

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 Fuentealba 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 Europeae 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 Europeae 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)

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

FEBRUARY, 1979



VOL. 77, NO. 8

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The International Musician (ISSN No. 0020-8051) is published monthly at 1500 Broadway, New York, New York 10036, by the American Federation of Musicians of the United States and Canada • Phone: (212) 869-1330 • Subscription Price: Member 60 cents a year — Non Member \$6.00 (U.S.), Canada (\$7.00), All Foreign (\$8.00).

All material intended for publication should be directed to the International Musician, 1500 Broadway, New York, New York 10036. The International Musician assumes no responsibility for loss or damage to unsolicited articles, photographs or art. Readers who submit editorial materials should enclose a self-addressed return envelope with proper postage.

Advertising Rates: Apply to J. Martin Emerson, Publisher, 1500 Broadway, New York, New York 10036.

This publication is available in Microform from University Microfilms International, 300 North Zeeb Road, Ann Arbor, Michigan 48106, and 18 Bedford Row, London, WC1R 4EJ, England. For complete information write directly to University Microfilms International.

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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)



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.

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
TOTAL ASSETS	\$126,534.32

LIABILITIES

None

FUND BALANCE

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

STATEMENT OF RECEIPTS AND DISBURSEMENTS

DECEMBER 31, 1978

RECEIPTS

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

DISBURSEMENTS

Total Disbursements as of December 31, 1977 \$240,387.29

Disbursements—January 1-December 31, 1978:

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

Total Disbursements—January 1-December 31, 1978 40,754.45

TOTAL DISBURSEMENTS TO DECEMBER 31, 1978 \$281,141.74

CASH IN BANKS—DECEMBER 31, 1978 \$126,534.32

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.

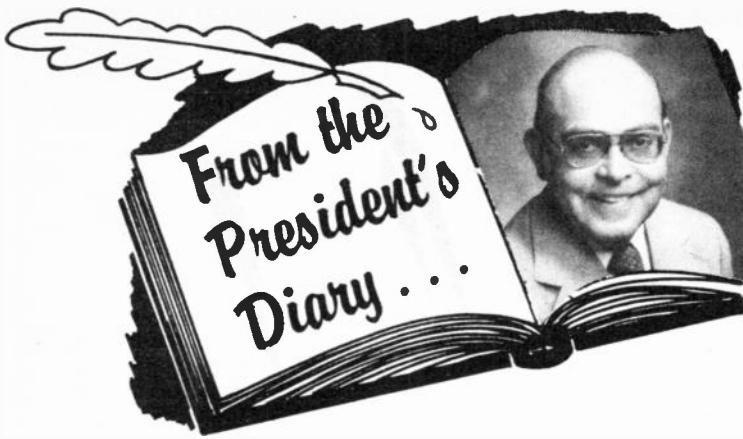
Locals are therefore encouraged to approach the orchestras in their jurisdiction and urge them to support, in whole or in part, a Congress of Strings scholarship.

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.



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. Fuentelba

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.

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

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.

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 overtly 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 ((fifty)) 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 the 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.

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.



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.

The New York State School Music Association

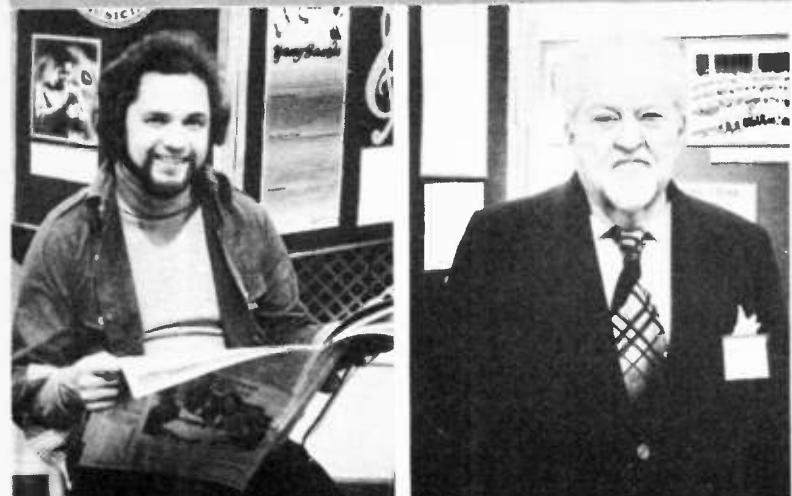


Left: Joseph R. Sugar, President Elect of the New York State School Music Association, stopped by the American Federation of Musicians' display booth at that organization's recent conference at Kiamesha Lake to present a certificate (see photograph at right) to AFM Secretary-Treasurer J. Martin Emerson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

