical career.

Gloria's mother, a professional pianist, gave Gloria her first piano lessons; but in her senior year in high school she took up the trombone on a dare. The YMCA was forming an all-girl band that lacked a trombonist, and the man organizing the group challenged, "I bet you couldn't get a note out of that thing." Gloria said she could.

"So I dragged home a trombone. My mother was horrified." She



Gloria McCullough

began learning, most of it from practical experience, and taking lessons from a member of Chandler's Band. (She also briefly attended Berklee College of Music in Boston.)

In the early 1950s, Gloria landed her first professional job with Chandler's Band, in those days considered a stronghold of male musicians, and with Bob Percival's Dance Orchestra.

Since then Miss McCullough's playing credits have been increased greatly, but she never could make it in a marching band. Her short steps never matched those of her counterparts . . . "and, if there was a pothole in the street, I'd find it. Also the trombones were in the front line. You know, marching behind horses is terrific," Gloria chides.

"Don was way before his time," she says about the leader of the group she now performs with. "It didn't bother him (that) I was a woman as long as I could play." But she claims that generally a woman

switched to bass trombone and is learning to improvise. But improvisation makes her nervous.

"I'm more comfortable with my security blanket in front of my face — my music." The group's vocalist, Mary Seader, says that Gloria "has bloomed this year." She's not content with what she has and now studies arranging and takes voice lessons. Gloria and Mary sometimes sing at local nursing homes.

Miss McCullough also performs at Cumberland County Civic Center events and the shows are sometimes preceded by a three-hour rehearsal. Her arm started to fall asleep at an Ice Capades performance last winter and, as the only woman in the band, she didn't want to show her

fatigue. "I tried to shake it when no one was watching." After a look around, she was relieved to see one of the men doing the same thing.

At the time of Local 364's election, Miss McCullough did not expect to win over her two male opponents, but she is determined to do the best job possible.

The Local's Secretary-Treasurer, Jerry Der Boghosian, says of Gloria, "she's dynamic . . . a professional in every sense of the word."

A main concern she says is getting more members to participate in the monthly meetings. She hopes to increase attendance by having high school stage bands perform. It also gives serious young musicians an opportunity to show

professionals what they can do.

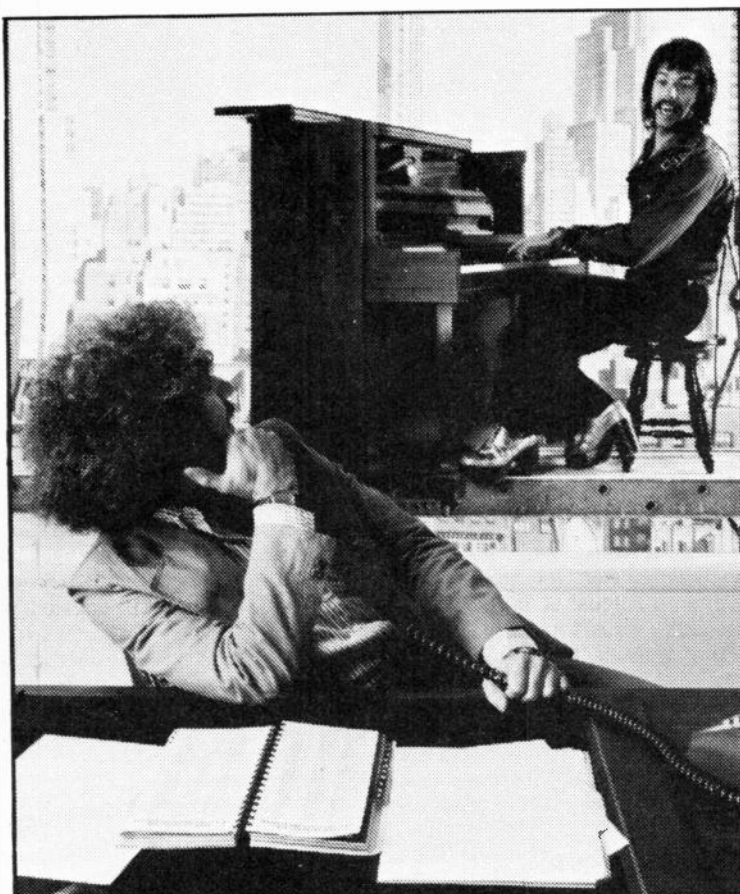
Besides her performance jobs and the Local presidency, Gloria also holds a full-time job as chief clerk in the mechanical department of the Maine Central Railroad, where she has worked the past eleven years.

Miss McCullough says she's single and stays that way because, "If you're a professional musician, you shouldn't be married. You're never home. I can say, 'Yah, hey, I can go,' anytime." She also confesses to being a bad cook. "If they do away with TV dinners, I'm in trouble."

When a local newspaper asked if she had any regrets about her musician career, Gloria retorted, "I wish I'd done it sooner!"

It seems that Gloria has a lot going for her.

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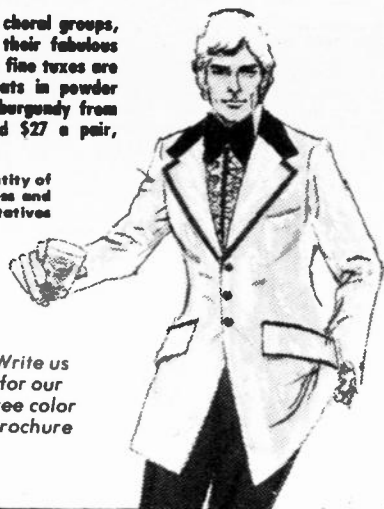
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# THE POP AND JAZZ SCENE

## POP NEWS

Veteran trumpeter Charlie Spivak, at seventy-one, has retired as a bandleader after thirty-eight years in front of his own group. For the past twelve years, Spivak has been working at Ye Olde Fireplace in Greenville, South Carolina. After forming his first band in 1940, he toured the country for seventeen years, then worked in and around Miami before going to South Carolina. Spivak told *Variety* that he intends to continue playing. He'll do about four dates a month, close to home. . . . From London comes a report that suggests that the late Glenn Miller crashed into a hill in central England in 1944. Previously it had been supposed his plane fell into the English Channel. . . . There was a salute to the late "Sentimental Gentleman of Swing," Tommy Dorsey, on NBC-TV's "Today Show" on November 17. Marking what would have been TD's seventy-third birthday, the Tommy Dorsey Orchestra under the direction of Buddy Morrow, arranger-composer-bandleader Sy Oliver and historian George Simon appeared during the Dorsey segment. . . . Composer-keyboard player Herbie Hancock returned to Britain in January for a series of dates. . . . Drummer Steve Smith, who has worked with Jean-Luc Ponty and Focus, is now playing with the group, Journey. . . . Sands, a combo headed by singer Patti Sands, is now in its second year at the Sandpiper Restaurant, Cupertino, California. Her associates in the group are Steve Hall (key-

boards, flugelhorn and vocals) and Randy Higgins (drums and vocals). . . . Paul Simon is slated to give a one-night workshop at The Guitar Study Center in New York City. . . . Singer Nancy Wilson has a back-up trio, including Mike Wolf (piano), John B. Williams (bass) and Ralph Penland (drums). . . . Dennis Springer, saxophonist with Pleasure, the progressive soul group from Portland (Oregon), was guest soloist on a recent national tour of the Jeff Lorber Fusion group. . . . During his recent engagement at the Ballroom in New York, singer Larry Kert worked with David Lewis (piano), John Caruso (bass) and Tony Marino (percussion). . . . Drummer Eddie Ross has been working in and around Tucson, Arizona, over the last two years. . . . Now playing keyboards for Poco is Kim Bullard. He's appeared with Crosby, Stills and Nash, Peter, Paul and Mary and others. . . . B. B. King recently presented his view of the blues in Europe. . . . Taj Mahal gave a concert at London's Rainbow Theatre on December 11. Backing up the singer-acoustic guitarist were Rudy Costa (horns), Bill Rich (bass), Robert Greenridge (steel drums) and Rocky Dzidzornu (congas). . . . Pianist Bill Snyder is the attraction at the Holiday Inn Lake Shore in Chicago. . . . During the early part of the New Year several bands will make tours of England. They include Kiss, Boston, and Earth, Wind and Fire. Pop stars Billy Joel, Van Morrison, Bruce Springsteen also are reported headed for the island nation in the

near future. . . . Former Blood, Sweat and Tears guitarist George Wadenius is playing with Cosmology, a jazz-rock band. . . . On big band nights at Tuxedo Junction, Woodmere, New York, Harry Terrill with the Mitchell Ayres Orchestra and singer Marion Herrman are featured. . . . Composer Alec Wilder is doing well, following major surgery. The best to you, Alec.

## RECOMMENDED

"Newport Jazz Festival" by Burt Goldblatt (The Dial Press, \$14.95). This photo-text chronicle of the annual, world-famous event, spanning twenty-two years (1954-1976), documents the festival's hopeful beginnings in the quietly affluent Rhode Island city, its ups and downs and artistic quality in Newport and New York. (The George Wein production moved to New York in 1972.) Because Goldblatt was on the scene every year, and because he has an unusually deep feeling for jazz and its makers, the text has quality. But his over 300 photos, consistently excellent and most revealing in many instances, really make the book valuable. (Also included: a discography of recordings connected with the festival and each year's program.)

## JAZZ NOTES

Dave Brubeck, named the second recipient of the California Jazz Award by resolution of the Legislature of that state, recently gave a concert at the Conservatory of Music, the University of the

(Continued on page nineteen)

## Friends and Admirers Show Up to Honor Al Gentile

Approximately 500 enthusiastic friends and admirers of Al Gentile, the leader of big bands based in New Britain, Connecticut, honored him at the Lake Compounce Ballroom in Bristol recently.

The fun-filled evening was reminiscent of the big band heyday as guests crowded onto the dance floor at the first strains of music.

Gentile, whose musical career has spanned fifty years, is a member of Connecticut Locals 285, New London; 400, Hartford; and 440, New Britain.

Friends, family and fans came

from near and far to pay tribute to this dynamic man. New Britain Mayor William F. McNamara presented a proclamation which stated, in part: "Al Gentile's life is characterized by a proven excellence in his chosen profession, by concerned dedication to his community, and by his theme song, 'All the World Is Waiting for the Sunrise.'" The mayor then proclaimed "Al Gentile Day in New Britain."

Three original members of Gentile's first big band, the Ten/Melodians, were also on hand for the festivities.

State Senator Nancy Johnson was among those seated at the head table, as well as Local 440's President Joseph DeFazio and Treasurer Kenneth Hume, and Local 400 dignitaries, Executive Board Member Sy Quinto and Vice President Anthony DiNardi.

Congratulatory wires were received from the entire Glenn Miller Orchestra, along with many others from across the nation.

Ending the evening on a high note, Gentile was presented with a gold baton by his band members, as well as a check and a plaque from the Al Gentile testimonial committee.



Bandleader Al Gentile has been in the music business for fifty years.



Pictured are the band and a few of the many guests that attended the testimonial for Al Gentile, whose theme song is "All the World Is Waiting for the Sunrise."



# OVER FEDERATION FIELD

Local 132, Ithaca, New York, recently honored Ithaca radio station WHCU with a certificate of appreciation for employing pianist Jack Deal as a staff musician for more than thirty-six years.

Making the presentation to WHCU station manager Don Martin was Local 132's newly elected President, Amandus "Mike" Teeter. A duplicate certificate was awarded to Mr. Deal by Edward J. Moore, Jr., Secretary, Business Agent and Music Performance Trust Funds chairman of the Local.

In accepting the award Mr. Martin revealed that the radio station had hired another member

of the Local, Mary Ann Covert, to perform on a weekly basis as of December 7.

December 29 was a significant evening on the North Shore of Massachusetts. The reason was the United Cerebral Palsy benefit dance held at Peabody's Knights of Columbus Hall to raise money to support research and to help assist those children and adults afflicted with this dread disease.

The Professional Musicians Club of the North Shore, through the courtesy of Local 126, Lynn, sponsored the dance and reports that it was a complete success. Music for

the evening was provided by the Lou Ames Big Band (conducted by Lou Ames, President of Local 126), the Joe DiTullio Band, and the Harmonichords, the only harmonica trio to hold membership in Local 126.

The entire proceeds from the dance was donated to United Cerebral Palsy during the December 31 nationally televised All-Star Telethon. The Harmonichords and Joe DiTullio were on hand to present the \$300 check.

Local 11-637, Louisville, Kentucky, claims the largest number of members from one family working as a musical unit. "The Marlins" consists of seven musicians who are all related. The group's leader, "Sleepy" Marlin, is the father of the other Marlins: Gary (piano), James (bass and mandolin), John (fiddle, mandolin and guitar), Richard (trumpet), Robert (drums and guitar) and Pat (saxophone and piano).

"Sleepy," who performs on the fiddle, has won many fiddle competitions over the years and has appeared on national television.

Local 95, Sheboygan, Wisconsin, honored fifty-year member Earl Yecke with a presentation of a gold honorary life membership card during its meeting of November 20. Mr. Yecke, who plays saxophone and clarinet, had performed with many popular dance orchestras in the Sheboygan area and, for a time, fronted his own group known as Earl Yecke's Dance Admirals. He recalls his Dance Admirals days as very busy ones, with band rehearsals between frequent engagements taking up much of his time. Mr. Yecke is the fourth Local 95 member with fifty or more years of membership to receive an honorary life card.

Local 95's November meeting was also highlighted by its election of officers. Re-elected to his twenty-second term is Local President Michael Brendzej. Sergeant at Arms Nick Schutney is re-elected for his eighteenth term. Elected Local Trustees are Norman Meier and Fred Boedeker. The Local's Vice President, Fred Schloss, and Secretary-Treasurer, Gloria M. Witte, were elected to two-year terms the previous year, as were Local Trustees Robert Heling and R. John Braun.



Local 95 (Sheboygan, Wisconsin) President Michael Brendzej, left, presents fifty-year member Earl Yecke with the Local's gold honorary life membership card during a meeting on November 20. Mr. Yecke is the fourth honorary member of the Local.



Local 132, Ithaca, New York, presented Ithaca radio station WHCU with a certificate of appreciation for including live music in its programming. Attending the presentation were (left to right) Local 132 Secretary, Business Agent and MPTF chairman Edward J. Moore, Jr., WHCU station manager Don Martin, Local 132 President Amandus "Mike" Teeter and pianist Jack Deal, WHCU staff musician for the past thirty-six years, who was awarded a duplicate certificate.



At its annual Christmas party this past December Local 680, Elkhorn, Wisconsin, presented some of its honorary members with gold certificates and gold cards. Vice President Tom Krey (bottom row, far right) is shown presenting a certificate to Past Secretary-Treasurer Edgar Lawrence, who has fifty years of consecutive membership in the Local. The other recipients are (top row, left to right) Dale Van Doren, Vern Castle, Harold Olsen, Arvid Walters, Bob Reed, Laurel Pinnow, (bottom row, left to right) Secretary Walt Dujardin, George Mitchell, Ruby Reader and Jacob Catania.

FEBRUARY, 1979

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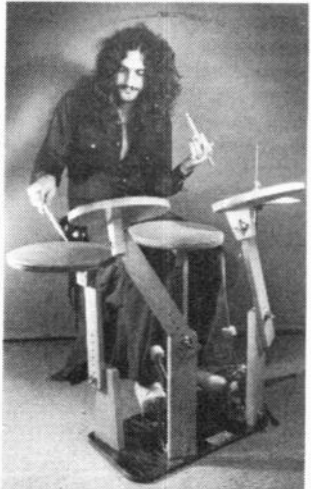


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# NEWS NUGGETS

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The Municipal Concerts Orchestra of New York will present its annual benefit concert at Alice Tully Hall in Lincoln Center on March 31. The orchestra will be conducted by its musical director, Julius Grossman, and the soloist will be the internationally known pianist, Grant Johannesen.

During the past year, the orchestra was heard in sixty free concerts throughout the metropolitan New York area. The performances were made possible by grants and contributions from

symphonic work is in four movements with a Hebrew text, sung by bass soloist Spiro Malas, taken from the Bible's book of the Prophet Isaiah.

Mr. Feinsmith performed in the *Isaiah* premiere on the sound sculpture, an instrument of his own design and making. This instrument is composed of nine brass rods twelve feet in length. When these are struck the instrument gives off a low, random, clanging sound intended to represent the vision heard and seen by Isaiah.



Julius Grossman

the New York State Council on the Arts, the New York City Department of Cultural Affairs, commercial and savings banks, foundations, labor unions, community councils, individuals and the Music Performance Trust Funds of the Recording Industry.

The College of Music of Temple University will host the second annual Temple University Brass Symposium on March 31. The day will be filled with clinics and concerts taking place at Mitten Hall, Broad and Berks Streets, and the College of Music at Presser Hall, Twelfth and Norris Streets, Philadelphia.

The featured guest clinicians will be trumpeter Philip Jones, leader of the Philip Jones Brass Ensemble, and Lucas Spiros, Euphonium soloist with the United States Marine Band. Mr. Jones will be conducting his first clinic in the United States.

Other clinicians include members of the College of Music faculty. Seymour Rosenfeld and Donald McComas, trumpets, and Nolan Miller and Herbert Pierson, horn, are all present or former members of the Philadelphia Orchestra and will be giving brass clinics. Joseph DeAngelis, horn, Robert Moore, trombone, and Edmund E. Moore, tuba, are prominent free-lance and recording artists who will be conducting additional clinics.

There will be concerts by various brass ensembles, such as the United States Army Brass Quintet and the Temple University Gabrieli Consort, as well as exhibitions by major publishing houses and instrument manufacturers. Philadelphia Local 77 has also taken booth space for the occasion.

The world premiere performance of bassoonist Marvin P. Feinsmith's *Isaiah* was given on February 11 by the Kansas City (Missouri) Philharmonic under the baton of music director Maurice Peress. The



Marvin P. Feinsmith

Mr. Feinsmith is a member of New York City Local 802, as was his father, Samuel, who was a bass clarinetist with the New York Philharmonic. Mr. Feinsmith attended the Juilliard School in New York, received a master's degree from the Manhattan School of Music and did his doctoral studies at the University of Colorado.

He has performed with the Indianapolis Symphony, the Little Orchestra Society, Symphony of the Air, the Brooklyn (New York) Philharmonia and the Israel Philharmonic (under Zubin Mehta), as well as for such popular shows as "A Funny Thing Happened on the Way to the Forum" and "Cabaret."

Currently engaged as assistant principal bassoonist with the Denver Symphony Orchestra, Mr. Feinsmith's previous work is entitled *Peerkay A'vot — Ethics of the Fathers*.

The twenty-third annual All-Eastern Band and Instrumental Clinic will be hosted by the Armed Forces School of Music March 28 through 31 at the Naval Amphibious Base, Little Creek, Norfolk, Virginia. Concerts, clinics and reading sessions are scheduled for concert band and stage band idioms. Both registration and admission are free.

Further information may be obtained by writing to: Commanding Officer, School of Music, U.S. Naval Amphibious Base, Little Creek, Norfolk, Virginia 23521.

Frank Parisi, honorary life member of Local 95, Sheboygan, Wisconsin, directed his own composition, "Beautiful Day," at the Sheboygan Municipal Band's August 23 concert in the Fountain Park Band Shell. A French hornist, Mr. Parisi wrote the piece in 1939 when he was director of the Sheboygan Recreation Department Summer Youth Band and worked with the playground system.

The lyrics, also written by Mr.

Parisi, suggest children going to a playground; so he asked Diane Remy, drum majorette of the Municipal Band and well-known dance instructor in the area, to choreograph the piece for thirteen of her students.

One of the largest audiences of the summer concert season showed its appreciation of the dancers' performance and the eighty-two-year-old director/composer with numerous rounds of applause.

Mr. Parisi, who joined Local 95 in August, 1924, gave private music lessons to Sheboygan's youngsters for fifty-five years and is a charter member of the Sheboygan Municipal Band, which he also directed for two years.

LeRoy DeTurk, a gold card member of Local 5, Detroit, Michigan, was recently interviewed by his home-town newspaper *The Pueblo (Colorado) Chieftain*. In the article Mr. DeTurk, whose stage name is Eddie Lee, reminisced about his years in the music business. The newspaper wrote, "... maybe the best things a man brings out of a career are things that don't show — like pleasant memories of a life well-lived, and enough good humor to recall without rancor the memories that aren't so pleasant."

Violinist Sandra Goldberg, a graduate of the 1972 Congress of Strings program and now a member of Omaha, Nebraska, Local 70-558, continues to enjoy an active musical career. After participating in the Omaha Symphony summer season "Festival of a Thousand Oaks" in Peru, Nebraska, and the Grand Teton Music Festival in Jackson Hole, Wyoming, last summer, she moved to Hattiesburg, Mississippi, where she is an assistant professor of violin at the University of Southern Mississippi. Her duties include serving as concertmaster of the USM Symphony Orchestra and first violinist of the Southern Arts String Quartet.

In addition, Ms. Goldberg recently won the Kingsport Symphony Concerto Competition in Kingsport, Tennessee, and will be performing with the Kingsport Symphony in March.

A crowd of 3,000 music lovers gathered for an outdoor concert held in Waterloo Park (Waterloo, Ontario, Canada) on August 20. A program of light classical music was performed by the Kitchener-Waterloo Symphony Orchestra and the Kitchener Musical Society Band under the direction of Raffi Armenian. The concert was made possible by funds supplied by the Recording Companies of the United States and Canada through the Music Performance Trust Funds.

In an effort to provide more work for musicians as well as to increase the number of concerts offered to the public, several Virginia based

orchestras will merge to form the Virginia Orchestra Group. Musicians of the Norfolk, Virginia Beach and Peninsula orchestras will be regrouped to form four new orchestras: the Virginia Philharmonic, which will specialize in major symphonic works; the Virginia Classical Orchestra, which plans to concentrate on smaller scale classical productions; the Virginia Pops, which will be doing modern music; and the Sunday Pops.

Francis Crociata, executive director of the Norfolk Symphony, believes the Virginia Orchestra Group will be a boon to area orchestra musicians. At the present time, annual salaries for these musicians are not very high. Under the new organization many of the musicians will have the opportunity to play in several of the orchestras, thereby boosting their personal incomes. Mr. Crociata also expressed hope that the merger would open the way to receiving more government grants than have been received by the orchestras individually in the past.

Atlanta Local 148-462 reports the completion of successful cooperative efforts with the National Academy of Recording Arts and Sciences (NARAS), the Georgia Department of Industry and Trade and others in carrying out a week-long promotion of music. Governor George Busbee, proclaimed October 9 to 15 as Georgia Music Week — the first of what is planned as an annual celebration of the state's contributions to music.

The opening event, on October 9, was an evening of fireworks and music featuring Ross Lewis and country singer Sami Jo at the Fairfield Plantation in Villa Rica.

Each day during the week a series of noon concerts were presented in Atlanta's Central City Park co-sponsored by the Bureau of Cultural Affairs, the Neighborhood Arts Center and the Recording Companies of the U.S. and Canada through the Music Performance Trust Funds. These concerts included a wide variety of music — Dixieland jazz, pops, bluegrass, country and western, traditional jazz and large modern jazz orchestra.

The Atlanta Historical Society gave special showings of "Not Just Whistlin' Dixie," a half-hour film tracing Atlanta's musical heritage. The official Georgia Music Week reception and dance was held on October 12 for invited guests only, including business and political leaders and members of the music recording industry. Georgia State University's Urban Life Center hosted a Music Publishing Seminar, featuring panel members from the Board of Directors of the National Music Publisher's Association.