THANKS
TO
YOU
American Fed. of Musicians
FOR
Exhibiting
December 3-6, 1978

*Joseph R. Sugar
George Rubenstein
Dec. 3, 1978*

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.



While visiting the exhibit area at the Mid-West National Band and Orchestra Clinic, Gloriana 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.

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.

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.

JAZZ AIDS

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, ten., bone, rhy. Write for list \$7.00 ea. nr.
- JAZZ IMPROVISING for the ROCK/BLUES GUITARIST by Paul Lucas. Melodic jazz soloing book \$5.95
- HOWK MONTGOMERY ELECTRIC BASS METHOD edited by David Baker. Wealth of material for constructing bass lines \$17.95
- FIVE TROMBONE ARRANGEMENTS w/rhythmic sections. 9 New original charts from Nashville by Barry McDonald et al. Write for catalog and prices \$8.95
- LOOKOUT FARM... A case study of improvisation for jazz groups. By Dave Liebman & group. Two sound sheets and transcribed solos. Excellent book! \$8.95
- WEATHER REPORT book. Contains BIRDLAND, HARLE QUIN, HAVONA, THE JUGGLER, PALLADIUM, A REMARK YOU MADE RUMBA MAMA & TEEN TOWN Concert key and tenor/soprano part \$8.95
- THE BRECKER BROS. 18 tunes in sketch score form—concert key. Includes Some Skunk Funk & Sneakin' Up Behind You \$8.95
- CHUCK MANGIONE 2 tunes in sketch score form and 6 piano score—concert key. Bellavia, Chase the Clouds Away, Soft, etc. \$5.95
- 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 Roseman. Shows how to copy music. \$4.00
- WES 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 with CASSETTE \$12.00
- TAKE THE LEAD by Stan Seckler. A basic manual for Lead Alto in jazz band \$5.00
- THESAURUS 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 Jerry Southern. Excellent book, spiral bound \$9.95
- 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 \$9.95
- 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 \$6.95
- 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 \$6.95
- LYDIAN CHROMATIC CONCEPT by George Russell. An advanced book dealing with the application of scales & melodic concepts used by the jazz masters. \$26.50
- 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. 1,000 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 TRANE 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's 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 country's standard text for big band writing \$8.95
- JAZZ IMPROVISATION by David Baker. A practical theory book aimed at performance. Comprehensive method of study for jazz players. Spiral bound \$15.00
- ARRANGING & COMPOSING for the SMALL ENSEMBLE by David Baker. Shows how to arrange & compose for jazz, rhythm & blues & rock for the combo \$15.00
- JAZZ IMPROVISATION for STRINGS VOL. 1 by D. Baker. Comprehensive jazz study for Violin & Viola. \$12.50
- JAZZ IMPROVISATION for STRINGS VOL. 2 by D. Baker. Same as above. For Cello & Bass \$12.50
- EAR TRAINING for JAZZ MUSICIANS book with 2 cassettes by D. Baker. Designed to aid the jazz player in improving his hearing, his recall and his ability to respond rapidly to musical stimulus. A MUST! Spiral bound \$10.95
- CONTEMPORARY TECHNIQUES for TROMBONE by D. Baker. An excellent method of study for any trombonist. Sometimes called the Arban book for bone \$20.00

DAVID BAKER BOOKS

- JAZZ IMPROVISATION by David Baker. A practical theory book aimed at performance. Comprehensive method of study for jazz players. Spiral bound \$15.00
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JAMEY AEBERSOLD 1211-M AEBERSOLD DR., NEW ALBANY, IN 47150

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 Fogano 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)

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.