The climax came on Sunday afternoon at historic Stone Mountain Park with an outdoor concert by Albert Coleman's sixty-piece

(Continued on page thirty-two)

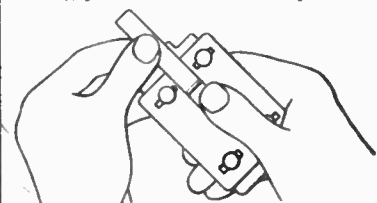


Albert Coleman directs the sixty-piece Atlanta (Georgia) Pops Orchestra for a special outdoor concert presented at historic Stone Mountain Park during Georgia Music Week.



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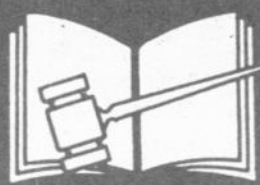
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# OFFICIAL BUSINESS

## COMPILED TO DATE

### NEW ENGLAND CONFERENCE

The annual meeting of the New England Conference of Musicians will be held on April 7 and 8 at the Sheraton Sturbridge Inn, Sturbridge, Massachusetts, in the jurisdiction of Local 494. A social evening will precede the meeting on April 6.

James M. Considine,  
President  
Donald T. Tepper,  
Secretary

### INDIANA STATE CONFERENCE

The forty-third annual meeting of the Indiana State Conference of Musicians will be held on April 21 and 22 at the Holiday Inn in Terre Haute, Indiana.

Harold Stout,  
Secretary

### MIDWEST CONFERENCE

The fifty-sixth annual meeting of the Midwest Conference of Musicians will be called to order in Grand Island, Nebraska, on Sunday, April 22, at 1:30 P.M. and run through April 23. Headquarters for registration as well as for all meetings will be the Inter-State Holiday Inn, located at the intersection of I-80 and S. U. S. Highway 281.

Festivities start with the famous Sun Dodgers party which is to be at the Inter-State Holiday Inn on Saturday evening, April 21.

Miles Adams,  
Secretary Treasurer

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### CORRECTION

In the January issue of the *International Musician* under "Change of Officers" Douglas Townsend was erroneously listed as the new President of Local 145, Vancouver, B.C., Canada. Please be advised that Robert Reid, The Dominion Bank Building, 510-207 West Hastings Street, Vancouver, B.C., Canada V6B 1J6, continues to hold the office of President.

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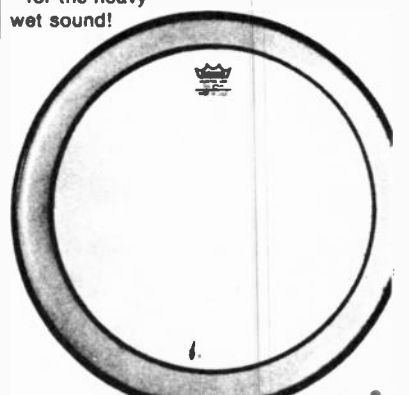


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(Continued on page twenty-six)

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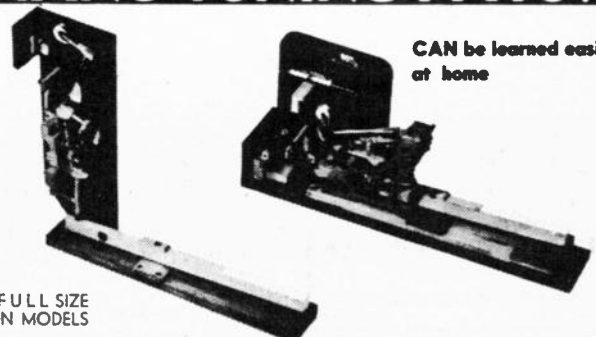
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• Strive for top quality photographs. Black and white glossy prints reproduce best, although color pictures are usable if they are clear and colors are sharp.

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# Closing Chord



Don Ellis

## DON ELLIS

Don Ellis, noted trumpeter, bandleader and composer, died December 17 of an apparent heart attack. The forty-four-year-old musician had recently resumed his career after having recuperated from a heart attack suffered in 1975.

An avid explorer of experimental jazz forms, Ellis was known by many as "the Stan Kenton of the 1970s."

His was the first big band to experiment extensively with unusual time signatures and one of the first to use electronic instruments. "I believe in making use of as wide a range of expressive techniques as possible," he once remarked. "The more we know, the freer we are."

Born July 25, 1934, in Los Angeles, Ellis received his B.M. in composition from Boston University. He played trumpet in bands led by Ray McKinley, Charlie Barnet, Maynard Ferguson and George Russell before forming his own group in 1962.

Quickly becoming respected for his improvisational skills, Ellis was featured soloist with the New York Philharmonic and other prestigious orchestras, including the National Symphony Orchestra and the Los Angeles Philharmonic. In addition, he was a familiar figure at various jazz festivals in this country and abroad. A television special, "Birth of a Band," was developed around his appearance at the 1968 Berlin Jazz Festival.

Back in Los Angeles he formed what he called the Improvisational Workshop Orchestra, took graduate studies at the University of California and organized other musical groups.

A prolific composer he wrote music for various music organizations, for television and motion pictures. His theme from "The French Connection" won a Grammy Award in 1973 as "best instrumental arrangement."

Ellis was a member of Local 47, Los Angeles.

## ALFRED N. MOORE

Alfred N. Moore, President of Local 240, Rockford, Illinois, died December 10 at the age of seventy-five. He had been a member of the Local since 1924 and had attended fifteen of the last twenty Conventions of the Federation as a delegate.

Mr. Moore played saxophone, clarinet and bassoon in several local dance bands over the years, directed the Rockford Concert Band and was an organizer and member of the Rockford Summer Symphony Orchestra.

A former teacher in the Rockford public school system, Mr. Moore

had been the band director at Roosevelt Junior High School. He toured throughout the Midwest in 1926 with several bands and played with the Ringling Brothers Circus Band in the late 1920s.

## FRANCIS J. WILLIAMS

Francis (Frank) J. Williams, a life member of Local 237, Dover, New Jersey, having joined on October 10, 1920, passed away on December 28 at the age of eighty-two. He served the Local as Business Agent for over thirty-five years, as Executive Board Member for fifteen years, and as a delegate to the sixty-third annual AFM Convention in Las Vegas.

Born in Wharton, New Jersey, Mr. Williams was a lifelong resident of the area. He was founder and leader of the Dover Gutter Band which has regularly performed at local functions since 1939. In the days of silent pictures and vaudeville, Mr. Williams worked for many years in the pit orchestra at the Baker Theatre. During World War I he was with the U.S. Army in France where he played trombone and horn as a member of the 336th Field Artillery Band.

## MARK W. GAVIN II

Mark W. Gavin II, a life member of Local 289, Dubuque, Iowa, died on December 24. He was seventy years of age.

A popular musician in the Dubuque area, Mr. Gavin served as Secretary-Business Agent of the Local from 1936 to 1949, attended Conventions of the Federation during the 1930s and was once a delegate to the Midwest Conference of Musicians.

## CHARLES V. GORANSON

Charles V. Goranson, a life member and former Financial Secretary (1961 through 1971) of Local 141, Kokomo, Indiana, passed away on December 17 at the age of sixty-three.

A member of the Local since 1946, Mr. Goranson also served as a Trustee and Vice President of the organization. He attended the Conventions of the Federation as a delegate from 1961 through 1967 and served as Vice President of the Indiana State Conference for a time.

His instrument was the bass trombone.

## STEWART F. PLETCHER

Jazz trumpeter "Stew" Pletcher, seventy-one, died on November 29 after a long illness. A life member of Local 47, Los Angeles, he was a featured jazz soloist with the orchestras of Tony Pastor, Smith Ballew, Irving Aaronson, Red Norvo, Mildred Bailey and Jack Teagarden during the 1930s and '40s. Prior to this (1929-32) he was co-leader of the now legendary Yale Collegians jazz orchestra. After freelancing in the Los Angeles for a number of years, he retired from the music business in 1965.

John T. Warrington, conductor of the Ocean City (New Jersey) Pops Orchestra for the past four years, died on December 5 at the age of sixty-seven. He was a member of Local 661-708, Atlantic City, New Jersey.

## JOHN T. WARRINGTON

A native of Collingswood, New Jersey, Warrington moved to Ocean City from Pelham, New York, about seven years ago. Following his graduation from North Carolina's Duke University, he served for a

time as conductor for the studio orchestra at station WCAU in Philadelphia and later was the leader of the ABC radio orchestra in New York City.

Warrington worked with and knew some of the greatest talents in the music business. He created arrangements for bands all over the country, including memorable charts for Jan Savitt and Tommy Dorsey, among others. In addition, he served as conductor and arranger for many albums and composed over thirty original works, some of which were added to the programs at Ocean City's Music Pier. Big band concerts were also arranged by Warrington at this summer resort which brought together musicians who had played with name bands during their halcyon years.

## NORMAN LEE

Norman Lee, noted bandleader and President of the National Ballroom Operators Association, was found shot to death on December 8 along with his wife, Pat, and an associate, Bob King.

Mr. Lee, fifty-seven, served as an Executive Board Member of Local 297, Wichita, Kansas, for three years, as well as its Sergeant at Arms for a like period. In addition, he was a member of Local 10-208, Chicago, Illinois.

For the past several years Mr. Lee led the Eddy Howard Orchestra which was popular in ballrooms throughout the Midwest.

Beginning his career playing reeds in his mother's band at the age of twelve, he later teamed with Hil Radtke, his long-time pianist. In 1942 the two musicians joined the Eddy Howard Orchestra in Chicago. Mr. Lee was also a member of the original Eddy Howard Vocal Trio which recorded such hits as "To Each His Own," "Careless," "My Best to You," and "It's No Sin." When World War II slowed the group's activity, he joined the Lawrence Welk Orchestra. With Welk, Mr. Lee wrote the "Champagne Polka," which is still performed by that TV orchestra.

In 1952 Mr. Lee formed his own orchestra and, following the death of Eddy Howard, took over his library.

As part owner of the Cotillion Ballroom in Wichita where his orchestra played regularly, Mr. Lee was elected President of the National Ballroom Operators Association in 1977.

## WARREN CASE

Warren Case, Secretary-Treasurer for nine years of Local 693, Huron, South Dakota, died September 2 at the age of sixty-six. Mr. Case had also served his Local as President for seven years prior to 1969 and had been an officer and Board Member for many years before becoming President.

As a drummer, Mr. Case had performed with dance bands for more than fifty years, playing most of the towns in the eastern half of South Dakota.

## THEODORE FISHBERG

Theodore Fishberg, former violinist with the New York Philharmonic and a member of a family that at one time had six members playing in that orchestra, died November 16. The ninety-three-year-old musician was a gold card member of Local 802, New York City.

He was the son of Isaac Fishberg, a well-known flutist. Descendants of the family patriarch included eleven violinists, two violists, a trumpeter, a clarinetist, a bassist, twelve pianists, a harpist, a tympanist, two mandolin players, as well as four sopranos.

Theodore Fishberg himself started his career at the age of ten in Proskurov, Russia. He was prin-

cipal violist with the New York Symphony before it affiliated with the New York Philharmonic, in which he played for nearly twenty years. In between, he was the leader of the Majestic Hotel orchestra for fifteen years. After being retired from the New York Philharmonic, he joined the Baltimore Symphony Orchestra for ten years and then went to the New Orleans Philharmonic for another two years. As recently as 1977 he performed with an orchestra composed of retired persons.

## KENNETH G. HUME

Kenneth G. Hume, Secretary-Treasurer of Local 440, New Britain, Connecticut, since November 1, 1977, died November 7. A forty-two-year member of Local 440, Mr. Hume had at one time served as Vice President and Executive Board Member and was a delegate to the eighty-first annual AFM Convention.

Mr. Hume was a very active musician in earlier days, playing string bass with many area orchestras, as well as the Hal MacIntyre orchestra.

## H. LEO NYE

H. Leo Nye, Recording Secretary of Local 10-208, Chicago, for twenty-one years, died on December 23 at the age of seventy-one. He was a life member of the Local and for the past ten years served as a



H. Leo Nye

delegate to the AFM Conventions, the Illinois State Federation of Labor, the Chicago Federation of Labor, the Illinois Conference of Musicians and the Northern Illinois-Southern Wisconsin District Meetings.

Prior to assuming his duties as Recording Secretary of Local 10-208, Mr. Nye was an excellent clarinetist, playing with some of the area's most outstanding orchestra leaders. He also gave up his law practice to devote full time to his strenuous duties as an officer of the Local. An extremely loyal and dedicated member, he will be sorely missed.

## E. J. WENZLAFF

E. J. (Ernie) Wenzlaff, a life member and President Emeritus of Local 309, Fond du Lac, Wisconsin, died on December 8 at the age of eighty-four.

Mr. Wenzlaff had been a member of the Federation for over seventy years, fifty of which were with Local 309. As President of that Local from 1931 through 1969, he attended the Conventions of the Federation as a delegate for over thirty years. In 1972 the Wisconsin State Musicians Association named him Honorary Chairman of the board at its annual conference.

Born in Oshkosh, Wisconsin, on March 13, 1894, Mr. Wenzlaff settled in Fond du Lac in 1923. He was the oldest member of the Fond du Lac Community Band, in which he played clarinet and saxophone. Among other activities, he also worked as a musical instrument repairman for a time.



## THE POP AND JAZZ SCENE

(Continued from page twelve)

Pacific, Stockton, California. The occasion: to help celebrate the institution's centennial. Brubeck is one of the university's most distinguished alumni. . . . Gerald Wilson provided the scores for "Red, Hot and Foxy," the revue that Redd Foxx recently took to Las Vegas. Included in the show, which Wilson also conducted at the Silver Bird, were Della Reese, the Nicholas Bros., Johnny Dark, Goldfinger and Dove and Lon Fontaine. . . . Pianist Loy Levy was one of the accompanying musicians during singer Anita O'Day's engagement at Studio One in Los Angeles. . . . The distinctly individual Bobby Dorrough — he sings, plays the piano and writes some fine material — did a week at Bradley's in Greenwich Village with Bill Takus on bass in November. . . . Percussionist Don Moye gave a solo concert at New York's La Mama on November 11. . . . If Gerry Mulligan brings his big band to your town or city, get out and dig it. The group's enthusiastic and musically provocative and stylistically covers a lot of ground. Mulligan's writing again, which is good news, and playing very well. The band has been showcased at Storytowne in Gotham. . . . Another New York band that deserves some attention is the seventeen-piece headed by arranger-pianist Dave Matthews, featuring trumpeter Burt Collins and baritone saxophonist Ronnie Cuber, among others. . . . Former Stan Kenton and Maynard Ferguson drummer Peter Erskine is now with Weather Report.

### JAZZ ABROAD

Pianist George Shearing returned to Great Britain in December to join violinist Stephane Grappelli in three concerts given in London, Liverpool and Edinburgh. . . . Sonny Rollins, the great tenor saxophonist, made a trip to Japan last month. . . . Drummer Paul Motian, who recently toured Europe with his trio, conducted a two-week drum workshop at the Brandbjerg Jazz School, Jelling, Denmark, while on the Continent. . . . "The Great Guitars:" Barney Kessel, Herb Ellis and Charlie Byrd — with Joe Byrd (bass) and Wayne Phillips (drums) — opened an eight-city tour of Japan, January 8. This package is due back in Britain in October. Kessel and his trio are slated for a ten-date concert tour beginning on November 24 in London. . . . The Dizzy Gillespie Quartet — Ed Sherry (guitar), Ben Brown (bass), Mickey Roker (drums), Dizzy on course on trumpet — will be in Europe this month. . . . Bud Freeman, the veteran tenor jazz star who has been living in Britain for the past four years, has returned home for the winter. He will spend much of his time on the

West Coast relaxing and playing some engagements. He flies back to London in March. . . . Also recently in Britain — clarinetist Peanuts Hucko and trumpeter Ruby Braff. . . . Pianist Duke Jordan, with drummer Dannie Richmond and bassist Major Holley, toured Europe in November and December.

### MORE ABOUT JAZZ

Drummer Roy Haynes was honored at a dinner given in his honor by the Boston Jazz Society. It was well attended and helped establish a Roy Haynes Musical Scholarship Fund. . . . A new jazz group, Sanctuary, headed by still another drummer, Fred Taylor, has surfaced in Seattle. It features Dana Brayton (keyboards and woodwinds), David Frierman (basses) and Craig Lawrence (woodwinds and percussion). . . . On December 4, at the Third Street Music School Settlement in New York, pianist Steven Kuhn and singer Sheila Jordan performed. . . . The San Luis Obispo (California) Amphitheatre recently was the site of a concert by the Central Coast All-Stars, including Jack Whaley (vibes), Marty Wright (tenor sax), Ed Harris (bass), Steve West (keyboards) and Brooke Ivey (drums). . . . Bob Wilber, the talented saxophonist-clarinetist-composer and arranger, tells us he recently made two appearances with the Baltimore Symphony Orchestra, "where I had the opportunity to play one of my original compositions. . . ." From Washington, D.C., comes news of the Sunday Morning Jazz Band, an eighteen-piece organization directed by Mike Crotty. The band is heard on Monday nights at Frankie Condon's in the Rockville Plaza Motor Hotel, Rockville, Maryland. It is slated for a one-nighter, February 5, at Blues Alley in the nation's capitol. . . . The James Tatum "Jazz Mass" was performed for the first time with string instruments during the 5:30 P.M. Mass on December 17 at Detroit's St. Aloysius Catholic Church-Downtown. Tatum, whose trio was featured during the performance, is a local jazz musician and composer. . . . On the following evening in New York Valerie Capers' Christmas cantata, "Sing about Love," was presented at Carnegie Hall. Special improvised sections were played by such special guests as Donald Byrd (trumpet), Slide Hampton (trombone) and Mongo Santamaria (percussion). . . . Pianist Ran Blake made one of his rare New York appearances in November when he appeared with tenorist Ricky Ford and guitarist Jerry Harris at the Public Theatre. Blake



Ernie Carson's Capital City Jazz Band of Atlanta, Georgia, now in its tenth year performing locally and at various jazz festivals, was recently featured in concert during Georgia Jazz Week. The week-long event was sponsored by the City of Atlanta, the Music Performance Trust Funds of the Recording Industry and Local 148-462. Pictured left to right are: Chuck Chamison, drums; Hal Johnson, tuba; Ernie Carson, cornet and leader; Jimmy Taylor, Secretary of Local 148-462; Bill Rutan, banjo; Herman Foretich, clarinet; and Charlie Bornemann, trombone.

is on the faculty at the New England Conservatory in Boston. . . . The Orchestra, organized by Allyn Ferguson and Jack Elliott in Los Angeles, soon will make its debut. Comprised of eighty-five to one hundred musicians, it will play music by Billy May, Jerry Fielding, Dave Grusin, Pat Williams, David Raksin, Greg McRitchie, Johnny Mandel, Lynn Murray, Ferguson and Elliott and others. Not a jazz orchestra, it will bring elements from this idiom into play. In an interview with *Billboard's* Dave Dexter, Ferguson asserted the music the Orchestra plans to play will be "purely American." He cited his own "Statements for Orchestra," which features trombonist Bill Watrous, alto saxophonist Bud Shank and, in one movement, passages scored for six saxophones.

### JAZZ AT SCHOOL

Tom Battenberg, director of the Ohio State University Jazz Ensemble, writes that his band has been selected — along with the Eastman Jazz Ensemble — to perform in March at the Convention of the National Association of Jazz Educators in Philadelphia. Also in March: the ensemble appears at the eighteenth Reno (Nevada) Jazz Festival, at the Keystone Corner Club in San Francisco and, for two weeks, tours Nevada and California schools. . . . John Lewis, Toots Thielemans, Slide Hampton and Joe Henderson were invited to perform at the eighth annual University of Pittsburgh Jazz Seminar and Concert. The three-day event included lectures, workshops, con-

certs and films. . . . Frank Foster's "Living Color — Twelve Shades of Black" appeared at the Scarsdale (New York) Auditorium on November 10. . . . Dick Hyman, the highly esteemed pianist-organist-conductor — composer — arranger, guested November 21 at the annual fall concert of the North Texas State University 1 O'Clock Jazz Lab Band in Denton, Texas. . . . Los Angeles' Eagle Rock High School Auditorium was the site of a session on December 10, showcasing Shelly Manne (drums), Alan Broadbent (piano), Andy Simpkins (bass), Alan Kaplan (trombone), Conte Candoli and John Rinaldo (trumpets), Bobby Bruce (electric violin) and Kim Richmond (alto sax). . . . On Dr. Aaron Bell's teaching staff at Essex County (New Jersey) College are Eddie Bert, Joe Newman, Norris Turney, Buddy Terry and David Lee. Bert teaches trombone; Newman, trumpet; Turney, reeds and woodwinds; Terry, reeds; and Lee, percussion. . . . Vi Redd, the saxophonist and educator, recently traveled to Southern University (Baton Rouge, Louisiana) where she acted as a jazz clinician and was presented in concert with the Southern University Jazz Assembly, under the direction of Alvin Baptiste. . . . By the time this reaches print, your reporter will have completed teaching an eight-week jazz history course at Mercy College, White Plains, New York. . . . Joe Strada and his orchestra, which works in New York and Pennsylvania, has been presenting programs in high schools titled "Jazz to Rock: Origin and Evolution."

## CANADIAN NOTES

(Continued from page nine)

exclusive contract with Capitol Records. . . . Other recording news includes the recent completion of Teaze's new album, "One Night Stands," as produced by Myles Goodwyn at Le Studio in Morin Heights, Quebec, and Studio Tempo in Montreal. . . . The revamped Guess Who produced its own latest lp, "All This for a Song," recorded at Roade Recording Studio in Winnipeg for a February release.

Managing to be in two places at once, Chilliwack and Gerry Doucette performed in both Edmonton and Calgary on New Year's Eve. A chartered plane performed the magic. . . . On December 20, Chilliwack also played a Massey Hall concert in Toronto. The group's latest album, "Lights from the Valley," has gone platinum in Canada. The band members are Bill Henderson, Brian McLeod, Ab Bryant, Buckey Berger and John Franc. . . . The Sudbury-based Francophone band, Cano, spent the fall on the road, starting October 14 in Toronto, ranging through Quebec, with stops at

Montreal, Victoriaville, Quebec Beauc, Sherbrooke, Trois Rivières, Drummondville, St. Therese, St. Jean, Grandby, Ville LaSalle, St. Agathe, Rouyn, Chibougameau, Jonquiere, Chicoutimi, Alma, Hauterive, Sept Iles, La Pocatiere, Rimouski, and then into New Brunswick, Nova Scotia, and back into Quebec, finally stopping in Ottawa on December 16. . . . The Quebec band Harmonium's latest album is due in the early months of 1979. Meanwhile, former Harmonium keyboard player Serge Locat recently produced his first solo album for CBS Canada. An all-instrumental effort called Transfert, it also features guitarist-producer Michel Lefrancois, drummer Christian Beaudoin and Serge's brother, Michel, on violin. . . . Fellow Montrealers Frank Marino and Mahogany Rush did a flash tour of Japan in December. The band had been on the road since August 7. In October, the group worked on its seventh album, its fourth for CBS internationally.



Pictured with Chrissie, this year's poster child for United Cerebral Palsy, are, left to right: Lou Ames, President of Local 126, Lynn Massachusetts, and leader of the Lou Ames Big Band; Joe DiTullio, accordionist and leader of the Joe DiTullio Band; Andrew Baumgartner, Executive Director of the United Cerebral Palsy of the North Shore; and Norm Dobson, of the Harmonichords.