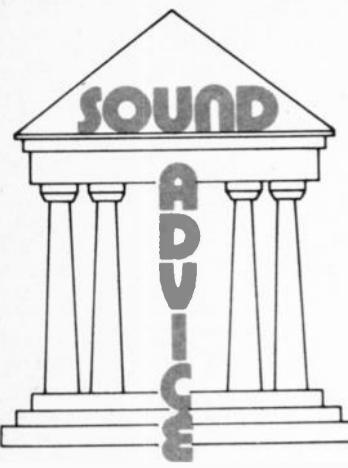
Betton is a co-founder of the Stan Kenton Jazz Clinics and Summer Jazz Clinics and is author of several books about jazz teaching methods. Betton enrolled at Kansas State University early in the depression years "because it was cheaper" and in 1933 started his own band to help pay his way through school.

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.

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:

Names of products or services;
Names of businesses, organizations or groups (including the names of a group of performers);
Names or pseudonyms of individuals (including a pen name or stage name);
Titles of works;
Catchwords, catch phrases, mottos, slogans or short advertising expressions.

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!

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)

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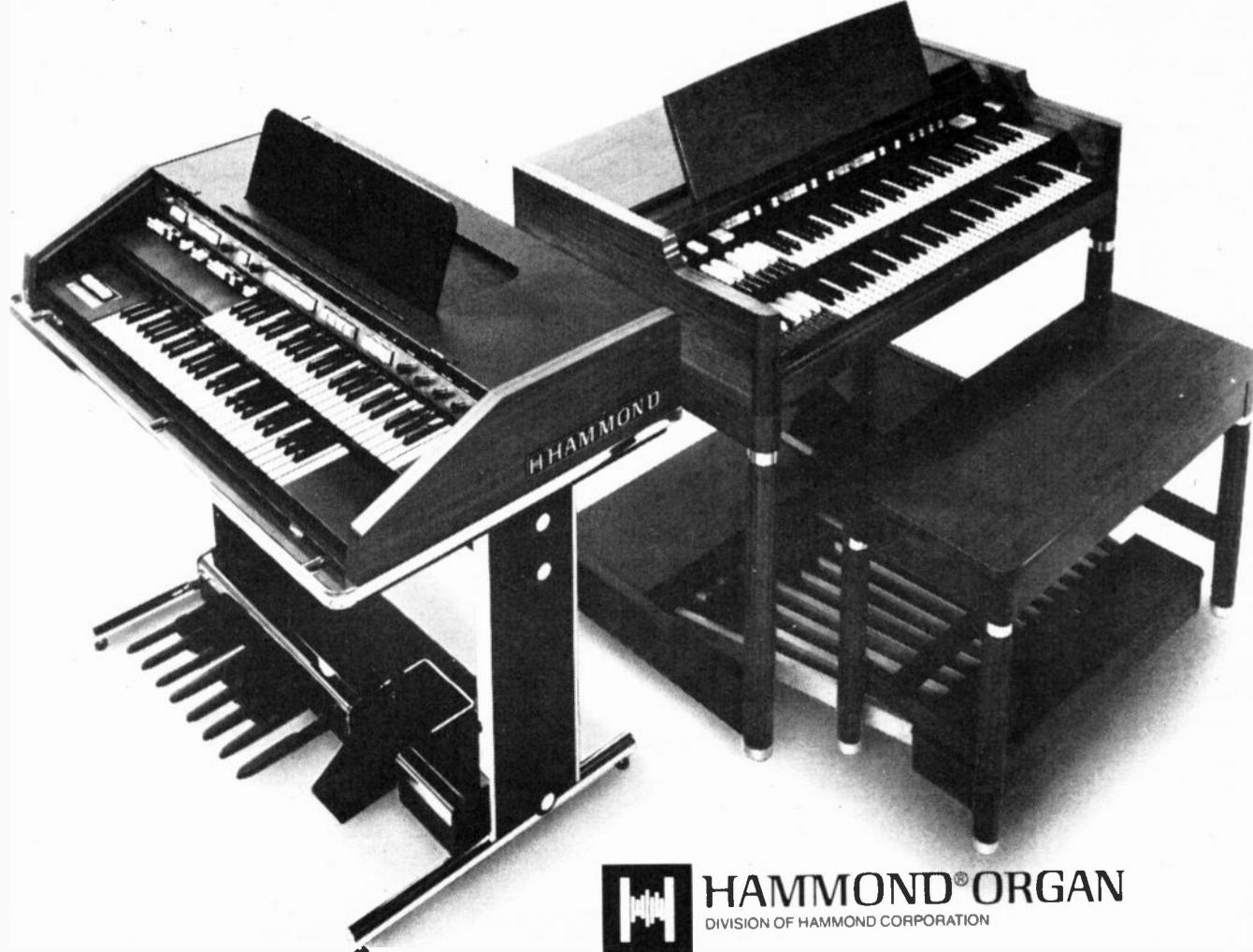
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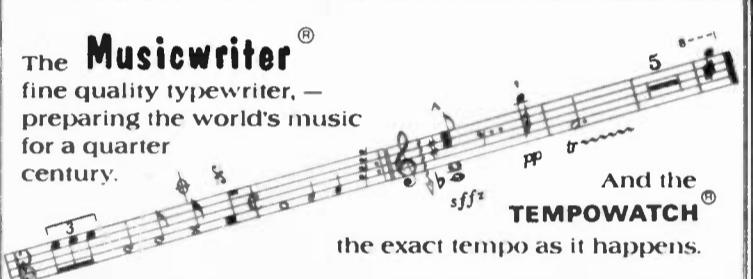
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Piero Gamba, music director and conductor of the Winnipeg (Manitoba, Canada) Symphony Orchestra, will lead the orchestra in the Symphonicon Europae's anniversary concert on March 3 at New York City's Carnegie Hall. This gala event will be the New York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