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## U.S. INCOME TAX HIGHLIGHTS

(Continued from page three)

You will have to pay interest on the unpaid balance of tax at the rate of 7 percent per year.

**9. Zero Bracket Amount vs. Itemized Deduction.** One of the important decisions you must make is whether or not to itemize your actual deductions for charitable contributions, medical expenses, interest, taxes, etc. Because the zero bracket varies according to filing status, it may be helpful to follow these guidelines.

Based on your filing status Items 1 through 5 on page 1 of Form 1040, use the following guidelines to determine if it is to your advantage to itemize:

(1) Married taxpayers filing jointly or a qualifying widow(er) with a dependent child should itemize if their itemized deductions are more than \$3,200.

(2) Married taxpayers filing separately should itemize if their itemized deductions are more than \$1,600.

(3) Single or unmarried head of household taxpayers should itemize if their itemized deductions are more than \$2,200.

Even though you do not itemize your deductions, you can still take the following deductions on page 1, Form 1040, to arrive at adjusted gross income:

A. Alimony paid.

B. Employee business expenses:

(1) Expenses of travel, meals, and lodging while away from home in the performance of service as an employee.

(2) Business transportation expenses (in some cases, carting instruments).

C. Moving expenses.

D. Payments to IRA (note that payments for 1978 may be made up to the due date of the return including extensions).

E. Payments to Keogh Retirement Plan.

F. Interest penalty due to early withdrawal of savings.

B. Estimating your 1978 Tax.

1. Who makes estimates? An individual must file a declaration of estimated 1979 income tax by April 16, 1979, if his estimated tax is \$100 or more and he:

(1) Can reasonably expect to receive more than \$500 from sources other than wages subject to withholding; or,

(2) Can reasonably expect gross income to exceed:

(a) \$20,000 for a single individual, a head of household, or a widow or widower entitled to the special tax rates;

(b) \$20,000 for a married individual entitled to file a joint declaration with his wife (her husband), but only if his wife (her husband) has not received wages for the taxable year;

(c) \$10,000 for a married individual entitled to file a joint declaration with his wife (her husband), but only if both he (she) and his wife (her husband) have received wages for the taxable year; or,

(d) \$5,000 for a married individual not entitled to file a joint declaration with his wife (her husband).

2. Dates Estimates Are Required. Most individuals must file a declaration by April 16, 1979, and make additional payments on June 15, 1979, September 17, 1979, and January 15, 1980.

3. Form and Contents of Declaration.

The declaration of estimated tax is on Form 1040ES. Only the estimated tax, estimated credits against that tax, and the tax payable are shown. The figures used in arriving at the estimated amounts are not reported. The entire estimated tax may be paid when the

declaration is filed or in installments on the dates shown on Form 1040ES.

A penalty is imposed on those taxpayers who are required to pay estimated taxes and fail to do so.

### II DEDUCTIONS

1. Non-business deductions, not connected with your work, are to be taken only if itemized deductions are shown on Schedule A of Form 1040. You will note that there is a specific entry for union dues. This includes working or percentage dues as well as basic dues.

a. Contributions:

(1) Examples of allowable contributions — those to: Churches, including assessments; Salvation Army; Red Cross; Community Chests; non-profit schools and hospitals; Veterans' organizations; Boy Scouts; Girl Scouts; and other similar organizations.

Non-profit organizations primarily engaged in conducting research or education for the alleviation and cure of diseases such as tuberculosis, cancer, multiple sclerosis, muscular dystrophy, cerebral palsy, poliomyelitis, diabetes, and diseases of the heart, etc.

(1a) Recent changes permit an itemized deduction of up to \$100 (\$200 if a joint return) for political contributions or a tax credit of \$25.00 (\$50.00 if a joint return).

(2) Examples of non-deductible voluntary contributions — those to relatives, friends, other individuals; social clubs; COPE gifts; Chambers of Commerce; and propaganda organizations.

a. Interest paid on personal debts, includes home mortgages, bank and general purposes, credit card, revolving charge account.

b. Most state and local taxes paid by you, includes real estate tax, state and local income taxes, state and local taxes on gas used in car or boat, general sales tax.

c. Medical expenses exceeding 3 percent of your adjusted gross income. You may also claim one half the costs of medical insurance up to a maximum of \$150. The remainder, which you pay for such insurance, is deductible but subject to the regular 3 percent limitations.

1. Deductions which may properly be taken as business expenses — especially applicable to musicians:

(a) Deductions for sidemen and leaders (Itemized on Schedule C):

(1) Travel expenses away from home when paid by you and essential to your employment. Transportation, tips, meals, hotel bills, telephone and telegraph expenses, baggage charges and insurance are examples. This deduction may be taken even though a home is maintained in a single city.

There is no problem where the out-of-town engagement is a one-night stand or for a brief period. However, when the engagement becomes long standing, or semi-permanent, the deduction may not be allowed, as the government takes the position that home should be where the job is located. Determinations will be made in individual cases on the basis of the particular facts involved. Where an automobile is used for such travel, actual expenses plus depreciation may be taken or you can use a standard 17 cents per mile for the first 15,000 miles and 10 cents for each mile over 15,000 miles.

(2) Publicity, advertising, photographs, etc., are deductible.

(3) Costumes or uniforms which are not suitable for general wear but restricted to performance use may be deducted.

(4) Cleaning, repairs, and other upkeep expenses on the above type

uniforms.

(5) Depreciation of musical instruments may be taken, provided they have a useful life of over a year. This includes not only an allowance for wear and tear, but a reasonable allowance for obsolescence.

(6) Union dues assessments.

(7) Coaching lessons for a particular job or performance only.

(8) Contributions and assessments paid to professional organizations.

(9) Cost of attending professional or union meetings or conventions where paid by you.

(10) Booking agents' fees.

(11) Entertainment expenses where directly related to the active conduct of trade or business.

(12) Legal expenses paid for drawing a contract of employment.

(13) Losses incurred in the sale of old, depreciated instruments. Deduct present depreciated value, less the amount for which it is sold.

(14) Insurance on instruments and costumes.

(15) Music and arrangement expenses.

(16) Monies spent for cosmetics or makeup, for performances only.

(17) Rental expenses for rehearsal studios or for offices.

(18) Transportation of bulky instruments by cab or truck — in some cases.

(19) Rental of instruments or costumes.

(20) Cost of trade and professional papers and magazines.

(21) Miscellaneous business expenses:

(a) tips to band boys

(b) substitute pay

(c) communication expenses, where necessary, such as telephone, telegraph, stationery, and postage.

b. Deductions which may be taken by leaders or employing arrangers only:

(1) Salaries and wages paid to vocalists, sidemen, etc.

(2) Educational expenses where necessary.

(3) Equipment necessary for studio, including instruments, rentals, music and even non-professional magazines for waiting rooms.

### III CHECKLIST OF EXCLUSIONS FROM GROSS INCOME

A. Accident insurance payments received.

B. Board and lodging furnished by an employer, where required as a condition of employment.

C. Gifts received from anyone other than an employer.

D. Workmen's Compensation payments.

E. Unemployment insurance benefits.

F. Damages received from certain lawsuits.

G. Dividends:

(1) First \$100 of any dividends (\$200 if married and each received dividends of \$100 jointly or individually).

(2) G.I. Insurance or from mutual insurance companies.

H. Group insurance premiums paid by employers providing it does not exceed the cost of \$50,000 of such insurance.

I. Money or other property received by inheritance.

J. Scholarships.

K. Unrealized appreciation in property value.

L. Veterans' benefits.

### IV CREDITS

A. Of course, each person who has had taxes withheld is entitled to a credit for such amounts. Your Form W-2, showing the total earned and the total deducted must be attached to your form, and where you have several, all must be attached.

B. Retirement income may be credited (compute on Schedule R

## Don't Overlook Deductions!

If you itemize, make sure you take all your deductions. Check your tax instructions carefully.



Internal Revenue Service

and claim on line 39, Form 1040).

C. Credit for amounts of social security payments overwithheld. If, because you worked for more than one employer, more than \$1,070.85 has been withheld for social security tax, add all over that amount to line 59.

D. For 1978, low income taxpayers who have dependent children and maintain a household are entitled to the earned income tax credit (see line 57). The maximum credit is 10 percent of the first \$4,000.00 of earned income, or \$400 (earned income means wages and salaries and net earnings from self-employment). The credit is reduced by an amount equal to 10 percent of your adjusted gross income in excess of \$4,000.00.

Even if a taxpayer does not have any amounts withheld from his or her wages and does not have to file a return because he or she does not meet the gross income filing requirements, he or she should file an income tax return since the amount of the credit will be paid to him or her as a tax overpayment.

E. A credit is allowed for 20 percent of qualifying child or dependent care expenses which are paid for the purpose of allowing you and/or your spouse to be employed. Form 2441 must be filed in order to claim this credit.

### V. MISCELLANEOUS

A. Record Keeping:

1. The burden, as in the past, is on the taxpayer to prove his figures.

2. The general rules are: (1) If you have adequately accounted to your employer, you will not again be required to provide proof to support your deduction; (2) If you have not made an accounting to your employer, you must have complete, accurate, and current records — estimates are not acceptable; and (3) Records must be supported by

receipts, paid bills, or similar substantiating evidence for expenditures of \$25.00 or more, and generally for lodging while traveling away from home regardless of the amount.

B. Filing Category:

1. Split income provision available to married couples only, in the form of a joint return can save you money. Check on this.

2. If you are not eligible for a joint return, you may be eligible to file as a Head of Household. This, too, can save you money, although not as much as a joint return.

C. Helpful Booklet:

The Internal Revenue Service has published a free pamphlet, "Your Federal Income Tax," which you may secure from your local IRS Office.

D. Averaging:

If your income for 1978 was significantly greater than in previous years, you may benefit by averaging. You may average if your taxable income in 1978 exceeds by more than \$3,000 an amount that is 30 percent greater than the average of your taxable income in the four preceding years. Schedule G may be obtained from the IRS, although persons in an averaging situation would be well advised to consult professional help.

E. Self-Employed Retirement Plans:

There have been significant improvements in this area, made possible by the new pension law. If you feel that you are eligible to set up a retirement plan for yourself, it is suggested that you obtain professional legal or accounting services.

F. A Word to the Wise:

These things slip up on you; don't wait until the very last minute to fill out your return. You may find that by taking your time and giving serious thought to your income tax, you may effect a sizable saving.

### Examples of Record Keeping for a Two-day Business Trip

#### TRAVEL EXPENSES

Date	Item	Place	Amount	Business Purpose
April 1, 1978	Airplane fare — (Round trip, Chicago-Dallas)	Dallas	\$111.20	Play engagement Club 17
	Lunch and tip		4.20	
	Lodging		18.50	
April 2, 1978	Meals and tip		6.50	
	Auto rental (2 days)		22.00	
	Tips		1.50	

#### ENTERTAINMENT EXPENSES

Date	Item	Place	Amount	Business Purpose	Business Relationship
April 1, 1978	Dinner and tip	Ajax Grill Dallas	\$16.50	Discuss arrangements and future engagements	Charles Young vocalist

Taxpayers must have documentary evidence for any lodging expense while away from home and for any other expenditure of \$25.00 or more.

INTERNATIONAL MUSICIAN



## MUSICIANS AND INCOME TAX IN CANADA

(Continued from page three)

the proper summary and filing on or before February 28. While technically it is not a mandatory requirement to do this, the recipient could be saved from a fine, interest and embarrassment when his failure to report the income is discovered by an assessor of the payor's books. Leaders and contractors sometimes have been asked to prepare a T4 slip and some, who have not done so, have had claims for payments of sidemen's fees disallowed as expenses on assessment in later years when the recipient could not be found to verify the fact that the payment was for fees and taxable in the performers' hands as such. Performers are usually not accurate record keepers by nature and I believe that it is a contractor's or leader's responsibility in recognizing this fact to carry out this function. Certainly all other employers accept this responsibility and bear the consequences of a failure to provide earnings data to employees.

Two deadline dates are important and must be observed. The earlier date is more a planning deadline to prepare for the fateful April 30, return filing date. The first date is February 28, 1979. On or before this date you should:

1. Pay premiums for 1978 deductibility for Registered Retirement Savings and Deferred Income Averaging annuity plans.

2. Issue T4A slips to substitute or sidemen performers and mail the summary with the department's copy to the Department of National Revenue.

3. Issue T5 slips for interest paid and mail the summary with department copy to the tax department.

The second date is April 30, 1979, which is the deadline for filing all personal tax returns and is theoretically the date when all the balance of your 1978 taxes should be paid.

Tax appeal decisions, regulations and department of national revenue interpretive bulletin IT311 indicate that the following expenses would be allowed to a free-lance musician or an entertainer who was carrying on business and therefore self-employed:

- Advertising expense.
- Association fees and work dues.
- Audition fees which would include taping costs.

- Automobile expenses. These would include fuel costs, maintenance and repair costs, insurance, vehicle licenses, finance charges and rentals in addition to capital cost allowance as set out elsewhere.

- Bank charges.
- Food and lodging out-of-town.
- Coaches for rehearsing.
- Commissions to agents.

- Costumes — provided that they could not be used as personal wardrobe. Fees paid to substitute performers and wages paid to set-up persons.

- Interest on funds borrowed to buy instruments or finance any part of the tax deductible or capital costs.
- Legal and accounting fees.

- Make-up costs required for public appearances.

- Meals when working out of town.
- Music stands.

- Musical instrument repairs, supplies, transport, rental and insurance in addition to the below-described capital cost allowance.
- Photographs.

- Postage, stationery and office type supplies.
- Publicity costs.
- Rehearsal costs.

- Studio costs when rented outside the taxpayer's residence for rehearsals or teaching.

- Parking of automobile on engagements.

- Taxis when necessary to go to and from engagements.

- Telegrams.

- Telephone for cost of extensions and long distance but not for the cost of the first line into a residence. The entire cost of second separate business line is deductible.

- Telephone answering service costs.

- Transportation of bulky instruments.

- Traveling expenses.

- Wardrobe — the cost of repairs, alterations and cleaning of clothes for the purpose of their use in self-employment, or required as a result of such use.

Any other reasonable expense necessary to earn the reported income which could not be construed as expenses for personal use or self-improvement.

In the case of assets which will be used over a long period of time and which are not classed as expense items though they are used directly in the performance or in relation to carrying on business as a professional musician, the entire cost is not allowed as a deductible expense in the period in which it is incurred but a portion of it is allowed for each of the taxation years in which these capital assets are used. This write-off is called Capital Cost Allowance and is calculated as a percentage of the original cost which has not been written-off in prior periods. For the musician the main item in this class are automobiles at a 30 percent rate, musical instruments, sound equipment which includes cases and library at a 20 percent rate.

The onus of proof of authenticity of payments is the taxpayer's and for this reason it is essential that you obtain receipts or invoices for all goods received and services rendered. The only transactions which would have no paper documentation are payments for parking meters, pay phones and tips. A record of receipts and payments can easily be made in the musician's jobbing diary which would serve to substantiate the claim for expenses and income.

The portion of the automobile expenses allowed as a deduction from income is that portion of your mileage driven for self-employment out of your total mileage driven in a year. The taxpayer who is eligible to claim auto expenses also would be entitled to claim the same portion of the excise tax on gasoline paid during the year. While this claim is not a direct application to the income tax owing, the claim form should be prepared at the same time as the income tax form is prepared for convenience.

Residence moving expenses are deductible from taxable income earned after a move provided that the move was at least twenty-five miles closer to the new source of income. This classification would include such items as lease termination costs, fifteen days temporary lodging and travel costs, the costs of selling your vacated residence. The cost of moving into and out of Canada are not deductible moving expenses.

Provided that receipts are given for child care costs they may be deducted from the income of the working mother or a father when there is no mother in the home or the mother is incapable of caring for the children. The permitted maximum deduction for 1978 is \$1,000.00 per child and \$4,000.00 per family. A father's claim is further restricted to not more than \$30.00 per week for each child and \$120.00 per week for each family.

The tax statutes and regulations

recognize that the taxpayer whose income levels have high peaks and low valleys would be penalized in the high income years with the fast rising tax rates at the higher income levels. The Canadian method of taxing one-half of capital gains as regular taxable income is another factor which will create a sudden high taxable income. In order to more equitably tax these sudden high incomes there is an automatic back averaging system which will be applied by the tax department on assessing the taxpayer's return if the net income increases by more than 20 percent over the prior year.

There is, however, a means of forward averaging available to the entertainer which permits the income of a bumper year to be spread over any number of future years. To take advantage of this forward averaging, the taxpayer must, before the end of February in the following year, purchase a deferred income averaging annuity. The price of the annuity will be a reduction of the taxable income in the bumper high income year and will be taxed as the annuity proceeds are received in future years along with the interest earned on the annuity. Symphony players and any full-time musician contemplating complete retirement at a fixed date in the near future should use these deferred income averaging annuities as deferred pensions in the years immediately preceding retirement.

Other tax planning schemes should be examined such as Registered Retirement Savings Plans and Registered Home Ownership Savings Plans. In each of these cases, a tax deductible premium is paid to the seller of the plan, thus reducing the taxable income in the applicable year of payment. In the case of the Registered Retirement Savings Plan, the limitation of the amount which can be paid in 1978 is the lesser of 20 percent of the earned income or \$5,500.00. If it is obvious that after retirement the spouse of the high income earner will have little or no taxable income, the high

### DO NOT BUY

All trade unionists and their families are requested to support consumer boycotts against the products and services of the companies which, because of their anti-union policies, do not deserve union patronage. This listing is subject to change and will be amended from time to time.

<b>AMERICAN BUILDINGS, INC.</b> Metal Structures	<b>J. P. STEVENS AND CO.</b> Textile Products
<b>BARTLETT-COLLINS CO.</b> Glassware	<b>KINGSPORT PRESS</b> Publications
<b>CHARLES MFG. CO.</b> Furniture sold under the Fox brand name	<b>MASON-TYLER MFG. CO.</b> Furniture
<b>COORS BREWERY</b> Beer	<b>R. J. REYNOLDS CO.</b> Tobacco Products
<b>CROFT METALS, INC.</b> Home Building Products	<b>RYLOCK CO., LTD.</b> Riveting Machinery
<b>DAL-TEX OPTICAL CO.</b> Prescription glasses, contact lenses, frames	<b>WINN-DIXIE STORES</b> Food and grocery stores, including Foodway, Inc., Buddies and Kwik Chek stores
<b>HUSSMANN REFRIGERATOR CO./PET, INC.</b> Products and Retail Stores	

income earner may, within the above limits, purchase the above Retirement Saving Plan in his or her spouse's name thus reducing the tax to be paid upon ultimate receipt, as the first \$1,000.00 of pension income is tax exempt for persons over sixty-five years of age. The danger in this tax minimizing scheme is that the funds become irrevocably the property of the spouse and could not be claimed back by the payor in a separation or divorce.

The maximum deductible home ownership plan payment is \$1,000.00 per annum and I would recommend this plan if you qualify.

To be eligible to use this tax saving tool, the contributor to one of these plans or the spouse of the contributor cannot own an interest in real property in the year which it was used as a dwelling. The present maximum you can accumulate in the home ownership plan is \$10,000.00 and the funds can only be used for the purchase of an owner occupied home. All other premium payment plans are tax post-

ponement schemes but in this case, the funds will never be taxed if used for the given purposes which makes it the best tax saving tool available.

A knowledgeable estate planner or tax advisor should be consulted before getting involved in any of the above three noted types of plans.

The tax act is one of the most complicated and extensive statutes in existence and interpretive books are many in number and wide in scope. I cannot in the space allotted deal with any additional matters and would suggest that if you have any doubts as to the treatment of any item after consulting the guide furnished with your blank tax form, that you should contact a competent tax advisor or the tax department for advice and clarification.

You have a responsibility to your country and everyone else in it to pay your proper share of the total cost of government. You have a responsibility to yourself and your family to pay nothing more than is legally payable or legitimately minimized by tax planning.

## BETWEEN YOU AND MARTY EMERSON

(Continued from page six)

Mid-West National Band and Orchestra Clinic held in Chicago during December, at which the A. F. of M. had an exhibition booth, this brochure went like hotcakes over the other available material. Locals and individual members can obtain copies by writing or contacting the Secretary-Treasurer's Office.

As we mentioned in our January column, the letters that are received daily at the National Office — and they come close to averaging 500 a day — are a constant source of topical material. This month we salute J. J. (Jerry) Spain, President of Local 6 in San Francisco, California, who in his erudite manner managed in a nice way to "get us off our butts." Jerry referred to "some undisclosed assistant in the Secretary-Treasurer's Office who should arise from his fundament." But the entire staff had to look up the word "fundament." So, consider the mission accomplished.

We sat on the plane across from a pretty, young mother and her young child — an infant. Like most babies, the plane's noise was hurting the infant's ears and the bawling began. It stopped when the mother began to sing softly in the baby's ear — "Love Me Tender." Not Brahms' Lullaby or any of the Irish melodies which have attracted the Sandman over the years. What a scene that is, we thought. So typical of the times and the age we live in, an age

shaped in large measure by one man whose music revolutionized an entire industry. And it all began in a little studio in Memphis, Tennessee, in April, 1953, when the legendary Elvis Presley paid \$4.00 to record two songs—"My Happiness" and "That's When Your Heartaches Begin"—as a birthday present for his mother, Gladys Love Presley. A year later he returned to the same studios of The Sun Record Co. and recorded his first

commercial record — "Blue Moon of Kentucky" and "That's Alright Mama." The rest is history—and the legend continues. The Sun Record Co. building has been restored to resemble the 1953-54 appearance and was opened to the public this past January 8th to commemorate what would have been Presley's forty-fourth birthday. Elvis Presley, we're proud to report, was a distinguished member of the Memphis Local and Local 71 President Bob Taylor tells us he remembers him well from the early days.

## SOUND ADVICE

(Continued from page seven)

**Q.** I am writing to obtain assistance regarding the subject of "total hours" per week in preparing contracts with an employer. Is there an article in the AFM's By-Laws which states, in effect, that hours are to be consecutive and cannot be "traded off" for uncontracted time merely by virtue of the total number of hours contracted per week, e.g., if the employer wants a musician to be off four hours on Tuesday night that musician does not "owe" the employer four hours to be played later, say, the following Thursday for a luncheon or private party.

**A.** The answer to this question is provided to some degree in Article 16, Section 7, of the AFM By-Laws which states: "When an employer fails to use all the time he is entitled to for an

engagement, members cannot permit him to add the time he has failed to so use to any future engagements."

Even though this By-Law implies prohibition of borrowing time from one contracted engagement to apply to the next, it could be construed to cover borrowing time from one day of an extended engagement (covered by a single contract) to another day of the same engagement.

Although Article 16, Section 7, partially covers the hypothetical situation outlined, in order that the musician can protect himself and/or his group, the best procedure would be to indicate on the contract exactly what hours are to be performed on given days of the engagement. Then, if extra duties are requested, these become a matter for additional negotiation.



# Annual Report for the Fiscal Year Ended March 31, 1978

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

730 Third Ave., New York, N.Y. 10017

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

Date 2/1/79

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

### AMERICAN FEDERATION OF MUSICIANS' and EMPLOYERS' PENSION WELFARE FUND (AFM & EPW FUND)

730 Third Avenue • New York, N. Y. 10017 • OXford 7-7585

#### BOARD OF TRUSTEES

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Mark Tully Massagli  
Harold J. Set  
Sol Shapiro  
David Winstein

Edward C. A. Peters  
Fund Manager

To All Participants:

We are pleased to provide you with this summary annual report which covers the financial experience of the Pension Plan for the year which ended March 31, 1978.

The Fund received employer contributions of \$12,965,651 during the year and at the year end the assets of the Fund totalled \$122,391,330. These assets are not a surplus, but a reserve required to guarantee lifetime pensions to those who will be retiring in future years. Included with this report are financial statements which show the income and expenses of the Fund and a breakdown of the Fund's assets.

Since the purpose of the Fund is to provide pension benefits to eligible employees, we are pleased to report that 389 new pensions were approved during the year. At the end of the year, the Fund was paying pensions to 2,727 pensioners and beneficiaries of deceased pensioners. These benefit payments total \$214,840 per month.

We hope you will share our pride in the effective manner the Pension Plan is administered, in the conscientious interest and cooperation of the covered members, the Union and the Employers and the careful way its funds are accounted for. Far more important is the extent to which the Fund is fulfilling its purpose of providing meaningful lifetime retirement income to members who have served our industry for so many years.

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

Sincerely,

Board of Trustees

### NOTICE TO PARTICIPANTS

Plan participants and beneficiaries may obtain copies of the following more detailed annual report information for a reasonable charge, or inspect it without charge: The latest full annual report, or any parts of the report including a list of any assets held for investment; a list of certain party-in-interest transaction\*; a list of any loans or obligations in default\*; a list of any leases in default\*; and a list of transactions involving more than 3 percent of plan assets.\* To obtain a copy of any documents listed, write to the administrator asking for what you want. The administrator will state the charge for specific documents on request, so that you can find out the cost before ordering. The full report can be examined at the Fund Office during its normal business hours. If you prefer, you can arrange to examine the report, during business hours, at your union office or at your employers' establishment, if at least 50 plan participants are employed there. To make such arrangements, call or write the administrator at the Fund Office.

\*Of course, only if there were any such transactions or items

13 Plan assets and liabilities at the beginning and the end of the plan year (list all assets and liabilities at current value). If plan is funded entirely by allocated insurance contracts for which no trust is involved, check box and do not complete this item. ☐  
Notes: Include all plan assets and liabilities of a trust or separately maintained fund. (If more than one trust/fund, report on a combined basis.) Include unallocated, but not allocated, insurance contracts. Round off amounts to nearest dollar.

Assets		a. Beginning of year	b. End of year
(a) Cash: (i) On hand . . . . .			
(ii) In bank: (A) Certificates of deposit . . . . .			
(B) Other interest bearing . . . . .			
(C) Noninterest bearing . . . . .		656,363	817,451
(iii) Total cash . . . . .		656,363	817,451
(b) Receivables: (i) Employer contributions . . . . .		1,387,336	1,736,863
(ii) Employee contributions . . . . .			
(iii) Other . . . . .		3,010,132	4,022,705
(iv) Reserve for doubtful accounts . . . . .			
(v) Net receivables, sum of (i), (ii) and (iii) minus (iv) . . . . .		4,397,468	5,759,568
(c) General investments other than party-in-interest investments:			
(i) U.S. Government securities:			
(A) Long term . . . . .		12,532,600	32,128,373
(B) Short term . . . . .			
(ii) State and municipal securities . . . . .			
(iii) Corporate debt instruments:			
(A) Long term . . . . .		45,663,800	37,448,526
(B) Short term . . . . .			
(iv) Corporate stocks: (A) Preferred . . . . .		1,112,100	
(B) Common . . . . .		32,715,200	25,841,226
(v) Shares of a registered investment company . . . . .			
(vi) Real estate . . . . .			
(vii) Mortgages . . . . .		525,200	516,889
(viii) Loans other than mortgages . . . . .			
(ix) Value of interest in pooled fund(s) . . . . .			
(x) Other investments . . . . .		14,798,400	21,530,935
(xi) Total general investments, sum of (i) through (x) . . . . .		107,347,300	117,465,949
(d) Party-in-interest investments:			
(i) Corporate debt instruments . . . . .			
(ii) Corporate stocks: (A) Preferred . . . . .			
(B) Common . . . . .			
(iii) Real estate . . . . .			
(iv) Mortgages . . . . .			
(v) Loans other than mortgages . . . . .			
(vi) Other investments . . . . .			
(vii) Total party-in-interest investments, sum of (i) through (vi) . . . . .		44,847	59,655
(e) Buildings and other depreciable property . . . . .			
(f) Value of unallocated insurance contracts:			
(i) Separate accounts . . . . .			
(ii) Other . . . . .			
(iii) Total, (i) plus (ii) . . . . .			
(g) Other assets . . . . .		15,408	27,381
(h) Total assets, sum of (a)(iii), (b)(v), (c)(xi), (d)(vii), (e), (f)(iii) and (g) . . . . .		112,461,386	124,130,004
Liabilities			
(i) Payables: (i) Plan claims . . . . .			
(ii) Other payables . . . . .		270,631	1,637,455
(iii) Total payables, (i) plus (ii) . . . . .		270,631	1,637,455
(j) Acquisition indebtedness . . . . .			
(k) Other liabilities . . . . .		194,005	101,219
(l) Total liabilities, sum of (i)(iii), (j) and (k) . . . . .		364,636	1,738,674
(m) Net assets, (h) less (l) . . . . .		112,096,750	122,391,330
(n) During the plan year what were the:			
(i) Total cost of acquisitions for common stock? . . . . .			14,405,975
(ii) Total proceeds from dispositions of common stock? . . . . .			16,940,857

14 Plan income, expenses and changes in net assets for the plan year:  
Notes: Include all income and expenses of a trust(s) or separately maintained fund(s). Round off amounts to nearest dollar.

Income		a. Amount	b. Total
(a) Contributions received or receivable in cash from—			
(i) Employer(s) (including contributions on behalf of self-employed individuals)		12,965,651	
(ii) Employees . . . . .			
(iii) Others . . . . .			12,965,651
(b) Noncash contributions (specify nature and by whom made) ▶			
(c) Total contributions, sum of (a) and (b) . . . . .			12,965,651
(d) Earnings from investments—			
(i) Interest . . . . .		7,977,234	
(ii) Dividends . . . . .			
(iii) Rents . . . . .			
(iv) Royalties . . . . .			7,977,234
(e) Net realized gain (loss) on sale or exchange of assets—			
(i) Aggregate proceeds . . . . .		73,889,692	
(ii) Aggregate costs . . . . .		73,952,071	(62,379)
(f) Other income (specify) ▶ Reversal of provision for decrease in market value of common stocks no longer needed			208,777
(g) Total income, sum of (c) through (f) . . . . .			21,089,283
Expenses			
(h) Distribution of benefits and payments to provide benefits—			
(i) Directly to participants or their beneficiaries . . . . .		3,653,915	
(ii) To insurance carrier or similar organization for provision of benefits			
(iii) To other organizations or individuals providing welfare benefits . . . . .			3,653,915
(i) Interest expense . . . . .			
(j) Administrative expenses—			
(i) Salaries and allowances . . . . .			
(ii) Fees and commissions . . . . .			
(iii) Insurance premiums for Pension Benefit Guaranty Corporation . . . . .			
(iv) Insurance premiums for fiduciary insurance other than bonding . . . . .			
(v) Other administrative expenses . . . . .			1,019,444
(k) Other expenses (specify) ▶			
(l) Total expenses, sum of (h) through (k) . . . . .			4,673,359
(m) Net income (expenses), (g) minus (l) . . . . .			16,415,924
(n) Change in net assets—			
(i) Unrealized appreciation (depreciation) of assets . . . . .		(6,121,344)	
(ii) Other changes (specify) ▶			(6,121,344)
(o) Net increase (decrease) in net assets for the year, (m) plus (n) . . . . .			10,294,580
(p) Net assets at beginning of year, line 13(m), column a . . . . .			112,096,750
(q) Net assets at end of year, (o) plus (p) (equals line 13(m), column b) . . . . .			122,391,330

15 Has there been any change since the last report in the appointment of any trustee, accountant, insurance carrier, enrolled actuary, administrator, investment manager or custodian? ☒ Yes ☐ No  
If "Yes," explain and include the name, position, address and telephone number of the individual who left or was removed by the plan ▶ The Fund Manager James Morrissey died November 14, 1977 and was replaced by Edward C. Peters, the current Fund Manager.  
Hal C. Davis, Trustee died January 11, 1978 and was replaced by Victor W. Fuentealba.  
Joseph A. Adelman was appointed as a new Trustee on January 11, 1978.



# International Defaulters List of the American Federation of Musicians

The first and second parts of the International Defaulters List were run in the December, 1978, and January, 1979, issues of the "International Musician." This portion is complete through January 20. Additions and deletions thereto received just before press time are contained in the Official Business section of this issue.

This list is alphabetically arranged by States, Canada and miscellaneous.

## PENNSYLVANIA

(Continued)

LEVITTOWN—L. 62  
Club Oasis  
Joseph Flannery  
LOCK HAVEN—L. 761  
Town Tavern  
Fred Passell  
LYKENS—L. 401  
Fruitman, Robert N.  
MARION HEIGHTS—L. 456  
Inferno  
Dan Savitski  
Max Keepe  
MCKEES ROCKS—L. 60-471  
Kelley, Holland F.  
Psychedilly Lounge  
Blaise Moore  
MCKEESPORT—L. 60-471  
White Elephant  
Jack Feldman  
MECHANICSBURG—L. 269  
Creekside Inn  
Robert Cunjak  
MEDIA—L. 484  
Seepareta, Jack (Sugerman)  
Vallo's, Tony  
Tony Vallo, Frank J. Tal  
larico (Phoenixville, Pa.)  
MIFFLINBURG—L. 605  
Mike and Dot's Cafe  
Frank Plotts  
MILFORD—L. 667  
Pleschette, Arnold  
MILTON—L. 605  
Cinestage Group, Inc., The  
Thomas Poling, William  
Clunye  
MONACA—L. 509  
Vranes, Mark  
1-a On-Stage Productions  
MONROEVILLE—L. 60-471  
Sheraton on the Mall  
MONTGOMERY—L. 761  
Step Inn  
Andrew Bobotas  
MONTGOMERYVILLE—L. 341  
Palermo, Tom  
Forum Cafe (Also under  
Philadelphia, Pa.)  
MOUNT JOY—L. 296  
Semone, Robert P.  
(Also under New Cumber  
land, Pa.)  
Semone, Thomas  
(Also under New Cumber  
land, Pa.)  
MT. UNION—L. 660  
Harbor House, Inc.  
John Yohn, George Weiner,  
William McElraith  
MOUNT WOLF—L. 472  
Bernstein, Allan  
NESQUEHONING—L. 436  
American Legion Home  
George DeMartz  
NEW CASTLE—L. 27  
Cooks, Chuck  
Papa, Al  
Pelloni, Henry  
NEW CUMBERLAND—L. 269  
Joker, The  
Julie Dewald  
Semone, Robert P.  
(Also under Mount Joy,  
Pa.)  
Semone, Thomas  
(Also under Mount Joy,  
Pa.)  
NEW KENSINGTON—L. 630  
Mason, P. O.  
NEW OXFORD—L. 49  
Miladay's Inn  
James T. Pessognelli  
NEW TRIPOLE—L. 561  
Starr, Sally, Ms.  
NORRISTOWN—L. 341  
J & B Theatrical Agency  
Joe DiBonaventura  
Moles, George A.  
PARKESBURG—L. 484  
Gino's Little Castle  
Gino Pirrone  
PHILADELPHIA—L. 77  
Amvets Post No. 178  
Norman G. Andrews  
Blow, James A.  
Boots, Tubby  
Brandi's Warf (Holtan Corp.)  
Holtan Brandi  
Brown's Promotions, Frank  
Frank Brown  
Bush, Gabriel G.  
Charlie's Playboy Lounge  
Charles Lisby  
Church, Lou  
Club Gigi  
Mrs. Garlick  
Davis, Samuel  
(See: Jack Beller,  
Pennsauken, N.J.)  
Delaware Valley Produc-  
tions, Inc.  
I. Fine, J. Friedman, J.  
Mashman, L. Mashman, J.  
Williams, H. Mogur  
Delmar Morris Hotel  
Jim Rascioli  
Doubleday, Clifford  
(Also listed under River-  
view, N.B., Canada)  
Driver, R. Sonny  
Eason, David, ta Pina De  
Bellissimo, Ltd.  
Essex Records  
Fingerman Theatrical Pro-  
ductions, Earl R.  
Finn Agency, Harry  
Forum Cafe  
Tom Palermo  
(Also under  
Montgomeryville, Pa.)

G & F Enterprises  
Bob Fredenburg, The  
Scene  
Gadson, Leo  
Germantown Social Club  
Earl Marable  
Gold, Marty  
Goldberg, Sam  
Hackett, Pat Lynne  
Human Interest Productions,  
Inc.  
Glen Ellis  
J. T. Z. Productions  
Irv Nahan, The Cabaret  
Club (Miami, Fla.)  
Joel, Wayne  
Kaleidoscope Theatre  
Manayunk Garages, Inc.,  
Leonard Schwartz  
Kaufman, Jan  
Keller, Herb  
Kelly, Bill  
Lodge, Dave  
(Also under Atlantic City,  
N. J.)  
Malone, Thomas W.  
Masucci, Benjamin P.  
McAllister Jazz Associates  
(Association)  
Lester McAllister  
McQuade, Jimmy, Agency  
Mill Mont Promotions  
Frank Dumont  
Morgan, Bennett, Agency  
New Foxhole Cafe  
David Freedman  
Offenberg, Bud  
Plaza West, The  
Pat Bounadonna  
Producers' Guild  
Ray Fox  
Prouse, Ed  
(Also under Atlantic City,  
N. J.)  
Quinn, Robert  
(Also under Tucson, Ariz.)  
Siemon, William "Bill"  
Southern Christian Leader  
ship Conference  
Henry A. Culbreth  
Tolz, Avram  
Trauma, Inc., The  
Manny Rubin  
2601 Parkway  
Lou Mayo  
Ukrainian Junior League,  
Branch 52  
Helen Strait, Sec., Victoria  
Melnick, Chairman of  
Music  
Velez, L.  
Vincent Enterprises, Inc.  
Solomon Burke, Margaret  
White  
Warick, Lee  
Williams, James Tyler  
Wilson, Warren  
PHOENIXVILLE—L. 341  
Iezzi, Charles  
Tallarico, Frank J.  
(See: Tony Vallo's and  
Tony Vallo, Media, Pa.)  
PITTSBURGH—L. 60-471  
Bethel, Stanley  
Bloomfield Athletic Club  
Anthony Gesuale  
Bruno, Joseph  
Cargo, Jack  
Coach and Eight Club  
Myron Doskalakis  
Drawn, Herman  
Dreibholz, John H.  
Fleischauer, Richard J.  
dba Fresh Energy Theatre  
(Also under Homestead,  
Pa.)  
Golden Freak Enterprises,  
Inc.  
Donald K. Bobo  
Humanitarian Enterprises,  
Inc.  
Barry Long  
Hurricane Musical Bar  
Birdie Dunlap  
Lee, Terry  
McBride, John  
Midway Lounge  
Mrs. Elizabeth Henry  
Music Guild of Pittsburgh,  
Inc., The  
Nicholas Nelson  
Muffs Hut  
James Allen, Jr.  
Pietsch, Jacob  
Red Garter Lounge  
Louis Pelley  
Renaud, Andre, aka Rolly  
Rolls  
(Also under Misc.)  
Romac Corporation, The  
Paul J. Shelako III  
Someplace Else  
John Kallhaer  
Starlite Lounge, The  
Charles Hooks  
University Attractions,  
aka Pittsburgh East Coast  
Productions  
Harry Popovich  
World Artists Record  
HARRY CANTOR  
PLEASANTVILLE—L. 61  
Williams, G. Edd  
POTTSVILLE—L. 515  
Graham, Len  
(See: Schuylkill Haven,  
Pa.)  
Yulick, George  
(See: Schuylkill Haven,  
Pa.)  
RADNOR—L. 77  
Heckscher, Mr. and Mrs.  
Austin  
READING—L. 135  
Pennsylvania Western  
Corporation  
Robert Lindemuth  
Schaeffer, Austin F.  
Skoraszinski, Chester  
Stallford, H. Edward  
SCHUYLKILL HAVEN—L. 515  
Graham, Len  
(Also under Pottsville, Pa.)  
Yulick, George  
(See: Len Graham, Potts-

ville and Schuylkill Haven,  
Pa.)  
SCRANTON—L. 120  
Hasen, Tom  
Image Club, The  
Benny Santoro  
Smith, Jack, Artists  
Management  
Pi Lambda Phi Fraternity  
of Lehigh University, David  
Swersky (Bethlehem, Pa.)  
SHARON—L. 187  
Club Menagerie  
Mickey Paoletta  
Klaric, Michael  
Yankovich, George  
SHOHOLA—L. 667  
Breedmore Aquarium  
Productions, Ltd.  
SOUNDERTON—L. 569  
Frederick, Jacob  
Lions Club  
Robert A. Wismer,  
Jacob Frederick  
STATE COLLEGE—L. 660  
Alpha Tau Omega  
Fraternity  
David J. Prole  
Meckes, Larry  
TANNERSVILLE—L. 577  
Coral Reef  
Viola Kloth  
TERRE HILL—L. 294  
Davidson, Thomas D.  
THOMASVILLE—L. 472  
Thomasville Inn  
Alda Ketterman  
UNIONTOWN—L. 596  
Holiday Inn of Uniontown  
Lou Apone  
MelFar Productions  
Levoy Melville, Gary D. C.  
Farr  
UPPER DARBY—L. 77  
Clock Musical Lounge and  
Bar  
Charlie Curry  
Delaware County Athletic  
Club, The  
Lou Lambert  
Zarrilli, Anthony  
WARMINTON—L. 77  
Rudd Melikian, Inc.  
(See: George Huff, Peter J.  
Kelly, Hatboro, Pa.)  
WARRINGTON—L. 569  
Country Western Inn  
Frank Palermo  
WASHINGTON—L. 509  
Brown Derby  
Joel Brown  
WEST CHESTER—L. 484  
Irons, William  
Mozzani, John  
WEST HAZELTON—L. 139  
Cedar Door, Inc., The  
John R. Sweda  
WEST PITTSFORD—L. 140  
American Entertainment  
Corporation  
Frank Hannon  
WERNERSVILLE—L. 135  
Nightspot Enterprises, Inc.,  
dba Zodiac Lounge  
Joe Weiss  
WHITEMARSH—L. 341  
Fortside Inn  
Robert P. Spencer (Also  
under Fort Washington,  
Pa.)  
WILKES BARRE—L. 140  
Po Pouri  
(See: Morris Arcuri,  
Dallas, Pa.)  
WILLIAMSPORT—L. 761  
Georges, Ann  
Gill, Donald W.  
Merrick, Elmer  
WYOMISSING—L. 135  
McGowan, Charles  
YORK—L. 472  
Fox Lounge, The  
Tim Edler  
Frederick, Frank  
Notopoulos, Joseph  
Spells, Jimmy, Productions  
Jimmy Spells (See: Gem-  
ini Artists Management,  
Inc., New York, NY)  
Swoner, Eberhard  
Tarlton, Bob  
Villa Lorenzo  
Frank Gurreri

## RHODE ISLAND

BLOCK ISLAND—L. 529  
Yandian, Katherine  
FORESTDALE—L. 262  
El Toro  
John Lombardi  
JOHNSTON—L. 198-457  
Slack, Michael  
MISQUAMICUT BEACH—  
L. 285  
Naptime Inn  
Joe Faulise, James  
Macione  
NEWPORT—L. 529  
Dumontier, Eugene, dba  
Courtney's  
Tom Rizzo  
Katrabas, Michael  
Maloney, J. P.  
Old Hurley's  
Larry Duprie  
NO. KINGSTOWN—L. 198-457  
Plant, John A.  
PAWTUCKET—L. 198-457  
Bryda, John  
PROVIDENCE—L. 198-457  
El Karum Activities, Inc.  
James Hines  
Elmwood Productions, Inc.  
Russ Carello  
Inter Fraternity Council at  
Brown University  
Richard Daniel Prentiss  
Gomes, Eddy  
Meloche, Nancy

Mousovitz, Arthur L.  
Rhode Island School of  
Music  
Charles Ostiguy  
Rizzo, Robert G.  
Rossi, Mario  
Tonetti Production  
SMITHFIELD—L. 262  
Kopy Cat Lounge  
WEST WARWICK—L. 198-457  
I. A. P. Productions  
Vic Armen, Gordon  
Parsons  
WOONSOCKET—L. 262  
Bennett, Charles H.