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 (Symphonicon 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 Symphonicon Europae on March 3. Left to right: Ruggiero Ricci, violinist; Piero Gamba, founding President of the Symphonicon 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 Sayyd Abdul Al-Khabyyr 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

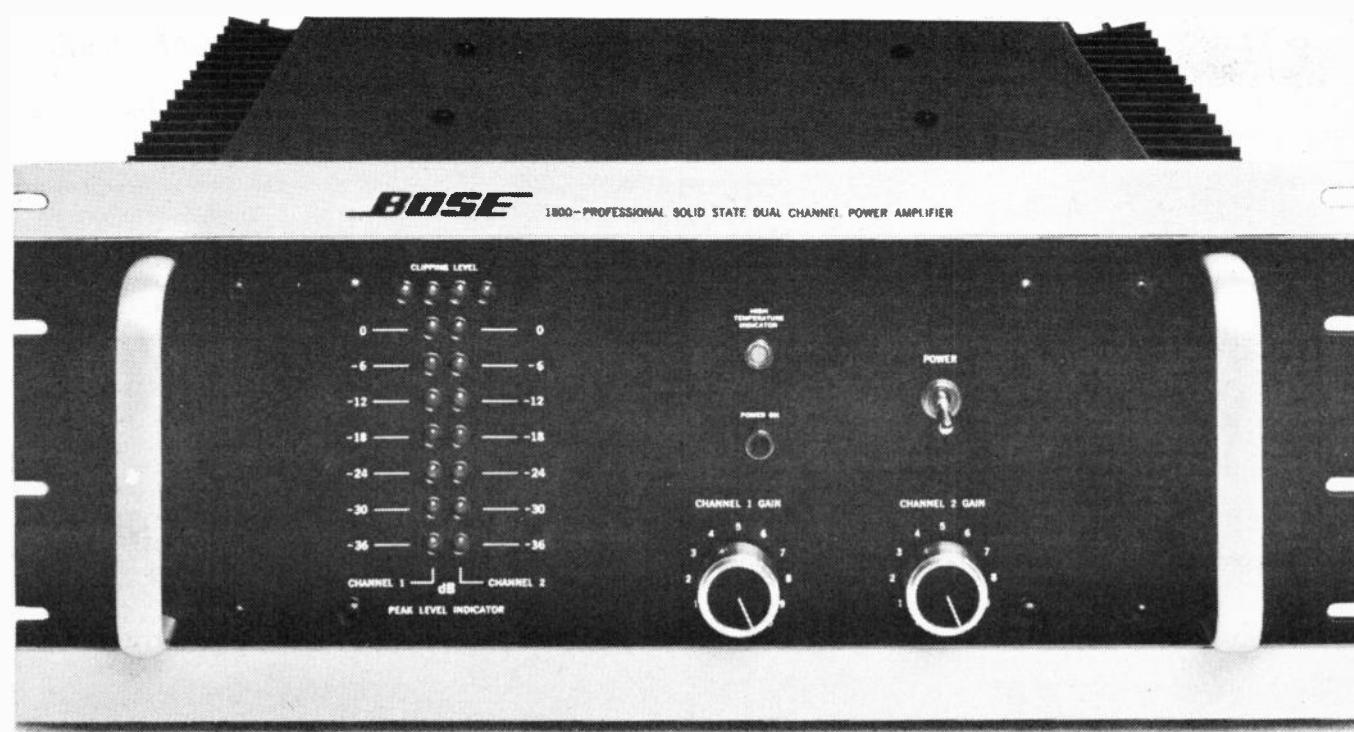
Hall in Toronto.

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

(Continued on page nineteen)



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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 night-spots 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

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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. Sporthunting, sportfishing, flightseeing, glacier tours and photo flights for scenery and wildlife are also available.

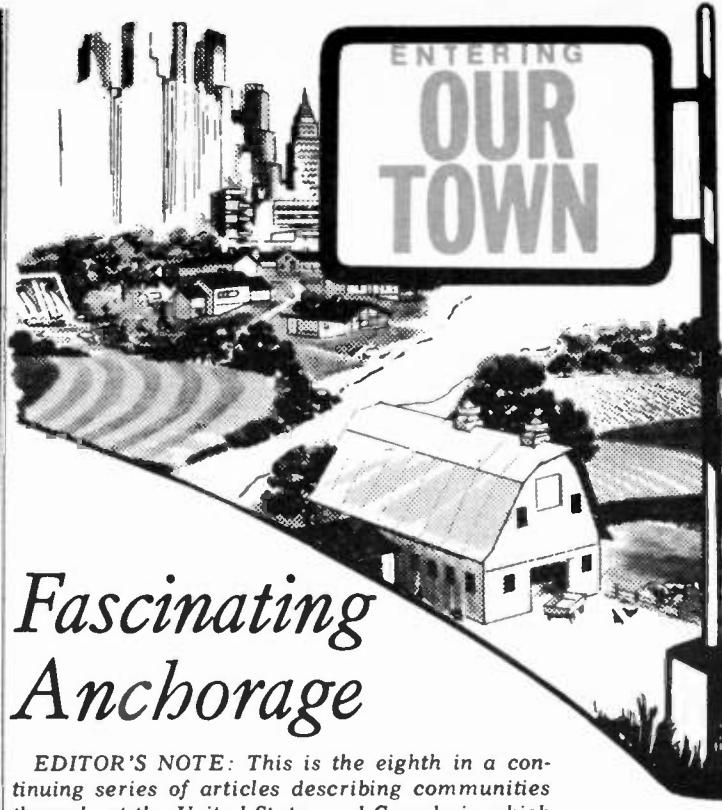
Alaska is still the last frontier in the minds of many Americans. Interest in the "Great Land" has increased sharply since Alaska became a full fledged state in 1958. In spite of this great interest many Americans know very little about the people of the largest state in the union. This is especially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

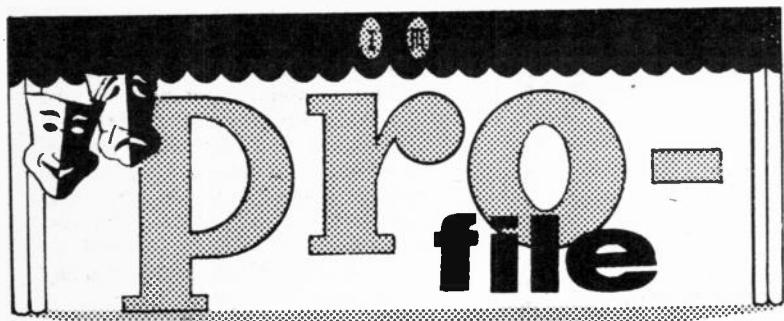
At the time of the discovery of Alaska in 1741 by Vitus Bering, the Indians, Eskimos and Aleuts were well distributed throughout the area, living within well defined regions, with little mixing of ethnic groups.