## SOUTH CAROLINA

CHARLESTON—L. 502  
A & N Club  
Connie Holmes  
Bass, Tom  
Executive Lounge  
F. J. Leamond, Jr.  
Kline, George H.  
Neptune Lounge, The  
Johnny Gambino  
Pike, Chel  
Thompson, A. D.  
Unicorn Social Club, Ltd.  
Jerry Walker  
CHESTER—L. 342  
Mack, Harry  
COLUMBIA—L. 488  
B & C Production Co., Inc.  
Melvin Bearden  
Brewster, Earl  
(Also under Misc.)  
Carolina Entertainment  
Bureau  
Chasson, Frederick  
Charlie Newman  
Man O'War Lounge  
Bill Waite (Also listed un-  
der Augusta, Ga., and  
Chattanooga, Tenn.)  
Skenes, Jack  
FLORENCE—L. 502  
Allen, Gene  
GREENVILLE—L. 694  
Eagles Beak Restaurant and  
Lounge  
Golden Eagle Motor Inn  
Phillip W. Porter  
Harlem Theatre  
Joe Gibson  
Hundred Pipers, Ltd., The  
W. Farrell Edwards  
Ketter, Bruce  
HILTON HEAD ISLAND—L.  
447-704  
Gatsby's Adventure Inn  
Mr. Camera  
Gene Futch  
MOULTRIEVILLE—L. 502  
Wurthmann, George W., Jr.  
MYRTLE BEACH—L. 521  
Resort Management Co.  
Jack Mitchell  
Sheraton Myrtle Beach Inn  
SPARTANBURG—L. 694  
Holiday Lake Park  
Joseph Longo  
Long Horn Supper Club  
Mr. Ramanantan  
(Ramanantan)  
XL-100 Club  
Jimmy Proctor  
WATERTOWN—L. 693  
Red Baron Club  
Gerald Bendewald

## SOUTH DAKOTA

ABERDEEN—L. 693  
Acorn Lounge (Ward Hotel)  
William Zirbel  
Depot Club, The  
Raphael Mack  
Shim's Bar  
Jerry Schimkat  
Vegas Lounge  
Peter Iverson  
BELLE FOURCHE—L. 686  
Max's Lounge  
BROOKINGS—L. 114  
Coachlight Lounge  
Hartley Nordbye  
Holiday Inn  
Vernon Sherrard  
Staurilite Inn  
John C. (Jack) Hendenstrom  
HURON—L. 693  
Sunset Club  
Joe Arguello  
LEAG—L. 686  
Ore House Restaurant and  
Lounge, The  
Cindy and Larry Hunt  
LEMMON—L. 686  
Whitetail Productions  
Jim Svihovec  
MILBANK—L. 693  
Townhouse, The  
Jack Berens  
Jerry Berens  
MILLER—L. 693  
Honda Lounge  
Virgil Lips  
MITCHELL—L. 773  
Charles, Denny  
Tracy, Dick  
MOBRIDGE—L. 693  
Silver Dollar Lounge  
Jerry Peterson  
RAPID CITY—L. 686  
Bridge, Michael  
El Cochero Lounge  
C. R. Bud Armstrong,  
Taylor's Restaurant  
Embers Restaurant  
John Whalen  
Lewis, Niel  
Martin, Bruce  
Nazum, Dan  
SIOUX FALLS—L. 114  
Ford, Ray

Fyler, Melvin  
Haar, E. C.  
Heyer, Raymond  
Midwest Talent Associates  
Nelson, George  
Mike Martin, Rich  
Lundquist  
Spotlite Club, The  
Spotlite Presentations,  
Doug W. Gorath  
Thu, Russ  
Triangle Advertising Agency  
Dell Crosby  
VERMILLION—L. 255  
Nu Varsity Club, The  
Jeff Radigan  
WATERTOWN—L. 693  
Plateau Inn, The  
Ernest Williams

## TENNESSEE

ATHENS—L. 546  
Elks Club  
John Case  
CHATTANOOGA—L. 80  
Buccaneer Restaurant and  
Lounge  
Patrick F. Gallagher  
Landmark Inn  
Ernest Esposito  
Laughery, William  
Lion's Den and Castaways  
Club  
Billy Hull  
Man-O-War Lounge  
Bill Waite (Also listed  
under Columbia, S.C., and  
Augusta, Ga.)  
CLIFTON—L. 257  
Clifton Recreation Hall  
Miller and Treece Asso-  
ciates, Joe Treece  
CLINTON—L. 546  
Scottish Inn  
Jewell Adams  
FAYETTEVILLE—L. 80  
Gay Teens Club, The  
Mrs. Hal Rees  
GOODLETTSVILLE—L. 257  
Griggs, Col. Charles  
HENDERSONVILLE—L. 257  
Big K Productions  
Million Records, Inc.  
Autrey Inman  
HUMBOLDT—L. 639  
Ballard, Edgbert  
JACKSON—L. 639  
Apple, The  
Doug Whitten  
KINGSPORT—L. 556  
Boardwalk Productions, Inc.  
Richard Winstead (Also  
under Roanoke, Va.)  
Embers  
Ed Nave  
Kingsport Mall  
Margaret Murray, Joyce  
Mullins  
Lonesome Valley Jamboree  
Bobby Hicks, Harlen  
Hunley  
KNOXVILLE—L. 546  
Buckner, William J.  
Celebrity Room  
Ralph Shilling  
Coleman, Wm.  
Executive Club (Campus  
Restaurant, Inc.)  
Louis Bruno, C. L. Shank  
Family Inns of America  
Gary Lung  
Gulliver's Travel Inn  
Lester Nichols  
Sigma Nu Fraternity  
Byron Lawson  
Silver Dollar Lounge  
Mr. and Mrs. Chuck  
Morgan  
Van Hoesen, B.  
W & S Enterprises  
Ralph C. Soutby,  
Concerts South, Inc.,  
Come Together Sounds,  
Inc., Barbara Baccus  
Zeimer Grotto, The  
MADISON—L. 546  
Riley, Norm  
(Also under Hollywood,  
Calif., Moncton, N.B., Can.)  
McMINNVILLE—L. 80  
Champion, Hollis  
Junior Chamber of  
Commerce  
Dave Hoover, James A.  
Dillon  
MEMPHIS—L. 71  
Anderton, Elvis W.  
Baldwin, Arthur  
Beck, Harry E.  
Brass Trumpet, The  
Gary Pagels, Mark Streeter  
Carousal, aka Circus Lounge  
Eddie Click  
Casino Records  
Frank C. Holloman  
Ellis, Tom  
Godfather, The, aka Regency  
Room  
Robert Kizer  
Hotel Management Co.  
Joe Suter  
Jam Pak, Inc.  
Jarrett, B. A.  
Kirsch, Kenneth C.  
Lepley, John  
(Also under Albuquerque,  
N.M.)  
Mid South Production, Inc.  
Mike Lynn  
Miller, Moses  
Miller, Joe  
Posey, Sandra  
Productions Unlimited, Inc.  
Roger Branham  
Seven Brothers Record  
Company  
St. Luke Graves  
Tootsie's Ballroom  
K. K. Bigford, Bob Atkin,  
Maurice Lipsey  
Village Vanguard, The  
V. S. Sawyer  
Windermere Town and

Country Club  
John R. Arnold, Jr.  
Woods, Johnny,  
Enterprises  
NASHVILLE—L. 257  
Beauregard-Clayton Music  
Sanford M. Brown  
Blackwood, Ron  
Capitol Music Production  
Jimmy Townsend, III  
Caravan Productions  
Dave Austin  
Carol Enterprises  
Bill Starnes  
Chart Records  
B. L. Williamson  
Davis, James  
(Also under Little Rock,  
Ark.)  
Delta Talent Agency  
Emerson, Lee, and Emerson  
Talent Agency  
Exit Inn  
Jack Dennett  
Flame The  
Leon Oldham  
Gus' Barn  
Augustus E. "Gus"  
Farmer  
Interstate Inn  
Bill Walker  
Interstate Talent Agency  
William Sizemore  
Jennings Associates  
Gus Thomas  
Kelly, Tom, dba Corral  
Attractions  
Martin Agency, Barbara  
Muhlenbrinks Saloon  
Wayne Cliner  
Music Row Talent, Inc.  
Ruth B. White  
Nashville International Corp.  
Billy Raines, Jim Berry  
New Club Baron, The  
Isaac Washington  
Paladium Club  
Loia Wager, John R.  
Todd, Jr.  
Phrank and Stein Club  
Harry Rowan  
Possum Holler Entertain-  
ment, Inc.  
Shug Baggett  
Singleton, Shelby, Corporation  
Noble J. Bell  
Sims, Russell  
(Also under Rogers, Ark.)  
Snyder, Shelly  
(Also under Redington  
Shores, Fla.)  
Villa, The  
Richard Ferrando  
POWELL—L. 546  
Powell High School

## TEXAS

ABILENE—L. 72  
Armstrong, C. E.  
Penthouse, The  
Don Nicholas  
Sequoia Production Company  
Waylon (W. P.)  
Stewart, aka Waylon  
Stewart  
United Network  
George Q. Offut  
(Also under New York,  
N. Y.)  
ALTAIR—L. 65  
Cervenk's Night Club  
August Cervenk  
ALVIN—L. 74  
Big Star Ballroom  
Bob and Betty Morris  
AMARILLO—L. 532  
Freemans, aka Bobby  
McGee's, aka The Sport Spot  
American Motor Inn  
D. M. King, Lou Singleton  
Good News Production  
Travis K. Bailey  
McCarty, Tom L.  
Wheelock Association,  
dba The Hilton Inn,  
Nuf Cracker Club  
Tony Matteson  
Prouse, Dale  
Ragland, Howard  
Re Kab Records  
Royal Inn  
James Witt  
ARLINGTON—L. 72  
Pub Royal, Inc.  
W. S. Spradling  
AUSTIN—L. 433  
Alpha Epsilon Pi Fraternity  
Mike Stewart  
Ankery, C. S.  
Chesser, Clyde  
Ebony Enterprises  
Dan H. Fields  
Texas Opry House  
Wallace Sernan  
Twenty-First Century  
Productions, Inc.  
Marie Nohra, aka Marie T.  
Nohra, aka Anna Nohra,  
aka Anna Marie Nohra,  
William "Bill" Moss, Nita  
Nichols, Hester M. Nora  
Wimberly, Billy  
BAIRD—L. 72  
Lone Star Rodeo  
Robert Estes  
BEAUMONT—L. 444-615  
Gusher Room  
Wyman Gilliam  
Red Carpet Lounge  
Art Brodie, August Ward  
BROWNSVILLE—L. 644  
Caesar's Two  
Jeff Thompson  
BUFFALO GAP—L. 72  
Big Valley Trail House  
Bob Burks  
CONROE—L. 65  
Yancey, Jerry  
CORPUS CHRISTI—L. 644  
Al's Wharf  
Alfred Pagusin, Jr.

Godfather Club  
John Masso  
Hamilton, Alvin  
Robertson, Billie  
Rogues' Club  
Sam Herro  
Vela, Fred  
DALLAS—L. 147  
Big D. Jamboree  
Ed Bernel  
Briley, Douglas  
Brondo, Ray, Productions  
Ray Brondo  
Caterine, Anthony  
C.L.E.A.N.  
Ken Berry, Thomas W.  
Constable, Richard H. Pohl  
Coyle, John J.  
Cunningham, Howard  
Curris, Dick  
Davis, Tony  
Dunley's Royal Coach Motor  
Hotel  
Joseph DiPalma  
Ever Present Music, Inc.  
Kent Alexander (Also  
under Management Con-  
sultants of America, Inc.,  
Dallas, Texas)  
Gary, Woody  
James, Allen  
Lewis, Howard  
Long, Chuck  
Lyons, Bob  
Management Consultants of  
America, Inc.  
Kent Alexander (Also  
under Ever Present Music,  
Inc., Dallas, Texas)  
McCorkle, George  
Geno McClosin  
McDonald, L. M.  
Myers, John D.  
Mynier, Jack  
(Also under Misc.)  
National Entertainment Data  
Booking Agency  
Rollie Tesh  
Neikoman, Frank R.  
Nichols, Jr., James David  
O'Donnell, Jim  
Old Warehouse, The  
Oliver, Phil  
Peterman, Don  
Petty, Bill E.  
Price, Ernie  
Purple Orion  
Joe Perryman  
Schwartz, Julius  
Simonson, Maynard,  
Productions  
Maynard Simonson, M. D.  
Simonson, Bill Simonson  
Stachon, Ralph, and  
Associates  
Ralph Stachon  
Star Promotions, Inc., The  
H. P. Price, Jr.  
Texas Jamboree  
Bob Wilson  
Thompson, Dan W.  
Tramp Showclub and  
Restaurant  
Jim Tyree  
Wallace, Gary  
White, Lloyd G.  
Woods, Doyle  
DENTON—L. 72  
Pageant Promotions Beauty  
Productions  
Hopkins Hallman  
Parker, Frank G.  
EL PASO—L. 466  
Sheraton El Paso Motor Inn  
Albert Batista  
FORT WORTH—L. 72  
Clemens, James E.  
De Marco, Lou  
Dodd, Jean A.  
Charles F. Jones  
Dos Gringos Restaurant  
Don Bowden  
Evans, Melvin  
J. P. "Jim" Noone  
Feed Mill  
Mike Newman  
Fort Worth Theatre Guild  
Dillon Bowden  
Holiday Regent Motel  
Ms. Betty Anderson, Mr.  
O. Blankenship  
Margulies, Richard,  
Productions  
Richard Margulies (Also  
under Phoenix, Ariz., and  
Misc.)  
May, Oscar R.  
Okrasinski, John  
GALVESTON—L. 74  
Anchorage Motor Hotel and  
Club  
Gus Loomis, Tony Fox  
Islander Beach  
Gene Cowan  
Larsen, Ronald T.  
Mitchell, Johnny  
Sea Horse Inn  
Sonny Mortini  
HARKER HEIGHTS—L. 306  
Pepper Club, The  
Jim Pellegrino  
HARLINGEN—L. 644  
Blackstone, Jr., Harry  
HOUSTON—L. 65  
Acts Unlimited  
Barron Industries, Inc.  
Russell K. Barron, dba  
The Brass Ring  
Bauer, W. W.  
Berry, Dr. Cesare  
Bottoms, Lemuel M.  
Justin Liu (See: James  
Baltson, Texas City, Texas)  
Carlson, E. C.  
Cenikor Foundation, Inc.  
James Luke Austin  
Club Verma, Inc.  
James Jones  
Dance World  
Bob Stewart  
Don Miguel's  
Arthur Tisi  
Doyle, Emogene  
Environmental Development  
Research Foundation



Walter J. Briggs  
Ferrara, Joe  
Golden Sounds Co.  
Jim Connors  
Golden Stallion Club  
Bill Wozner  
Houston International  
Associates, Inc.  
J. C. Ervin  
Houston Theatre League  
J. Cree Ervin (Also under  
Denver, Colo.)  
Jones, Larry  
Kane, Chester W.  
Les Quatre Saisons  
Bob Bockman  
Liberty Hall  
Roberto Gonzales  
Lone Star Artists  
Don Rogers  
Management Associates  
(See: United Bookings,  
Inc., Sioux City, Iowa)  
Melton, James  
Mendenhall, Jim  
Merritt, Morris J.  
Nichols, Jr., James David  
Sara Souci  
John Nunn  
Showcase International  
Productions  
Jim Austin  
Showtime Concerts  
Vincent Alfano  
Sullivan's Island  
Elroy Sullivan  
Sun Productions  
Victor Montoya  
Tanney's  
R. I. Tannenbaum  
Taurus Systems, Inc.  
Wayne Robinson, Vernon  
E. Fowell, Rob. Terry  
Texas Family Theatre of  
America, Inc.  
Joseph V. Aletto, Joel  
Spector (Also under San  
Francisco, Calif.)  
Tiger Room, The  
Bernard Wishnow  
Twentieth Century Singers  
Weil, Bert  
Whalen, Gene, of Gene  
Whalen and Company (En-  
core Entertainment)  
Winchester Club  
Paul Richards  
KILGORE—L. 147  
Sands, The  
Lindsey Howard  
LAKE JACKSON—L. 74  
Lampighter Restaurant  
Lou Hurley, Buddy Baker  
LAREDO—L. 644  
Bruni, Fred  
Faucher, Dan  
LIPAN—L. 72  
Robinson, Mike  
LONGVIEW—L. 147  
Curley's Restaurant  
M. E. (Curley) Smith  
Ferrell Enterprises, H. E.  
Hank Ferrell Record Shop,  
H. E. Ferrell  
Gregg Exposition and  
Livestock Show  
John Adams  
LUBBOCK—L. 532  
Berry, Post 575, The  
George F., American  
Legion, J. O. Gresham,  
Edmond L. Hardy  
Driscoll, Edward  
Gordon, Jim  
Mads, Inc.  
Morris Rogers (McAllen,  
Texas), Leonel Sanchez  
(Bakersfield, Calif.)  
Simpson, Tom  
Tropics Club, The  
LUFKIN—L. 116  
Carlton Corral  
Richard Carlton  
MASON—L. 361  
Haley, Tom  
MCALLEN—L. 644  
Rogers, Morris  
Mada, Inc. (Lubbock,  
Texas), Leonel Sanchez  
(Bakersfield, Calif.)  
MULESHOE—L. 532  
Powers, Fran  
NEDERLAND—L. 464-615  
J & T Productions  
Hal Meyers, Thomas E.  
Gresham (Also under Port  
Arthur, Texas)  
ODESSA—L. 72  
Middle of the Road Club  
Bill Overton  
PERRYTON—L. 532  
North Plains Fair  
John Mayfield  
PHARR—L. 644  
Vera, Joe  
PORT ARTHUR—L. 464-615  
J & T Productions  
Hal Meyers, Thomas E.  
Gresham (Also under  
Nederland, Texas)  
PORT ISABEL—L. 644  
Sandy Retreat Motel  
Jerrise Wise  
RICHARDSON—L. 147  
Ric's Club  
Ernest E. Richardson, Jr.  
SAN ANTONIO—L. 23  
Deal Associates, Inc.  
Gerald R. Deal  
Double C Productions and  
Teen Fair of Texas, Inc.  
Robert and Charles Coffin  
Fat City Productions III  
Joaquin Walker  
Hacienda Dinner Playhouse  
Neal Mogford, Betty Lee  
Hodges  
Levitz, Al, dba Grand Fleet  
Productions  
Linton, Guy  
Miller Revue, Bob  
Miller  
On Stage, Inc., dba On Stage  
Productions, Inc.  
Carl F. Johnston  
Showtime Production, Inc.  
Shane Appling, Gary Gray  
Swiss Chalet  
Ollie Otten  
Watts, M. J. (Old Pop)  
STAFFORD—L. 65  
Mercer, Joe A., aka Danny  
Mitchell  
TEXARKANA—L. 116  
Candlelight Club, aka The  
Stockade  
Richard Patterson  
TEXAS CITY—L. 74  
Babson, James  
(See: Lemuel M. Bottoms,  
Justin Lui, Houston, Texas)  
TROY—L. 306  
Big John's Shelter

John Wilson  
TYLER—L. 147  
Lacy, J. W.  
(Also under Club 66,  
Shreveport, La.)  
VICTORIA—L. 644  
Club Reno and Lindsey  
Construction Company  
Bill Lindsey  
Jackson, Ollie  
WACO—L. 306  
Brass Monkey Club  
Wes Hand  
Solberg, A. C.  
WICHITA FALLS—L. 688  
Bennett, Warren W., dba  
Warren W. Bennett  
Productions  
Johnson, Thurmon  
Marlow, Bill

## UTAH

HANNA—L. 104  
Haley, Tom  
LEHI—L. 272  
LaCasa Supper Club  
Ralph Hoover  
OGDEN—L. 356  
Mora, Julia  
Nilson, Julius G.  
John D. Foulke  
Unck, Bruce C.  
SALT LAKE CITY—L. 104  
Aggie, George  
Black Bull Club, The  
Jimmy Feraco  
Clayton and Vertin  
Enterprises  
Johnny Clayton, R. Vertin  
Dewey, Robert, Enterprises,  
Inc.  
Robert Huffacker  
Johnson, Gerald  
David Harrison  
Lee, Mr. and Mrs. Kent  
Mitchell, Duane  
Salt Lake Hilton, Prime Cut  
Room  
Pearson Enterprises, Mr.  
Pearson  
Vertin and Sons Enterprises  
Dennis Vertin, R. Vertin  
SPRINGVILLE—L. 272  
Gottfredson, Phillip B.

## VERMONT

BURLINGTON—L. 351  
Champlain Valley Law  
Enforcement Association  
Ira Slow  
Embers  
Gary Marshall  
Fuller, Clay, dba Fuller  
Promotions  
Holiday Inn  
L.M. Field  
Red Dog, The  
George Kesk  
Teenage Democratic Or-  
ganization, The  
Vincent Narramore  
ESSEX JUNCTION—L. 351  
McGettrick, Don  
KILLINGTON—L. 129  
Broken Ski Lodge  
Marty Brown  
LONDONDERRY—L. 129  
Mill, The  
Al Brown (See: Jack  
Coates, dba Jack Coates  
Music Agency, Clifton, N.J.)  
MALLETS BAY—L. 351  
T. Bones Club  
Thomas M. Curley  
MANCHESTER—L. 129  
Equinox House  
Ian Y. Bennett  
MORGAN CENTER—L. 351  
Worth, Donald "Mac"  
STOWE—L. 351  
Centre Motor Lodge  
Robert P. Edwards  
WARREN—L. 129  
Super Bush Lodge  
WEST DOVER (MT. SNOW)  
—L. 634  
Richards, Jack  
WEST RUTLAND—L. 129  
19th Green, The  
Gigi Corone  
WILMINGTON—L. 634  
Mountain Sessions, Inc.  
Paul Schneider  
O'Neil, Frank  
Twin Silos, The, aka Ski  
Hosts, Inc.  
Larry Evans

## VIRGINIA

ALEXANDRIA—L. 161-710  
Darvill, Barry  
Dove, Julian  
Harper, Barry  
Old Dominion Productions,  
Inc.  
Lou Franklin, Ted Swenton  
ARLINGTON—L. 161-710  
Coco's Restaurant  
Barry and Gregg O. Coco  
Kolson, James  
BUCKROE BEACH—L. 199  
Plaza Hotel  
(See: Frank Brown,  
Newport News, Va.)  
BUFFALO JUNCTION—L. 123  
Club Greek Goddess  
Club Greek Goddess  
Corporation, Angelo Peters  
CHARLOTTESVILLE—L. 157  
Howard, Vince  
COLONIAL BEACH—L. 161-710  
Monte Carlo Club  
Robert Hershey  
DANVILLE—L. 332  
Downtown Motor Inn  
Ellis Bernstein  
FAIRFAX—L. 161-710  
Country Music Enterprises  
Mac Tignor, Bobby  
Stephens  
Virginia Folk Arts Society  
and Country Wide  
Jim Clark  
FALLS CHURCH—L. 161-710  
Gospel Music Associate  
Marion Parker  
Metro Music Associates  
FRONT ROYAL—L. 770  
Skyline Terrace Restaurant  
James Skyles  
GRUNDY—L. 556  
Prater, James  
HARRISONBURG—L. 161-710

Palmer House  
Martin Palmer  
HOLLIS—L. 145  
Haney Promotions, Carlton  
Carlton L. Haney  
(Also under Reidsville and  
Ruffin, N.C.)  
LYNCHBURG—L. 157  
Red Ox Restaurant and  
Lounge  
George D. Hudak, Lyn-  
Foods, Inc., Eugene C.  
Connelly, Robert S. For-  
tune, David H. White,  
Richard R. Zechini  
MADISON HEIGHTS—L. 157  
Festival Productions, Inc.  
Bill and Diana C. Martin  
MIDDLETOWN—L. 770  
Wayside Foundation for the  
Arts, Inc., dba Wayside  
Theatre  
Gerald Slavet  
NEWPORT NEWS—L. 199  
Brown, Frank L.  
(See: Plaza Hotel,  
Buckroe Beach, Va.)  
Marshall, David  
NORFOLK—L. 125  
Bafeman, Ken, Agency  
Bunin, A. J.  
Christiansen, Chris  
Dubinsky, Ben  
General Boat Lines  
Green, Norman  
International Productions,  
Inc.  
John Blackwell II  
Lido's Inn  
Joe Matzopoulos  
Liddle, Leroy  
McClane, V. R.  
Moore, Quincy  
Rival Attractions  
Nicky Newkirk  
Simon, Percy  
Walker, Robert  
PETERSBURG—L. 123  
Williams Enterprises  
J. Harriet Williams  
RICHMOND—L. 123  
Black, Oscar  
Boston, Joseph  
Briggs, Malcolm  
Century Attractions  
Frederic I. Weiss  
Club Sahara  
Jimmy Winter, Ralph  
Woods  
Gibbs, Tommy  
Jazz Unlimited Co-Op  
Harold Miller, Kenneth  
Moore  
Jester Club, The  
Ronald Hadad  
Long, Robert  
Promoters, Inc.  
Leo G. Kory, Rod Seagram  
Pytkit, Richard  
Roadway Inn  
John Baronian  
Veterans Triangle Club  
Allen Knight  
West, Jim  
Worldwide Attractions, Ltd.  
David Cooper  
ROANOKE—L. 165  
Boardwalk Productions, Inc.  
Ira Von Draught (Also  
under Kingsport, Tenn.)  
SALEM—L. 165  
Proffit, Charlie  
Sheraton Inn  
Craig Sotherton  
Tac Productions  
Tom Anderton  
STERLING—L. 161-710  
Woody, Otis  
SUFFOLK—L. 125  
Cooper, Floyd  
VIRGINIA BEACH—L. 125  
Act III  
Luke Constantandies  
Anthony, Tom  
Bishop, Al  
Fox, Charles  
Fox, Paul J.  
Gallagher, Charles  
Oceans Club, The  
Pascal's Place  
Pascal Arcese (See: Fred  
Weiss, N. Miami Beach and  
Orlando, Fla., and Century  
Attractions, Richmond, Va.)  
Taylor, Chuck  
WILLIAMSBURG—L. 199  
Hilton Inn  
Peter Braun  
Log Cabin Beach  
W. H. "Fats" Jackson  
WOODBIDGE—L. 161-710  
American Rodeo Association  
Ernie Kraft  
WOODSTOCK—L. 770  
Planaway, Inc.  
James B. Thorsen