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.





PRO-profile

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

must play better than a man to be hired for the same job.

Playing almost exclusively with the Doane band now, she recently

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.

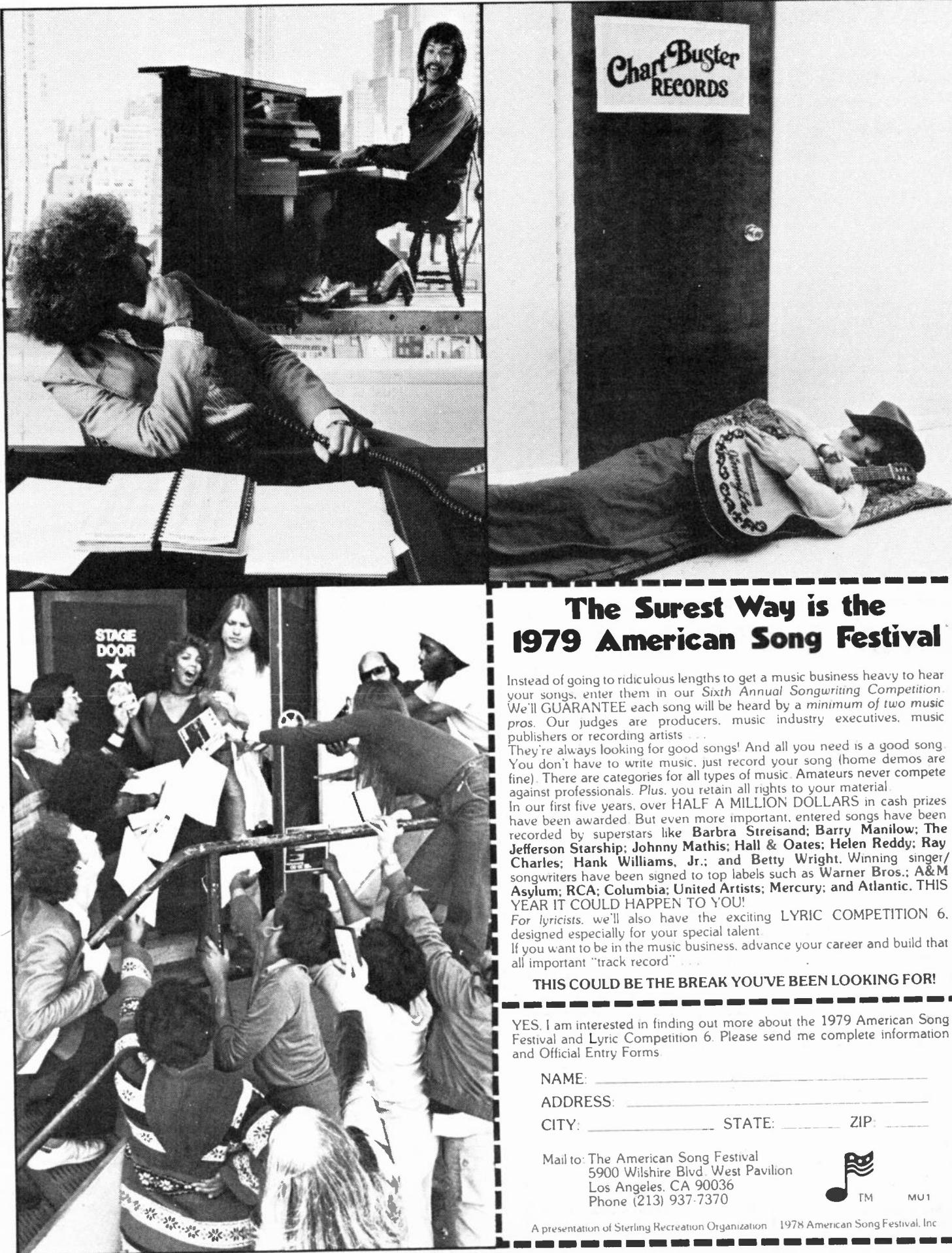
Besides her performance jobs and the Local presidency, Gloria also holds a full-time job as chief clerk in the mechanical department of the Maine Central Railroad, where she has worked the past eleven years.

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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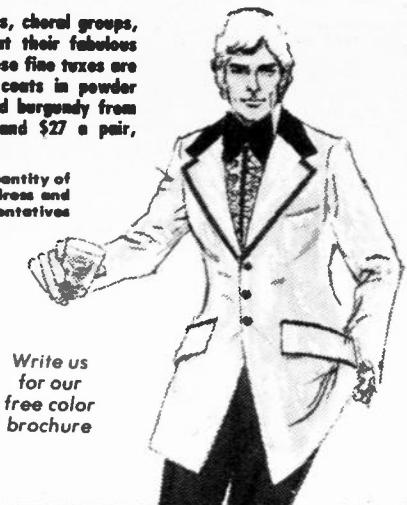
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THE POP AND JAZZ SCENE

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 Kent 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 Schutte 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.

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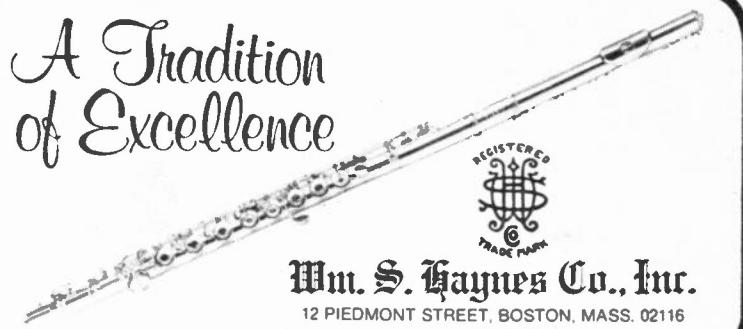
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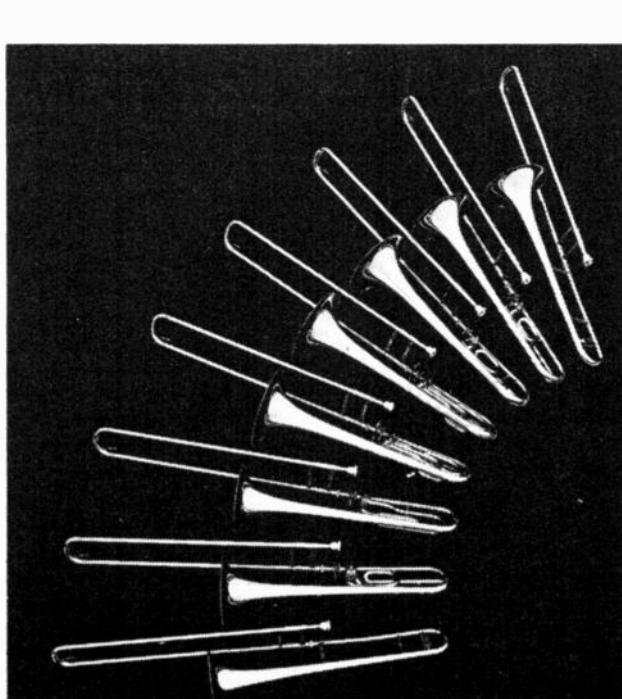
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OFFICIAL BUSINESS COMPILED TO DATE

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

CHANGE OF OFFICERS

Local 23, San Antonio, Texas — Pres. Jim Cullum, Jr., 611 N. Flores Street, San Antonio, Texas 78205.

Local 119, Quebec, P.Q., Canada — Pres. Serge Lortie, 1406 West St. Cyrille Boulevard, Quebec, P.Q., Canada GIS IX2.

Local 159, Mansfield, Ohio — Pres. Luis A. Mendez, Jr., 161 Hilltop Road, Mansfield, Ohio 44906.

Local 164, Grand Junction, Colorado — Pres. Clyde Jorgensen, 3162 East 1/2 Road, Grand Junction, Colorado 81501.