## WASHINGTON

AUBURN—L. 360  
Concord Inn, The  
Duane Steile  
BATTLEGROUND—L. 99  
Gretchen's Log Cabin  
Dell Jaha, Jacob Schauer  
BELLEVUE—L. 360  
Del's Celebrity House  
Della M. Henkens  
Galanti, Al  
Greeley, Geno  
Greenwood Inn, The  
Bob Earp  
Mandaram, Frank  
Schumer, John B.  
John Williams  
Yazzolino, Frank  
BELLINGHAM—L. 451  
Egg Productions  
Ron Nicho (Ronald L.  
Nichols)  
Graham, Everett Stan  
BURIEN—L. 76  
Maynard, Robert A. and  
Irene  
CENTRALIA—L. 505  
King Solomon's Restaurant  
George Solomon  
COLFAX—L. 105  
Sullivan's 195 Restaurant  
Vern Sullivan  
EDMONDS—L. 184  
Courones, Marco  
(See: Everett and Lynn-  
wood, Wash.)  
ELMA—L. 236  
Ball, Lee  
Skippers Tavern  
Steve Southgate  
EVERETT—L. 184  
Alpine Restaurant  
A. C. Aronica

Blair House, Inc.  
Charles Blair,  
Larry Boehringer  
Courones, Marco  
(See: Edmonds and Lynn-  
wood, Wash.)  
Great American Broadway  
Sideshow  
Ron Love  
Morris, Jim  
Nick Posomos  
FREELAND—L. 184  
Bush Point Resort, aka The  
Admiralty Inn  
Mr. and Mrs. Andy Erick-  
son, Mr. and Mrs. John  
Betrozoff, Tim Orden and  
Frank Walking  
HOQUIAM—L. 236  
Newell, Mike  
Williams, Paul J.  
KELSO—L. 668  
Jeynes, Stephen G.  
KENT—L. 360  
Christoperson, Florence  
Christoperson, Warren  
Fox, The, aka Moonlite Inn,  
aka Blake and Walter Corp.  
Steven Down and R. E.  
Voiland (See: The Surf,  
Port Townsend, Wash., The  
Sea Galley Restaurant,  
Lynnwood and  
Seattle, Wash.)  
Hutcheson, Wilson J. (Also  
under Renton-Auburn, Wash.)  
LIBERTY LAKE—L. 105  
Shields, E. Paul  
(See: Stateline Gardens,  
Post Falls, Idaho)  
Stridel, Gene  
LONGVIEW—L. 668  
C.C.C. Hotel, Inc.  
Ray Goetz  
LYNNWOOD—L. 76  
D's Castaway Restaurant  
Darrell Wardien  
Eagles Fraternity No. 2888  
Lynnwood Eagles,  
Lee Guyton  
Lynnwood Elks Club  
Lynnwood Tavern  
Marco Courones (See:  
Everett and Edmonds,  
Wash.)  
Manus, George  
Sea Galley Restaurant, The  
(See: The Fox, aka Moonlite  
Inn, aka Blake and Walter  
Corp., Steven Down and R.  
E. Voiland, Kent, Wash.,  
The Surf, Port Townsend,  
Wash., The Sea Galley  
Restaurant, Seattle, Wash.)  
Thompson, Anastasia (Mrs.)  
OAK HARBOR—L. 184  
Steak House  
Dave O'Conner  
OLYMPIA—L. 124  
Lawrence, Al  
PORT ANGELES—L. 395  
Kelly, Jack  
Little, Ronald  
Patterson, Sam  
PORT TOWNSEND—L. 395  
Surf, The  
(See: The Fox, aka Moonlite  
Inn, aka Blake and Walter  
Corp., Steven Down and R.  
E. Voiland, Kent, Wash.,  
The Sea Galley Restaurant,  
Lynnwood and  
Seattle, Wash.)  
PUYALLUP—L. 117  
Pederson, Jack  
Joe Bastinelli  
REDMOND—L. 360  
Telquist, Bud and Kathy  
RENTON-AUBURN—L. 360  
Hutcheson, Wilson J. (Also  
under Kent, Wash.)  
Ramsey, Sam (Ramsden)  
Steiner, Frederick J.  
Ward, Gary  
SEATTLE—L. 76  
Banana's Tavern, aka  
Library Tavern  
Dair Bandy, J. M. Ridley,  
Mike Taylor  
Barrell Factory Tavern  
Steven B. Conklin  
Brady, Jim  
Brisker, John  
Willie McRae  
Burdette, Charles  
Buske, Helen Marie  
Helen Marie Parker  
Century House  
Fritz Zabawa  
Dickinson, Jim  
Ecker, Lloyd and Grace  
Flame Inn, The  
Victor Cavanaugh  
Franklin, James F.  
Fulton, Sr., Richard  
General Entertainment  
Corporation  
Richard Maltsby (Also  
under Los Angeles, Calif.)  
Harvison, R. S.  
Hill, Michael J.  
Hindquarter Restaurant  
Shepardson, DuBois and  
Beupre, Scott Hopman  
J. E. D. Enterprises, Inc.  
John John's Restaurant  
C. Wayne Daniels  
Jolly King Lounge  
Nick Posomos  
Jolly King Restaurant  
Doug Bartlett  
Junior Achievement  
Gerard Michael  
Kirk, Jim  
Kraft, Bill  
Kurns, J.  
Lanouette, Hugo  
Luigi's Restaurant  
Ralph Albanese  
Magnum Productions  
Joe Crowley  
Mr. P's  
Mark Johnson  
Nelson, George  
Parsons, John  
Pioneer Banque  
Gus Boufsinis  
Pittman, Freddie  
Pulcaro's  
Jim Arcarace  
RHK Booking  
(Entertainment) Agency  
Robert Kania  
Ricono, James J.  
Sonny Booker  
Sandor, Tony  
Saulsman, Marie A.  
Sea Galley Restaurant, The  
(See: The Fox, aka Moon-  
lite Inn, aka Blake and  
Walter Corp., Steven Down  
and R. E. Voiland, Kent,  
Wash., The Surf, Port

Townsend, Wash., The Sea  
Galley Restaurant, Lynn-  
wood, Wash.)  
Seattle Century Releasing  
Corp.  
Pink Pussycat, Eugene R.  
Young  
Shaw, David  
Sims, Jack  
T. S. Investments  
John Flynn  
Trips Lansing, Inc.  
Paul Goldsmith, Luther  
Rabb, Sid Clark  
W.K.A., Inc.  
Donald Wolfstone  
Western Activities  
Bill Bennett  
Williams, James A.  
(See: United Booking  
Agency, Tacoma, Wash.)  
and associated with the  
410 Supper Club  
Wright, Chris and Merv  
SELAH—L. 442  
Wagon Wheel, The  
John Satre  
SPANAWAY—L. 117  
Helgeson, Don  
Mark Tucker  
SPOKANE—L. 105  
Ahab's Whale  
Steve Soom  
Carlson, Linda  
Cersley, Burn  
LaCroix, Ron  
Luiten, Harvey  
Peltier, Jerry  
Spider, Shelly  
Upper Level Tavern  
Mrs. J. Woodruff  
Venneman, Bruce  
Wildshoe, Verlin  
TACOMA—L. 117  
Cope, Richard D.  
Eddy, Glenn  
Esquire Lounge and  
Restaurant  
Edward L. Cunningham  
Ferguson, Billy  
Gay, Mr. and Mrs. Arlo  
Hill, Don  
McBride, Walter  
Morris, Jim  
New Yorker  
Gary DeVolo  
O'Brien, Jim  
P & A Associates  
P. A. Productions,  
Pacific Northwest  
Development Co., Inc.,  
Jay Schack, Sal Armario  
Russell, James V.  
United Booking Agency  
James A. Williams  
(Also under Seattle, Wash.)  
Whiting, Ingerborg, Mrs.  
Williams Entertainment  
Enterprises  
Homer A. Williams  
TOPPENISH—L. 442  
Hernandez, Jack  
VANCOUVER—L. 99  
Airport Inn, Inc.  
Wayne McCartney,  
Donald R. Puckett,  
Elvin Puckett  
Bovan, Inc., dba Bodeen's  
Tavern  
Dan Davis  
Zalk, Mike  
WALLA WALLA—L. 501  
Palmer, Donald H.  
WESTPORT—L. 236  
Continental House, The  
Floyd Huntington  
Potts, Yvonne  
WOODINVILLE—L. 76  
Ranch Restaurant  
Lionel Wallace  
YAKIMA—L. 44  
Gayda, Edward  
Tom Buckley

## WEST VIRGINIA

ALUM CREEK—L. 136  
Stevens, John A.  
BECKLEY—L. 136  
El Cio Club  
Joey Herrera  
Raiat Supper Club  
Frances Billo  
Ramada Inn  
BLUEFIELD—L. 419  
Weinberg, Eli  
BRAMWELL—L. 419  
Scott, Glenn  
Stephen Scott  
CHARLESTON—L. 136  
Checkerboard Corporation  
Phil Corey, Sr., Phil Corey,  
Jr., Michael Corey  
Ellis, William T. (See:  
American Hotel Management  
Association and Currie Rudd,  
Raleigh, N.C.)  
My Place  
Richard Butler  
New Press Club, The, aka  
The Parliament Club  
The Paramount Club, Paul  
Romano, Stanley Preiser,  
Ray George  
Royal Lipizian Stallion  
Shows, Inc.  
John Finley, Gary  
Leshinsky  
Entam, Ltd.  
Sam's Gaslight Lounge  
Sam Fernandez  
CHARLESTOWN—L. 770  
Bunny Club  
Calvin Bennett  
Carson, Paul  
CHESTER—L. 172  
Terrace Lanes  
Jerry Manfred, Eric  
Picklesimer  
FAIRMONT—L. 507  
Nick's Lounge  
Nick Barfa  
GYPSY—L. 580  
Jo Jo's Lounge  
Joe Tomaro  
HUNTINGTON—L. 362  
Bachelor's Bait  
Pete Baril  
Breeding, Stewart  
LaRoy's  
Jack L. Collins  
Padgett, Ray, Productions,  
Inc.  
Ray Padgett  
Safari Lounge, aka  
Ronnie's Lounge  
William Grant  
Showboat, Inc., The  
Charles L. Draper  
Lakewood Club, The  
The Ponderosa Club,  
David Boyd

Parliament Room  
Par Burgess  
Showtime Partnership  
Account  
Bob Burns  
KEARNEYSVILLE—L. 770  
Albanese, Martin P.  
Lewis Gerstenlaur  
Doc's Country Heaven  
Mr. C. Warren (Mr. C.  
Warren also listed with  
V.I.P. Club, Martinsburg,  
W. V.)  
LESAGE—L. 362  
Sgt. Peppers, Ltd.  
Thomas M. Faltaleh,  
Douglas Vernon Raisden  
MARTINSBURG—L. 770  
Lakewood  
Dave Boyd  
Speak Easy Club  
Robert V. L. Funk  
V.I.P. Club  
Mr. C. Warren (Mr. C.  
Warren also listed with  
Doc's Country Heaven,  
Kearneysville, W. V.)  
MORGANTOWN—L. 562  
Old Mill Club, The  
Steve Lorenze  
MOUNDSVILLE—L. 492  
Emery, Kenneth L.  
(Also under Misc.)  
NEW MARTINSVILLE—L. 492  
Smith, Dan D.  
PARKERSBURG—L. 259  
Matt's Club  
Matt Jones  
McLaughlin III,  
Michael A.  
Shriner, Paul  
POINT PLEASANT—L. 362  
Marcum, William J.  
Point Pleasant Inn  
Don Watson  
PRINCETON—L. 419  
Other Place, The  
Dave Farley and John  
Markell  
VIENNA—L. 259  
River City Club  
Roger Griffith  
WEIRTON—L. 223  
Bellow, Joey  
Greiner, John  
WELLSBURG—L. 223  
Club 67  
Mrs. Shirley Davies

## WISCONSIN

ALTOONA—L. 345  
Golden Spike Bar and Grill  
Ray Henning  
APPLETON—L. 337  
Apple Valley, Ltd.  
A. Posniak, Target Prod.,  
Inc., Recording Division,  
(Also under Neenah, Wis.)  
Appletest, Inc.  
Hale, Robert  
Lou's Quarry  
Lou Larsen  
Quarry, The  
Jerry Miller  
Smith, Robert L.  
ASHLAND—L. 260  
Checkmate Bar  
Alex Panasuk  
Stagecoach Bar, The  
Dean Dufect  
BARABOO—L. 327  
Conway, Francis  
BELMONT—L. 289  
Rebels Ranch  
B. J. Goffard  
BELOIT—L. 183  
Gaslight Lounge, The  
Noan Rogers  
Sgt. Pepper's Lounge  
Jim Hall  
BROOKFIELD—L. 193  
Fechner, Loraine  
Giles Leland Club  
Giles Svehlek (Also under  
Monterey Still and Steve  
Goff, Newport Beach,  
Calif.)  
Papa Joe's  
Joe Sorce  
BRUCE—L. 345  
Farm, The  
Duane Taylor  
BURLINGTON—L. 42  
Cosmo, Bert  
CADOTT—L. 345  
Frog Hop, The  
Jerry Kudingo  
CLYMAH—L. 422  
Chohan, E. I.  
COUDERAY—L. 345  
Martin, Frank  
CUDAHY—L. 8  
Maxicooley, Mike  
DALE—L. 300  
White Elephant  
Tom Hoven  
DELAFIELD—L. 193  
Velkommen Lodge  
Douglas L. Lunde  
DELAVAL—L. 680  
Rinella, Joseph  
DODGEVILLE—L. 166  
Jones, Ms. Gail  
The Kluch (Gail Jones  
also under Edmond, Wis.)  
EAGLE RIVER—L. 489  
Mac's Place  
George O. McGinness  
EAST MONROE—L. 243  
J.D.'s White Elephant  
Joe Donny  
EAU CLAIRE—L. 345  
Broadway Joe's Club  
Richard H. Hub  
Countryland U.S.A.  
Chuck Bartholomew, Peter  
Graziano  
Graziano, Dave  
Dave Brown  
London Inn  
Don Redetzke (See: Pro-  
gressive Entertainment  
and Dean Swett, Madison,  
Wis.)  
EDGERTON—L. 328  
Shorecrest Bar  
Tom Katz  
EDMOND—L. 166  
Jones, Ms. Gail  
(Also under Dodgeville,  
Wis.)  
ELK MOUND—L. 345  
Last Frontier Supper Club  
Marlyn Varpness  
ELKHORN—L. 480  
Mandell's Steak House  
Dick Mandell  
FOND DU LAC—L. 337  
Belmer, Michael  
Red Door Club, Inc.  
Lee Handy, Russ Hassel

Upper Deck  
John Cousineau  
FORT ATKINSON—L. 328  
Gaslight  
Robert Bundy  
FOX LAKE—L. 422  
Fox, The  
Dale Wood  
FREMONT—L. 300  
Krommes, Richard  
GREEN BAY—L. 205  
Bluestone Bar, The  
John Umentum  
Colony Club, The  
Norbert DeWitt  
Conrad, Robert  
Hal Trick  
Steve Heide  
Magneto Cycle Club  
Larry Beam  
North Central Releasing  
Corp.  
Andy Serrahn  
Northland Hotel  
William Bahr  
Office Lounge, The, nka  
Mickey's Lounge  
Robert Schatzman  
Pack, The, and The Hounds  
Sid Wilson  
Talent Artist Promotions  
United Expos, Inc.  
Larry Jorgensen  
Wolf, Don (Donald R. Wolf)  
GREENDALE—L. 8  
Enchanted Jungle, The  
James Last  
HARTLAND—L. 193  
Heritage Spirit of '76  
Jim Raymonds  
HATLEY—L. 480  
Perkie's Bar  
Kenneth Fierek  
HAYWARD—L. 345  
Hynum, Steve  
HORICON—L. 422  
On-the-Flyway Restaurant  
Francis Oechsner  
HURLEY—L. 489  
Club Francis  
James Francis  
JANESVILLE—L. 328  
Janesville Organ Club  
Mr. Dennis Ommodi, Pres  
Junior Achievement  
Association High Times  
Productions  
Nancy Manner  
Nightcap Inn, The  
Betty Belenz  
Watson, William  
KENCSHA—L. 284  
Barney's Boogies Bar  
Mark Barnhill, Rick Witt  
Smith, Phil P.  
(See: Winthrop Lounge,  
Winthrop Harbor, Ill.)  
KEWAUNEE—L. 604  
Birchwood Gardens  
Lester Swoboda  
KIMBERLY—L. 337  
Whitey's Bar  
Margaret M.  
Michalkiewicz  
LA CROSSE—L. 201  
Avalon Ballroom, The  
Rail Brown  
Buckhorn Tavern  
James J. Long  
Captains Lounge, The  
Bernie Saues  
Eischen, Edward  
Jerry's Place and Ballroom  
Jerry Bares  
Ritz Cocktail Lounge  
Dennis Olsen  
LAKE DELAVAN—L. 680  
Rinella, Tony  
LAKE DELTON—L. 327  
Purple Haze  
Vern Gruenwald  
LAKE GENEVA—L. 480  
Borg, George (Estate of)  
Gargoyles Restaurant, The  
H. F. Kulik  
Old Town Inn  
Ralph Bandstand  
Record Bandstand  
Jack Huntress  
LUXEMBURG—L. 604  
Charles Tavern, Walter  
Walter Charles  
MADISON—L. 166  
Coggis, Isaac, and Marcia  
(Also under Milwaukee,  
Wis.)  
Fat Fanny's, aka French  
Quarter and Maxine's French  
Quarter  
Tony Sanna, Terry Volk  
Highlander Dinner Club  
David Wardle  
McMahon, Bill  
Music City Talent, Inc.  
Skip Nelson  
Place, The, nka The Brass  
Monkey  
Romie Enders  
Progressive Entertainment  
Dean Swett (See: London  
Inn and Don Redetzke, Eau  
Claire, Wis.)  
MANITOWOC—L. 195  
Darvanian, Steve  
Dexter's  
Dexter H. Mueller  
Heckel, Fred  
MARIBEL—L. 195  
Log Cabin, The  
Dick Wagner  
MARINETTE—L. 39  
1000 Club  
Linda Myers  
MARSHFIELD—L. 270  
Country West Lounge  
Paul Rogers  
MAYVILLE—L. 422  
Rainbow Bar  
Dan Bertram  
MEDFORD—L. 194  
Devil's Den  
Art Pound  
MENASHA—L. 337  
Aces High  
Bud Mews  
MEMONONE FALLS—L. 193  
Beaudet, George  
(Also under Milwaukee,  
Wis.)  
Carpet, The  
Greg Toro  
Intersection, The  
William Klinker, Jr.,  
Former Manager, R. (Bud)  
Sales, Owner  
Out of Sight Club  
Karl Ruhnke  
MERRILL—L. 480  
Gehring, Emil  
Oppliz, Randall  
Oppliz Enterprises and  
White Elephant (Fin and



Feather)  
MILTON—L. 59  
Delta Gamma Chapter of  
Sigma Pi  
William Reynolds  
MILWAUKEE—L. 8  
Bauer, R. Jack, Productions  
Jack Bauer (See:  
McClellan Associates, Stu  
McClellan, Milwaukee, Wis.)  
Bell, Vernon D.  
Cogg, Isaac, and Marcia  
(Also under Madison, Wis.)  
Concerts Midwest, Inc.  
Charles Gottlieb  
Five Notes, Inc.  
Robert Block, Roland  
Oeller  
Forster, Thomas  
Frenchy's Restaurant  
Sal Monreal,  
George Steele,  
William Schmitt  
Hootenanny Club  
Charles Bartholomew  
Generation Gap  
John T. Schneider,  
Merlin Futterlieb  
McClellan Associates  
Stu McClellan, Jack Bauer  
(See: R. Jack Bauer Pro-  
ductions, Milwaukee, Wis.)  
(Also see: McClellan Asso-  
ciates, Inc., and Lance  
(Stu) S. McClellan, Rancho  
La Costa, Calif.)  
Marquette University  
Schroeder Hall,  
David Graunke  
Melody Circus Theatre, Inc.  
Milton S. Padway  
Mid-West Festivals  
Reynolds, Dave  
Sardinas  
John Volpe, Jr.  
Sassy Fox, The  
Harvey Manty  
Scarlett Records, Inc.  
Tom Forster  
Tetloff, Jory  
Zack's North Avenue  
Damian J. Zack  
MINOCQUA—L. 489  
Joe's Marine Bar  
Gary Spiel  
Pine Chalet, The  
Robert J. Bertrand  
MONONA—L. 166  
Club Ego  
Conrad Rossebo  
MOSINEE—L. 480  
Mosinee High School  
Leonard Hebert  
NEENAH-MENASHA—L. 182  
Target Productions, Inc.  
Recording Division  
(See: Apple Valley, Ltd.,  
A. Posniak, Appleton, Wis.)  
NEILLSVILLE—L. 270  
Casbah Supper Club, The  
Gerald Anderson  
Silver Dome Ballroom  
Wayne Johnson  
NEKOOSA—L. 610  
Rafter's Bar  
Mr. and Mrs. Pat Kapelki  
NEW RICHMOND—L. 30  
Kelly, Leo  
OLIVER, SUPERIOR—L. 260  
Club Pal La Mar, The  
Mr. and Mrs. Bill Rot  
Grenier, Leo C.  
Sports Page Club  
Tom Wright  
OSHKOSH—L. 46  
Barr, The, nka North Coast  
Tom Barr  
Haasi, David  
Bob Smith  
Smith, Bob  
OWEN—L. 194  
Bender, Harold  
PORTAGE—L. 327  
Roost, The  
Arnold Gruber  
RACINE—L. 42  
In-Between Club  
Joseph Szalay  
John Schierland  
Pulda, Ronald  
Racine YMCA, The  
Donald E. Rowe  
Sir Thomas Lounge  
Tom Fiorita  
Symmis, James Cole  
RIVER HILLS—L. 8  
Octopi Productions  
Ken Pfeffer  
SALEM—L. 59  
Pit, The  
Mike Bloss  
SHAWANO—L. 227  
Baum's Rollarina  
Carol J. Baum  
SHEBOYGAN—L. 95  
Stubler, Augie  
SHERWOOD—L. 337  
Michiel's Bowl  
Jerry Michiels  
SUN PRAIRIE—L. 166  
J's Bar  
Dennis Fick, Jack Sosinski  
White Post Club  
Gary Theis  
SUPERIOR—L. 260  
Grenier, Leo C.  
Sports Page Club  
Tom Wright  
SUSSEX—L. 193  
Alibi's, aka Alamo  
Jack Jones, A. J. Nogalski  
TOMAHAWK—L. 489  
Alamo Plaza Hotel  
George Youtsos  
TWO RIVERS—L. 195  
Loading Zone, The  
Paul Jones  
WAUKESHA—L. 193  
McFann, Dan  
WAUSAU—L. 480  
Berna, Charles  
Geiger, Jeffrey, dba  
Owlsley Productions  
Knippel, Peter  
Langner, William "Bill"  
Nite Scene, The  
Jack Reichert  
Peters, Keith, Enterprises  
WAUSAU—L. 39  
Besson, William T.  
WAUWATOSA—L. 8  
DeMarrs Productions, Inc.  
Jack and Mitzie DeMarrs  
WEST BEND—L. 193  
27's  
Robert and Rory Gorman  
WHITEHALL—L. 453  
Geno's Pub  
Gene McDevitt  
WISCONSIN RAPIDS—L. 610  
Package Entertainment  
Bill Porter (Also under Bill  
Porter, Wisconsin Rapids,

Wis.)  
Porter, Bill, dba Package  
Entertainment, Wisconsin  
Rapids, Wis.  
WRIGHTSTOWN—L. 205  
Ridge Point  
Joe Bowers  
**WYOMING**  
CASPER—L. 381  
Holiday Inn  
Spicer, Mary  
Victorian Lounge  
Mari Anne Hagan  
Watts, Thelma  
GILLETTE—L. 348  
Prel, Ed  
LARAMIE—L. 590  
Holiday Inn  
Peter Horrocks (See: High  
Country Development,  
Denver, Colo.)  
Rocchio, Charles  
RIVERTON—L. 381  
Teton Lounge  
Hank Walters  
ROCK SPRINGS—L. 470  
James, Del K.  
SHERIDEN—L. 348  
Torchlight Lounge  
Linda Hammonfree  
TETON VILLAGE—L. 371  
Hunter, William  
THERMOPOLIS—L. 381  
Sideboard Cafe and Bar, The

**PUERTO RICO**  
HATO REY—L. 468  
Rivera, Angel  
MAYAGUEZ—L. 468  
Malave, Salvador R.  
(See: Jimmy Montanez,  
New York, N.Y.)  
OLD SAN JUAN—L. 468  
Kandy Club, The  
Leon Fishman,  
Wm. Winkler  
(Also under Santurce, P.R.)  
SAN JUAN—L. 468  
Lundi, Jack  
Ruiz, Armando  
SANTURCE—L. 468  
Mark IV, Inc.  
Gabriel Figueroa  
Webster, Robert  
Weissberg Corporation, H. R.  
Winkler, William  
(See: Kandy Club and Leon  
Fishman, Old San Juan,  
P.R.)  
**VIRGIN ISLANDS**  
SAINT CROIX—L. 491  
Almond Tree, The  
Austin St. Louis  
Sun Glow, The  
Vicente Almenas  
SAINT THOMAS—L. 491  
Davis, Dan  
Grand Hotel  
Bill Kinsolving  
Ranger, Wilbert

**CANADA**  
**ALBERTA**  
BANFF—L. 547  
Brewster Transport Social  
Club, The  
Eric Holden  
BLAIRMORE—L. 547  
Greenhill Hotel  
Ed Kiraly  
CALGARY—L. 547  
Alberta Boogie Production  
Tom Rothery  
Alberta Productions Plus, Ltd.  
Bob Liban  
Anaghostov, John  
Gary Ross  
Artemis Restaurant  
Paul Condon  
Boland, Robert  
Hart, Dean  
Jesters International  
John Blackburn  
Kirkland, L. G.  
Northcott, London  
Roma Ristorante  
Peter Kleronimos  
Second Level Cabaret  
Larry Dvorkin  
Sounds of the World, Ltd.  
Jerry Libin  
CLARESHOLM—L. 547  
McLean, Ruth and Gordon  
EDMONTON—L. 390  
Acts Music Consultants  
Dacyshyn, Mike  
Friars Restaurant  
Ernest Kozub  
Kingsway Hotel Lounge  
Ernie Wolver  
Palmer, Larry  
Ritchie, Larry  
Symbaluk, E.  
Wyne, Mort  
LETHBRIDGE—L. 547  
Heiser, Stu and Bev  
Maquierowski, Bill  
Emil Pellitier  
Price, W. K.  
LLOYDMINSTER—L. 553  
Sabree, John  
MIDNAPORE—L. 547  
Greene, Joseph  
**BRITISH COLUMBIA**  
ABBOTSFORD—L. 145  
Black Knight, The  
Steve Szabo  
International Fun Palace

Bob Aardal (See: Nellis  
Booking Agency, Ltd.,  
Regina, Sask., Can.)  
CHILLIWACK—L. 145  
Nelson, Mr. Jack  
CRESTON—L. 145  
Jay, Henry, Productions  
Henry Jay, aka Henry Jay  
Kovich  
KAMLOOPS—L. 145  
Friar Tuck's  
Ralph M. Biggar  
Nineteen Eleven Club  
George Wood  
KELOWNA—L. 145  
Goodtime Express  
Randy Welters  
KIMBERLY—L. 547  
Kimbrook Inn  
Ralph Caravetta  
KITIMAT—L. 145  
Chalet Cabaret, The  
Ted Drabik  
LANGLEY—L. 145  
Frodo Productions  
Joliffree Brent  
Hachlaff, Al, dba The  
Country Palace  
MERRITT—L. 547  
Boat Cabaret, The  
Wayne Aadland  
NANAIMO—L. 247  
Hotzon, Ron  
Sebastian's  
Nick Leone  
NEW WESTMINSTER—L. 145  
Cook, Bill  
Godin, Neil  
(See: Bill Gibson, Van-  
couver, B.C., Can.)  
OSOYOOS—L. 145  
Rickshaw Village Cabaret  
Brian and Betty Lee,  
Linda C. Reed  
PENTICTON—L. 145  
Dooles Cabaret  
Eric Nash  
PRINCE GEORGE—L. 145  
Hut Cabare Ltd., The  
Peter Johnson  
PRINCE RUPERT—L. 145  
Teriyaki House  
George Shima  
REVELSTOKE—L. 145  
Rail Cabaret, The  
Ray Reddekopp  
RICHMOND—L. 180  
Hogler, Robert  
Randy Chester (Also under  
Vancouver, B.C., Can.)  
SAINT JOHN—L. 145  
Frontier Inn Hotel  
Ken Spees  
SMITHERS—L. 145  
Hilltop Hotel, The  
Carl E. Axelson  
VANCOUVER—L. 145  
Bacada's Night Club  
Danny Bacada  
Barnett, Jeff  
Barnett, Peter  
Blarney Stone Inns, The  
Rudy Viktora  
Bryant, Bill  
Cave Night Club, The  
The Quadra Night Club,  
Barry Berenbaum  
Cerama, Julio  
Chester, Randy  
Chester, Randy  
(Also under Richmond,  
B.C., Can.)  
Fingers  
Sam Bounassisi  
Frankel, Maebelle  
Fury Investments, d-b-a  
Pharaoh's  
Harvey Isen, Roger Gibson  
Gibson, Bill  
Neil Godin (Also under  
New Westminster, B.C.,  
Can.)  
Godin, Violet  
Bill Gibson, Gordon Scott  
Gratton and Whitta Enter-  
prises, Ltd.  
Jack Gratton, Norman  
Whitta  
Griffin, E. C.  
Image I  
Mike Kapoor  
International Theatricals,  
Limited  
Larsen, Robert  
Leo Records, Inc.  
Robert L. Johnson  
Leong, J. B.  
Maximilians  
James Salloum  
Pig "n" Whistle Agencies,  
Ltd.  
Daphne O'Sullivan  
Raibmon, Richard  
River Queen, The  
Shirley and Ronald Small  
Ronny's River Queen  
(See: The River Queen,  
Vancouver, B.C., Can.)  
Rosenthal, Wilf  
Les Stork  
Vancouver Festival Society  
Hugh Pickett  
Vancouver Recording  
Studio, Ltd.  
Eric Albright  
Wright, Buzz, dba C. D.  
Productions  
Yorklick Productions  
Frank Kilroy  
VERNON—L. 145  
Allison Motor Inn  
Karl Serowiec  
Ian's Roundup Room  
Ian Weir  
VICTORIA—L. 247  
Pacific Stars of To-Morrow  
D. Wasserman, R. Eccles,  
D. Maltby  
Stardust Cabaret  
Karl Fritz

**LABRADOR**  
LABRADOR CITY—L. 571  
Ashuampi Social Club  
Bill Drover  
**MANITOBA**  
BRANDON—L. 475  
Offenberger, Gary  
WINNIPEG—L. 190  
Boyd, Clayton  
Candor Developments, Ltd.

C. H. Flintoff  
Corman Corporation, Ltd.  
Steve Meronek (Steve  
Meronek also listed with  
Manitoba Fishing Club and  
Rennie Balinas, Winnipeg,  
Man., Can.)  
Coruba Kid Productions  
Tom Haines  
Dumas, Harry  
Elcee Agencies  
Gordon, Lou  
Gorenstein, Barney  
Manitoba Fishing Club  
Rennie Balinas, Steve  
Meronek (Steve Meronek  
also listed with Corman  
Corporation, Ltd., Win-  
nipeg, Man., Can.)  
**NEW BRUNSWICK**  
BATHURST—L. 815  
El Cordobes  
Emmanuel Buraglia,  
Henry J. J. Landry,  
Mr. Teaboy, Mark Taylor  
Hotel Gloucester  
Dennis Morgan  
EDMUNDSTON—L. 815  
Ritas Cabaret  
Marc Poitras  
GRAND FALLS—L. 815  
Broadway Motor Inn  
Ernie Lovesque  
MONCTON—L. 815  
Bradley, Jim  
Davey, Jim  
Riley, Norm  
(Also under Madison,  
Tenn., and Hollywood,  
Calif.)  
Shades Cabaret  
Horst D. Klinghammer  
RIVERVIEW—L. 815  
Doubleday, Clifford (Also list  
ed under Philadelphia, Pa.)  
ST. JOHN—L. 815  
Randy's Chalet Cabaret  
Elmer Jones, Bill Chown  
TRACADIE—L. 815  
Riviera Motel, Ltd.  
Tony Scichlone

**NEWFOUNDLAND**  
CORNERBROOK—L. 571  
Club 17  
Monte Kawaia  
Harry's Lounge  
Terry McLaughlin (Terry  
McLaughlin also listed with  
Squire Lounge, St. Johns,  
N.F., Can.)  
GANDER—L. 571  
Camp 24 Lounge  
W. Simms  
HOLYROOD—L. 571  
Mariner Club, The, fka  
Velvet Hat Lounge  
Jerry Lang (Lane)  
ST. JOHN'S—L. 571  
Fort Motor Hotel  
Arnold Hamlyn  
Squire Lounge  
Terry McLaughlin (Terry  
McLaughlin also listed with  
Harry's Lounge, Corner-  
brook, N.F., Can.)

**NOVA SCOTIA**  
ARMDALE—L. 571  
Halifax Jay Cees  
David Yetman  
BRIDGEWATER—L. 571  
Bridgewater Motor Hotel  
Roy Butterworth  
CAPE BRETON—L. 355  
McDonald, Marty  
N.D.A. School  
Elise Deveaux  
DARTMOUTH—L. 571  
Brazily, Chris  
Maritime Show Car, Inc.  
Skip MacKenzie  
Pioneer Lounge  
Mike Macintosh  
HALIFAX—L. 571  
Fanning, Mr. C. A. "Cliff"  
Lucas, Philip  
Mario's Restaurant  
Lawrey Green, Simon  
Jacobson  
Maritime Talent Productions  
Mike Isaac  
Morning Star Productions,  
Ltd., dba R. M. Bob  
Skrzydlo  
NEW BRETON—L. 355  
French Acadian Lounge  
Phillip Reish  
OXFORD—L. 571  
Humber Enterprises, L. F.  
Gloria Humber  
PORT HAWKESBURY—L. 355  
Carriage House  
Billy Joe MacLean  
SHELBOURNE COUNTY—  
L. 571  
Christie, James  
Springhill Community Rink  
Commission  
Springhill Arena  
Ed McLean  
SYDNEY—L. 355  
Hanna, Peter  
WINDSOR JUNCTION—L. 571  
Fried, Sam

**ONTARIO**  
ASHBURN—L. 149  
Ashburn Bluegrass Festival  
Dagmar Ski Resort, Glen  
Deyenkab  
AZILDA—L. 290  
Muluschuk, Mr. V.  
Mr. Z. Zialkus  
BANCROFT—L. 357  
Bancroft Hotel  
L. "Speedy" Marshall

BARRIE—L. 149  
Alligator Productions  
Jim Brownriggs,  
Peggy's Pavilion  
(Also under Stroud, Ont.,  
Can.)  
Country Shows, Limited  
Fred Gold, Dave Siegel  
Phase Enterprises  
W. Pennington  
(G. Penny)  
Wellington Hotel  
Rick McLocklin  
BEAMSVILLE—L. 293  
Leistner, Steve  
BELLEVILLE—L. 357  
Barron, G.  
Steenberg, Harold  
BOWMANVILLE—L. 149  
Cantal Productions  
Tony Canavan, Larry  
Pooler  
BRACEBRIDGE—L. 682  
Rainbow Ridge Ski Resort  
Charles Calhoun  
BRADFORD—L. 149  
Black Soil Restaurant and  
Tavern  
Mr. E. Radocchia  
Queen's Hotel  
BRAMPTON—L. 149  
El Dorado Restaurant and  
Tavern  
Ed Colonerus  
Roman, Bob  
BRANTFORD—L. 467  
Marshall, Don  
Nancoff, David  
Villa Tavern, The  
Ado Manno  
Worthington Canada, Ltd.  
Employees Social Com-  
mittee, Claude Koslowski,  
Robert Easto  
BRITT—L. 149  
New Magnetawan Hotel  
Henry Korczak  
BROCKVILLE—L. 384  
Manitoba Hotel  
Robert James,  
Paul Omera, Paul See  
BURLINGTON—L. 293  
Buitenhuis, Henry  
Burlington Town and  
Country Catering and  
Recreation, Ltd.,  
Mike Kachur  
Gidrow, David  
CALLANDER—L. 149  
Pondy Rosy Ranch  
R. M. Ballantyne  
CAMBRIDGE—L. 226  
Burke, Joe  
Kelly Klerer  
Chalet Supper Club  
Carl Olesen  
Tudor Tavern  
Helen Wherle  
CARDINAL—L. 384  
Township of Cardinal  
Milt Collison  
CARLSBAD SPRINGS—L. 180  
Pat and Gords Tavern  
Pat Barlato  
CHAPLEAU—L. 817  
Hublit Hotel, The  
George Hublit  
CHATHAM—L. 582  
Rankin Hotel  
Pierre Sandoz  
Taylor, Bill  
CHELMSFORD—L. 290  
Welcome Hotel, The  
Jean Leberge  
COBALT—L. 817  
Fraser Hotel  
Ernie Gravelle  
COBourg—L. 191  
MacDonell, James  
COLLINGWOOD—L. 149  
Jewer, Marie  
Mountain View Hotel  
Charles S. Wheeler  
DEEP RIVER—L. 180  
By Ways Hotel  
Rod Pelletier  
Elms Hotel  
John S. Kane, C. Hawley  
DELHI—L. 467  
Belgian Lions Soccer Club  
L. Csanyi  
DON MILLS—L. 149  
Kilowatt Productions  
Paul Bremner,  
James Worth  
Mississippi Belle Tavern  
Carlo Bertucci  
Versatile, Ltd.  
Howard Halpeny  
DOWLING—L. 290  
Dowling Hotel  
Romeo Bilocourt  
DOWNSVIEW—L. 149  
Aison Productions  
Al Jackson  
Avenue of the Americas, Ltd.  
H. Gollieb  
Nam Productions  
N. Malcolm  
Oakdale Restaurant and  
Tavern  
Mr. J. Davidson  
Toronto Barbarians Rugby  
Club  
Nicholas Mitchell  
ESSEX—L. 566  
Bachers Center St. (25)  
Dave Simon  
ETOBICOKE—L. 149  
Lefroy, Mr. Ed  
EXETER—L. 279  
Ontario Entertainment  
Agencies  
FORT ERIE—L. 298  
Fertney, Philip  
Fort Erie Hotel  
Fortunato Carillo  
FORT FRANCES—L. 156  
Bourassa, Laurence  
FORT WILLIAM—L. 591  
Blue Swan Inn, Ltd.  
Nick Polinko  
GANANOQUE—L. 518  
Telgmann, F. J.  
Pansy Forbes, Ken  
Robinson  
GRAND BEND—L. 279  
Red Gables Hotel  
Ron Landrey  
GRIMSBY—L. 293  
Gagnon, Mr.  
GUELPH—L. 226  
Alpe, Mike  
Finnamore, Dave  
HAILEYBURY—L. 817  
Lakeshore Hotel  
Joe Klink  
Tri-Town Inn  
Mr. Kennedy  
HALIBURTON—L. 191  
Bannach, Ben

HAMILTON—L. 293  
Bright House Hotel  
Bert Gee  
Daniel Attractions, Inc.  
H. Escedy, L. Zikerman  
Derbyshire, Dave  
Gunn, Mel  
Johnson, Mr.  
Mr. Cameron  
Martin, Jeff  
Santos, J.  
Town Casino  
Joe Connors  
IROQUIS FALLS—L. 817  
Iroquis Falls Association for  
Teenage Activities  
Jim Howard  
KENORA—L. 591  
Northland Hotel  
Bill Diduch  
KINGSTON—L. 518  
Atwood, Tom  
KIKKLAND LAKE AND  
LARDER LAKE—L. 817  
Fournier, George  
KITCHENER—L. 226  
Jason's  
Walter Adlys  
Jokers Wild  
Jerry Hetmanek  
LEVACK, ONAPING—L. 290  
Alexakis, George  
LINDSAY—L. 191  
Benson Hotel  
Mario Virt  
LISTOWEL—L. 418  
Canning, Don  
LONDON—L. 279  
Arbuckles  
Jim Kelly, Kelly's Tavern  
Benko, Walt  
Fibus, Wilfred  
George Jolson  
Fan, Asia II  
John Monck  
Fleet, Chris  
Gasper, Jack  
Palm Grove Restaurant  
Roy Chaplin  
Quinn, Gregg  
Siskind, Isaac  
Talbot Inn, Ltd., fka Beive-  
dere Hotel  
Harold G. Last, Eric  
LaPierre  
Winco Steak 'n Burger, Ltd  
Guy Cummins  
MARMORA—L. 357  
Royal Hotel  
Ron, Don, Lloyd Bowman,  
L. G. Walton  
MINDEN—L. 191  
Silver Dollar Productions  
Frank Munisett  
MISSISSAUGA—L. 149  
Amigo Productions, Ltd.  
Canadian Concert Pro-  
ductions, Donald Fraser  
Arbour, Mike  
Golden Fleece  
Gus George, Peter  
Semapopolis  
Kaye, John  
La Manoir Restaurant and  
Tavern  
Mr. Jerry Lucas  
Mississauga Inn  
John Nester  
P. A. Canada Limited  
Gregory Morry  
Seymour, Harry  
Toronto Airport Hilton Hotel  
MT ALBERT—L. 149  
Sharpe, Brian  
Sharpe, Glen C.  
NEWCASTLE—L. 191  
Gray, Lance  
Gray, Ron  
NIAGARA FALLS—L. 298  
Atkinson, Joseph  
Bridge Place Inn  
Ralph Pellegrino  
Clark, Robert George  
Dobrowski, John  
King Edward Hotel  
Mike Perotto  
Lavey, Charles  
Stevens Hotel  
Audrey Hutchison  
NIAGARA ON THE LAKE—  
L. 298  
Tiffin, John  
NORTH BAY—L. 458  
St. Regis Hotel  
Peter Morris  
OAKVILLE—L. 293  
Adamson, Brian (Adams)  
Flamingo Club Oaktown  
Tavern  
Ned Mijatovic  
Patruno, Lino  
Rogers, Ken  
ORANGEVILLE—L. 226  
Jewkes, Gary R.  
Barry Belford and Lorne  
Ruse  
OSHAWA—L. 149  
Fitzpatrick, J.  
OTTAWA—L. 180  
Ayotte, John  
Brennan, Hugh  
Central Canada Home and  
Sportsmen Show  
James Ledgerwood  
Eidelweiss Ski Lodge  
Andy Tommy  
Provost, Gilles  
Stampel Agency  
Universal Star Productions  
Barry Brazeau  
OWEN SOUND—L. 226  
Queen's Hotel  
Kathy Petrie  
PARIS—L. 467  
Arlington Hotel  
Mike Purdue  
PETERBOROUGH—L. 191  
Flood, Brian  
Gilbert, John, Productions  
Agency  
PICKERING—L. 149  
Power, Eddie S.  
Robin Hood Inn  
Joe Demeis  
PORT CARLING—L. 149  
Port Carling Surf Club  
Michael K. Petrie  
PORT COLBORNE—L. 299  
Ritz Hotel  
John Skaistys  
PORT CREDIT—L. 149  
Central Entertainment Asso-  
ciates  
Michael K. Petrie  
Mastor, Gina  
PORT SYDNEY—L. 149  
Place, The  
Terry Wainright  
PRESTON—L. 226  
Harrington, Peter  
(Also under Toronto, Ont.,

Can.)  
RAINY RIVER—L. 591  
Rainy River Hotel  
Art Edmonson  
REXDALE—L. 149  
Rae, Robert, dba Weekend  
Tours  
Red Thistle Restaurant and  
Tavern  
Steve Mitsopolis (Also un-  
der Toronto, Ont., Can.)  
RICHMOND HILL—L. 149  
Derby, Wayne, aka  
Rhode Apple  
Richmond Hill High School  
George Domina, Paul Steir  
SAINT CATHARINES—L. 299  
Duncan, Bob  
Haab Productions  
James McCloskey,  
Thom Schmidlin  
Layzell, Dave  
(Also under Toronto, Ont.,  
Can.)  
O'Mara, Brian  
Queensway Hotel  
Mike Plantai  
Tannenbaum, A.  
Walters, Dan  
Wilton, Len  
ST. THOMAS—L. 633  
Dome Productions  
Don Doucette  
SARNIA—L. 628  
Hughes Junkyard  
Hugh Kerr  
Paramount Promotions  
James D. Ross  
SAULT STE. MARIE—L. 276  
Colgate, Pete  
Damignani, Len  
Fireside Inn  
Morris Nicholson  
Radke, Mel  
Shunock, Frank  
Zeppa, Jim  
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(Continued from page seventeen)

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Frederick — Local 770:  
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Las Vegas — Local 369:  
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graduate jazz teaching assistantships available for 1979-80 school year - stipend plus partial tuition waiver - for additional information write: Gene Aitken, Jazz Studies Program, University of Northern Colorado, Greeley, Colorado 80639.

**CHAMBER MUSIC FURNITURE**  
Hardwood stands, benches, and accessories.  
Traditional Elegant Designs.  
**Early Music Stands** Free Catalog  
Drawer 64801 Box 277, Palo Alto, CA 94302

**VIOLAS**  
The Violas I make have a warm, tenor sound with a big resounding C string and a bright dolce in the high registers.  
For appointments write to me,  
Jonathan Conover, 131 Bathurst Street,  
Toronto, Ontario M5V 2H2 Canada  
(416) 368-2028

**CHARLES H. MAGBY, JR.**  
Broker of Fine String Instruments  
Repairs - Appraisals  
Consignment sales  
1334 Chapel St.  
New Haven, Ct. 06510  
Phone: (203) 777-3035

**MOUTHPIECES**  
TRUMPET - CORNET - FLUGELHORN  
Write for descriptive literature and Specification Chart  
**BUSH BRASS MOUTHPIECES**  
14859 Jadestone Drive  
Sherman Oaks, Calif. 91403

**MUTES**  
by  
**RON APPERSON**  
58 Hungary Road  
Granby, Ct. 06035  
Tubas \$45.00 • \$50.00;  
French Horn \$20.00 (Large & Small); Bass Trombone \$8.00; Euphonium \$35.00. Made of aluminum & sealed air tight. Will also custom make to your specifications (no return). Return if not satisfied for refund or repairs. Shipping cost extra.

**LIVE MUSIC IS BEST**

## CHICAGO SYMPHONY ORCHESTRA

### ANNOUNCES AUDITIONS FOR SECOND VIOLIN SECTION THREE POSITIONS

Positions Available Immediately  
and/or 1979-80 Season

Only qualified musicians should apply with a complete personal/professional resume. The best qualified applicants will be accepted even if not immediately available for the above dates. Preliminary auditions are held behind screens. Immediate notification of acceptance or rejection given at all auditions.

The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

**The C.S.O. is planning March or April auditions for these positions**

For audition information contact: Performance Coordinator, Chicago Symphony Orchestra, 220 South Michigan Ave., Chicago, Illinois 60604. Phone: 312-435-8122.

## Rochester Philharmonic Orchestra

DAVID ZINMAN, Music Director

Vacancies for 1979-80 Season

### TWO FIRST VIOLINS

Auditions to be held in mid-March, 1979

### PRINCIPAL HARP

Principal Harpist, Eileen Malone, is retiring after 42 years of distinguished service. Applicants for the Principal Harp position effective 1979-80 should write to the address below.

**Auditions to be held in mid-March, 1979**

For application contact: James Dumm, Personnel Manager, 20 Grove Place, Rochester, New York 14605. Telephone: (716) 454-2620.

## CHARLOTTE SYMPHONY ORCESTRA

LEO DRIEHUYS, Music Director

Announces openings for the 1979-80 season pending local auditions

**PRINCIPAL CELLO, PRINCIPAL TIMPANI  
SECTION VIOLIN, SECTION CELLO, SECTION VIOLA  
SECTION TRUMPET, SECTION HORN**

33 week season, min. \$243.50 week principal/\$216.50 week/section. 2 week paid vacation

Auditions March 23-April 21, 1979 in Charlotte only.

Qualified applicants will be invited to audition

Send resumes to: Lori Tiberio, Personnel Manager, Charlotte Symphony Orchestra, Spirit Square, 110 East Seventh Street, Charlotte, North Carolina 28202. 704/332-6136.

## THE KANSAS CITY PHILHARMONIC

MAURICE PERESS, MUSIC DIRECTOR AND CONDUCTOR

Frank Collura,  
Associate Conductor

Marc Gottlieb,  
Concertmaster & Assistant Conductor

Opening for 1978-79 Season:

**PRINCIPAL 2ND VIOLIN**

Openings for 1979-80 Season:

**PRINCIPAL BASS — PRINCIPAL VIOLA — TIMPANI**

Paid Vacation, Pension, Hospitalization and Major Medical

Send one-page resume to: Vince Bilardo, Personnel Manager, Kansas City Philharmonic, 200 West 14th St., Kansas City, MO 64105. 816/842-9300.

AN EQUAL OPPORTUNITY EMPLOYER

### FLUTE REPAIR

FACTORY TRAINED

**OVERHAUL — PADDING**

Clean, Oil, Adjust & Polish

BY APPT ONLY — ALL WORK GUARANTEED

Contact Carl Bergner, c/o Hart College of Music

200 Bloomfield Ave., West Hartford, Conn. 06117

Telephone: (203) 232-7597

### PLEASE NOTE

There are additional advertisements for symphony musicians on page 32 of this issue...

## Pittsburgh Symphony Orchestra

ANDRE PREVIN, Music Director

Vacancies for 1979-80 Season

### ASSISTANT CONCERTMASTER

(Second Stand Outside)

### SECOND VIOLIN

(Revolving Seating)

Auditions for these positions will be held in May of 1979

Qualified applicants please write immediately stating experience and background: Aaron Chaifetz, Personnel Manager, Pittsburgh Symphony Orchestra, Heinz Hall for the Performing Arts, 600 Penn Ave., Pittsburgh, Pa. 15222.

## Atlanta Symphony Orchestra

Robert Shaw, Musical Director

Louis Lane, Co-Conductor

Announces vacancies beginning September, 1979

**PRINCIPAL VIOLA — PRINCIPAL CELLO  
PRINCIPAL OBOE — SECTION VIOLIN**

Highly qualified applicants will be invited to audition in Atlanta 48 week season • \$375 minimum • Principal salary negotiable Hospitalization • Major Medical • Pension • 4 weeks Paid Vacation

Send Resumes to: Martin Sausser, Personnel Manager  
Atlanta Symphony Orchestra  
1280 Peachtree Street, N.E.  
Atlanta, Georgia 30309

The Atlanta Symphony Orchestra is an Equal Opportunity Employer

## NEW ORLEANS PHILHARMONIC

LEONARD SLATKIN, Music Director

Vacancies 1979-80 Season

PRINCIPAL TROMBONE (One Year)

FIRST VIOLIN SECTION - Third Stand Inside - (One Year)

SECOND VIOLIN SECTION - Second Stand Outside - (One Year)

Auditions in New Orleans the latter part of April

Paid Vacation, Major Medical and Instrument Insurance

Applicants contact: Mr. Vincent Orso, Personnel Manager, New Orleans Philharmonic Symphony, 203 Carondelet St., Suite 903, New Orleans, La. 70130. Phone (504) 524-0404.

An Equal Opportunity Employer

## ATLANTIC SYMPHONY ORCHESTRA

VICTOR YAMPOLSKY, Music Director

1979-80 Openings:

**CONCERTMASTER**

**ASSISTANT CONCERTMASTER**

**ASSISTANT PRINCIPAL SECOND VIOLIN**

**SECTION VIOLINS**

Auditions to be held in late Spring, 1979

For information, contact

Mrs. Leone Wilcox, Orchestra Manager, Atlantic Symphony Inc., 2011 Elm Street, Halifax, Nova Scotia, Canada, B3L 2Y2. (902-423-7791).



## NEW JERSEY SYMPHONY ORCHESTRA

THOMAS MICHALAK  
Music Director

Announces the following vacancies:

**CONCERTMASTER**  
**PRINCIPAL 2nd VIOLIN**  
**PRINCIPAL TRUMPET**  
**2nd BASSOON**  
**SECTION 2nd VIOLIN**

Auditions in April;  
employment to begin at  
earliest availability.

Send resumes to: Auditions, New Jersey  
Symphony Orchestra, 213 Washington St.,  
16th Floor, Newark, NJ 07101.

## SAN DIEGO SYMPHONY ORCHESTRA ASSOCIATION

Peter Eros, Music Director

1978-79 Immediate Openings

**Co-Principal Trumpet**  
**Principal Viola**

Auditions to be held in April  
and/or May

James R. Hoffman, Personnel Manager,  
San Diego Symphony Orchestra Association,  
P.O. Box 3175, San Diego, California 92103.  
(714) 239-9721.

## THE U.S. COAST GUARD BAND

LT. LEWIS J. BUCKLEY  
Director

Three anticipated vacancies: PRINCIPAL  
BASSOON; TRAP SET/PERCUSSIONIST and  
ACOUSTIC/ELECTRIC BASS. No basic train-  
ing. E-6 pay. Write to: USCG BAND RE-  
CRUITER, USCG Academy, New London,  
Ct. 06320.

## MUSIC

Faculty position available September 1979  
with specialty in cello. Master's required  
or establishment of equivalency to M.M.  
degree. Proven experience as a performer  
and teacher. Audition will be required.  
Apply to Mr. Robert E. Marsh, Chairman,  
Department of Applied Studies in Music, Ball  
State University, Muncie, IN 47306. Appli-  
cation deadline February 15, 1979.

Ball State University Practices Equal  
Opportunity in Education and Employment

## UNIVERSITY ORCHESTRA CONDUCTOR

Department of Music, beginning fall semester, 1979 (Au-  
gust 20, 1979). Conducting university orchestra plus teach-  
ing of conducting including applied music or music theory  
or other area of specialization. Qualifications: advanced  
degree or equivalent professional experience; experience  
in orchestral, opera and orchestral-choral conducting. Sal-  
ary commensurate with qualifications. Instructor or Assis-  
tant Professor. Address applications to Frank Bowen, Chair-  
man, University Orchestra Search Committee, Department  
of Music, University of New Mexico, Albuquerque, NM  
87131. Deadline for applications: March 1, 1979. AA/EOE.

Jazz/Commercial music faculty position is  
open at the College of Musical Arts, Bowling  
Green State University. Applicants must be  
qualified in jazz/commercial composition, ar-  
ranging, and improvisation. Professional ex-  
perience/contacts important. Salary and  
rank commensurate with qualifications and  
experience. Send dossier, tapes, transcripts,  
references, etc., to: Dr. Jon R. Piersol, Acting  
Dean, College of Musical Arts, BGSU, Bowling  
Green, OH 43403. An equal opportunity em-  
ployer.

## TRUMPET TEACHER

Beginning summer or fall, 1979.  
Qualifications: Advanced degree  
or performance equivalent; ex-  
cellence in performance and teach-  
ing. Address inquiries to: Paul An-  
derson, Search Committee, School  
of Music, University of Iowa, Iowa  
City, IA 52242. AA/EOE.

## THE CLEVELAND ORCHESTRA

Lorin Maazel, Music Director

## ANNOUNCES A SECOND VIOLIN VACANCY

Auditions to be held in April, 1979

Only highly qualified and experienced applicants  
send personal and professional resume to:

**DAVID ZAUDER, Personnel Manager**  
**Severance Hall, 11001 Euclid Ave.**  
**Cleveland, Ohio 44106**

## DETROIT SYMPHONY ORCHESTRA

ANTAL DORATI, Music Director

Announces Vacancies for 1979-80 Season  
or Earliest Availability

## SECTION CELLO SECOND OBOE ASSISTANT PRINCIPAL CELLO

Qualified applicants will be notified of auditions sched-  
uled for March and April, 1979.

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

AN EQUAL OPPORTUNITY EMPLOYER

## CINCINNATI SYMPHONY ORCHESTRA

WALTER SUSSKIND, Music Advisor

Announces Immediate Opening

(or Subject to Winning Applicant's Availability)

## BASS CLARINET Utility Clarinet

Auditions February 26-27, 1979

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

AN EQUAL OPPORTUNITY EMPLOYER

## DENVER SYMPHONY ORCHESTRA

GAETANO DELOGU, Music Director

1979/80 Openings

## CELLO FRENCH HORN — Low Horn VIOLIN

38 Week Season, \$16,586 Annual Minimum, Blue Cross/  
Major Medical, Pension, 3 Weeks Paid Vacation

Qualified applicants will be invited to audition in the Spring of 1979

For additional information and application please contact:  
Harry T. Safstrom, Personnel Manager, Denver Symphony Orchestra, 1615 California St.,  
No. 611, Denver, CO 80202. 303-292-1580.

## BUFFALO PHILHARMONIC ORCHESTRA

MICHAEL TILSON THOMAS, Music Director

Announces Vacancies

## ASSOCIATE PRINCIPAL CELLO (Cello Auditions: March 3, 1979, N.Y.C.)

## 1 SECTION BASS

BLUE CROSS, MAJOR MEDICAL, PENSION, 4 WEEKS VACATION, \$320 MIN.

QUALIFIED APPLICANTS PLEASE WRITE: Fred W. Bradford, Personnel Manager, 370  
Penn St., Buffalo, N.Y. 14201.

## CHICAGO SYMPHONY ORCHESTRA

Announces a Vacancy

## PERCUSSION SECTION

Position Available Immediately

Only qualified musicians should apply with a complete personal/profes-  
sional resume. The best qualified applicants will be accepted even if not  
immediately available for the above dates. Preliminary auditions are held  
behind screens. Immediate notification of acceptance or rejection given at  
all auditions.

The Audition Committee of the Chicago Symphony Orchestra reserves the  
right to dismiss immediately any candidate not meeting the highest profes-  
sional standards at these auditions.

*The C.S.O. is planning March auditions  
for this position*

For audition information contact: Performance Coordi-  
nator, Chicago Symphony Orchestra, 220 South Michi-  
gan Ave., Chicago, Illinois 60604. Phone: 312-435-8122.

## NEW YORK PHILHARMONIC

Zubin Mehta, Music Director

Announces a vacancy for

## PRINCIPAL HORN

Beginning Season 1979-80

(Or earliest availability thereafter of winning candidate)

Auditions to be held April, 1979, will be by invitation only

Only very highly qualified players send resume to:

**James Chambers, Orchestra Personnel Manager**  
**New York Philharmonic at Avery Fisher Hall**  
**Broadway at 65th Street**  
**New York, NY 10023**

Applications close March 15, 1979

AN EQUAL OPPORTUNITY EMPLOYER

## LOS ANGELES PHILHARMONIC

CARLO MARIA GIULINI, Music Director

Vacancies 1979/80 Season

## CO-PRINCIPAL VIOLA

(sharing principal responsibilities equally  
with the incumbent Co-Principal)

## SECTION FIRST VIOLIN FOURTH HORN

Auditions will be held in Los Angeles in April. For audition  
repertoire list and further information, qualified applicants  
please write, stating details of musical education and pro-  
fessional experience, to:

**JOSEPH FISHMAN, Personnel Manager**  
**135 North Grand Ave., Los Angeles, Ca. 90012**

## BOSTON SYMPHONY/BOSTON POPS ORCHESTRA

SEIJI OZAWA, Music Director

## ASSISTANT PRINCIPAL VIOLA (PRINCIPAL VIOLA OF THE BOSTON POPS ORCHESTRA)

## SECTION VIOLIN (Revolving Seating)

Auditions for the above positions will be held in April 1979 for em-  
ployment beginning September 10, 1979, or earlier as the winner's  
availability and the BSO's convenience allow.

For section violin, string seating is on an experimental revolving basis. Al-  
though new violinists initially revolve mostly within the second violin sec-  
tion, they will revolve to within first violins as well and with increasing fre-  
quency as vacancies in that section occur. Details will be sent those violin-  
ists invited to audition.

Qualified applicants, please send a one page typed or printed per-  
sonal/professional resume (as complete and comprehensive as pos-  
sible — please include telephone number) to:

**William Moyer, Boston Symphony Orchestra, Symphony Hall, 301 Mas-  
sachusetts Ave., Boston, Ma. 02115. 617-266-1588.**

(All resumes will be acknowledged about one month prior to the audition date which is not known at this time.)



## NEWS NUGGETS

(Continued from page fourteen)

Atlanta Pops Orchestra. A unique state-owned sound system enabled everyone in this vast area to hear tributes to Georgia's music with special guest artists pianist Mac Frampton, Tristan, Ross Lewis, Shirley Finney, Sami Jo and the Monroe Girls Corps.

Week-long promotions and highlights on the Georgia music scene were offered by high school and college bands, as well as by the Atlanta Falcons, Hawks and Flames at their games. Also helping to make the week a success were recording companies, entertainment spots, music retailers and others.

Carol Wincenc is the first prize winner of the 1978 Walter W. Naumburg flute competition, which was held in May at Carnegie Hall in New York City. This was the first



Carol Wincenc

major solo flute competition ever conducted in the United States.

Ms. Wincenc was awarded a cash prize of \$2,500 and will perform a solo recital which the Naumburg Foundation will sponsor next April 23 in New York's Alice Tully Hall at Lincoln Center.

A seasoned recitalist, orchestra soloist and chamber music performer, Ms. Wincenc was for five seasons principal flutist with the Saint Paul Chamber Orchestra, with which she appeared frequently as soloist, including double concerto appearances with renowned flutist Jean-Pierre Rampal and as concerto soloist for the orchestra's 1975 State Department tour of the Soviet Union.

Ms. Wincenc made her New York recital debut in 1972 under the auspices of the Concert Artists Guild and was presented last December in a solo recital at the Metropolitan Museum of Art as part of its "Introduction Series 1977-78." She also

appeared recently in a solo recital sponsored by the New York Flute Club as a soloist with Peter Serkin and Ida Kavafian at Carnegie Hall. In addition to performing recitals and with chamber ensembles throughout the United States, Ms. Wincenc has also participated in the music festivals of Aspen, the Grand Tetons, the Festival of Two Worlds in Spoleto (Italy) and Charleston (South Carolina) and will be returning as the resident flutist at the Marlboro Festival this summer in Marlboro, Vermont.

Currently living in New York City with her husband, clarinetist Ron Dennis, Ms. Wincenc has studied in Italy, at the Oberlin Conservatory of Music, the Manhattan School of Music and the Juilliard School, from which she holds a master's degree. She is the daughter of a musical family — her father, Joseph Wincenc, is the former associate conductor of the Buffalo Philharmonic and her mother, Margaret, plays and teaches piano.

Upon returning from a recent, well-received debut appearance in France, she was heard in performance at the Beacon Theatre. In addition to the Naumburg solo recital in April, Ms. Wincenc will be appearing as soloist with the Brandenburg Ensemble during its East Coast tour in February and as soloist at the Carnegie Recital Hall ISCM concert in January.

An estimated 60,000 people celebrated Texas Emancipation Day at SUM Concerts' Second Annual Juneteenth Blues Festival in mid-June at Miller Outdoor Theatre in Houston. The event was sponsored, in part, by the Music Performance Trust Funds.

Eddie Cleanhead Vinson kicked off the festival with the backing of Arnett Cobb and the Mobbs, followed by the boogie piano of Blind John Davis and the sheer energy of Koko Taylor and her Blues Machine. Austin's Fabulous Thunderbirds kept the crowd dancing and wailing.

Another show featured Sam Blue and the Big City Aces, Big Walter Price and Weldon Juke Boy Bonner. (Unfortunately, it was Bonner's last performance. He died on June 30.) Willie Mae "Big Mama" Thornton followed with her own "Hound Dog," a song that Elvis Presley picked up from her years ago.

The next evening, which was Juneteenth, the traditional name for the day the black people of Texas were finally told of the signing of the Emancipation Proclamation, a highly mixed crowd overflowed the festival grounds.

Koko Taylor, Vinson and Cobb gave a rousing performance, as did Austin's Lou Ann Barton and Double Trouble. Cheers went up for Houston's own blues master, Lightnin' Hopkins. The festival closed with the music of Clifton Chenier, the master of Louisiana blues.

The International League of Women Composers is holding a search for new music. Women composers between the ages of eighteen and twenty-eight who are undergraduate students or master's degree candidates may enter. Members of the League are not eligible. There are no restrictions regarding style, instrumentation, length or medium. Deadline for entry is March 1, 1979. For more information write to Wilhelmine Bennett, Box 512, West Branch, Iowa 52358.

A scholarship fund has been set up in the name of John Beer, former principal trumpet teacher at the University of Iowa, by his

associates, former students and friends. Professor Beer died of a heart attack on December 3 just before he was to join other faculty members in a concert in Davenport, Iowa.

A long-time member of Local 148-462, Atlanta, Georgia, Professor Beer played principal trumpet with the Atlanta Symphony Orchestra and taught in the Atlanta Public School System from 1955 to 1960. He joined the University of Iowa music faculty in 1960 and also played with the Iowa Brass Quintet and the Tri-City Symphony Orchestra.

Contributions to the John Beer Scholarship Fund may be made through the University of Iowa Foundation, Iowa City, Iowa 52242.

Composer Andrejs Jansons conducted the premiere of his operetta *Spriditis* at the New England Auditorium in Boston, Massachusetts, on July 3. The work was performed on



Andrejs Jansons

four other occasions in Boston and then was heard in New York City's Fashion Institute of Technology on September 29 and in Toronto's North Toronto Collegiate Institute on October 15.

Mr. Jansons also conducted the premieres of *Mountain of Souls* for chorus and orchestra by Harold Berino and *Flames* by Longins Abkalns in Boston in July.

Herman Earl Johnson, better known as Piano Slim, is still playing the piano, singing and writing songs. He has performed throughout the United States as well as overseas, and has also recorded some of his songs. In addition to piano, Mr. Johnson, a life member of Dallas Local 147, plays the organ, guitar, harmonica and drums.

The ninth annual International Trombone Workshop will be held May 28-June 1 at George Peabody College, Nashville, Tennessee.

The workshop, which is the annual meeting of the International Trombone Association with over 250 trombonists participating, will include master classes, concerts, recitals, demonstrations, literature and instrument displays, clinics and small ensemble playing.

Special events will include a large faculty choir, a performance by a professional Japanese trombone ensemble, trombone buy and sell counter for participants, and a session on recording techniques in a Nashville studio.

Faculty includes jazz trombonists Phil Wilson, Bill Watrous, Don Lusher and tentatively Carl Fontana, symphony players Ron Barron, Glenn Dodson, Lewis Van Haney and John Coffey. Other guests include Buddy Baker, Larry Weed, Vinko Globokar, Tom Ervin (ITA President) and the East Texas State University Trombone Choir.

The workshop is open to any interested persons, with housing supplied on campus. For more information contact Henry Romersa, Box 513, George Peabody College, Nashville, Tennessee 37203.

## THE TORONTO SYMPHONY

ANDREW DAVIS, Musical Director

### VACANCY for 1979-80 Season CONTRABASSOON (and Bassoon as required)

Qualified applicants interested in receiving an application form please contact:

Hubert C. Meyer, Personnel Manager, 178 Victoria Street, Toronto, Ontario, Canada M5B 1T7. (416) 363-0069.

## SAN ANTONIO SYMPHONY

Francois Huybrechts, Music Director

Vacancies 1979-80

### FIRST and SECOND VIOLIN SECTIONS CELLO SECTION - 2nd TRUMPET

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

## HOUSTON SYMPHONY ORCHESTRA

Michael Woolcock, General Manager

### ANNOUNCES OPENINGS FOR ONE SECTION 2nd VIOLIN — TWO SECTION CELLOS ONE SECTION STRING BASS

Employment for the 1979-80 Season

AUDITIONS WILL BE HELD IN MAY 1979  
BY INVITATION ONLY AFTER RECEIPT OF RESUME

All Auditions will be played behind a screen

52 Week Season — 6 Week Vacation — Pension, Hospitalization

Send Resume to: Phil Kraus, Personnel Manager, Houston Symphony Orchestra, 615 Louisiana, Houston, Texas 77002. 713/224-4240.

## ORCHESTRA CONDUCTOR

North Carolina School of the Arts  
Winston-Salem, North Carolina

**Position Description:** Principal conductor, NCSA Orchestras and Piedmont Chamber Orchestra; Development of Conducting Curriculum and curriculum in Orchestra Training; Supervision of conducting apprentices.

**Qualifications:** Major professional conducting experience and demonstrated accomplishment in working with student orchestras.

**Date of Appointment:** September 1, 1980, or earliest availability.

**Deadline for Applications:** April 15, 1979.

**Salary:** Negotiable commensurate with scope of responsibilities and experience.

**Final Candidates** invited as guest conductors of the orchestras and to confer with faculty and students.

**Contact and forward vita to:** Dean Robert Hickok, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, NC 27107. An Equal Opportunity Educational Institution.

## SYRACUSE SYMPHONY

CHRISTOPHER KEENE, Music Director

Announces an opening for

### PRINCIPAL CELLO

To commence September 1979  
or winning candidate's availability

Position includes chamber music. Salary negotiable. BC + major medical. 41 weeks including 4 weeks paid vacation.

Qualified applicants will be invited to audition in Syracuse

Contact: Frederick T. Boyd, Personnel Manager, Syracuse Symphony, 411 Montgomery Street, Syracuse, N.Y. 13202. (315) 424-8221.

## BOSTON SYMPHONY ORCHESTRA

SEIJA OZAWA, MUSIC DIRECTOR

### PRINCIPAL TRUMPET

Auditions for the above vacancy will be held in March of 1979 for employment beginning September 10, 1979. Please send a one page typed or printed personal/professional resume (as complete and comprehensive as possible — please include telephone number) to:

William Moyer, Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, Ma. 02115. (617) 266-1588.

INTERNATIONAL MUSICIAN