Local 173, Fitchburg, Massachusetts — Pres. John R. Pacetti, 188 South Street, Fitchburg, Massachusetts 01420.

Local 179, Marietta, Ohio — Pres. Charles Hess, Rt. No. 4, Marietta, Ohio 45750.

Local 181, Aurora, Illinois — Pres. Ralph B. Hesselbaum, 821 Talma Street, Aurora, Illinois 60505.

Local 199, Newport News, Virginia — Pres. Edward V. D'Alfonso, 104 Seven Hollis Drive, Yorktown, Virginia 23692.

Local 205, Green Bay, Wisconsin — Sec. Richard J. Conley, Mailing Address: P.O. Box 8104, Green Bay, Wisconsin 54308; 325 St. George Street, Green Bay, Wisconsin 54308.

Local 213, Stevens Point, Wisconsin — Pres. Robert E. Spahn, 1737 N. Biscayne Road, Stevens Point, Wisconsin 54481.

Local 222, Salem, Ohio — Pres. Gerald Goddard, 10603 W. Calla Road, Salem, Ohio 44460.

Local 225, Coeur D'Alene, Idaho

— Pres. Covert G. Palmer, P.O. Box 188, Coeur D'Alene, Idaho 83814; Sec. Alex Bedini, P.O. Box 1806, Coeur D'Alene, Idaho 83814.

Local 233, Wenatchee, Washington — Pres. Larry Britt, 1109 Amherst Street, Wenatchee, Washington 98801.

Local 236, Aberdeen, Washington — Pres. Charles Fradenberg, 724 Terrace, Aberdeen, Washington 98520.

Local 240, Rockford, Illinois — Pres. Vincent F. LaLoggia, Suite 408, Nu State Building, 119 N. Church Street, Rockford, Illinois 61101.

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Local 291, Newburgh, New York — Pres. Sal Ciaccio, 1 Edgewood Drive, Newburgh, New York 12550.

Local 301, Pekin, Illinois — Pres. Lyle Hauser, 803 North 14th, Pekin, Illinois 61554; Sec. Kim L. Strenz, P. O. Box 46A, Tremont, Illinois 61568.

Local 336, Burlington, New Jersey — Pres. Robert J. Bell, 126 Mott Avenue, Burlington, New Jersey 08016; Sec. William Parker, 48 West 2nd Street, Florence, New Jersey 08518.

Local 347, Imperial Valley, California — Sec. Creon Thomas, 534 Main Street, El Centro, California 92243.

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Local 369, Las Vegas, Nevada — Pres. Mark Tully Massagli, Mailing Address: P.O. Box 7467, Las Vegas, Nevada 89101; Office: Corner E. Tropicana and Duke Ellington Way, Las Vegas, Nevada 89109.

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Local 433, Austin, Texas — Pres. Bruce Truitt, 302 W. 15th Street, Suite 204, Austin, Texas 78701.

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Local 547, Calgary, Alberta, Canada — Pres. John Mackie, Suite 703, 630 Eighth Avenue, S.W., Calgary, Alberta, Canada T2P 1G6.

Local 567, Albert Lea, Minnesota — Pres. James A. Axelson, 139 E. William Street, Room 334, Albert Lea, Minnesota 56007.

Local 575, Batavia, New York — Pres. Harry Ruffino, 209 Washington Avenue, Batavia, New York 14020.

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Local 602, St. Peter, Minnesota — Pres. George Maxa, 311 4th Avenue, N.W., New Prague, Minnesota 56071; Sec. George Jonckowski, 201 S. Lexington Avenue, New Prague, Minnesota 56071.

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Local 773, Mitchell, South Dakota — Pres. Arnold Braught, 704 South Iowa, Mitchell, South Dakota 57301.

Local 819, Agana, Guam — Pres. Mrs. Angel Young, 1126 Coral Drive, APO SF 96334.

NEW ENGLAND CONFERENCE

Pres. James M. Considine, 595 Hanover Street, Fall River, Massachusetts 02720.

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.

CHANGE IN ADDRESSES OF OFFICERS

Local 250, Parsons, Kansas — Pres. W. Leon Stout, 910 Illinois Street, Neodesha, Kansas 66757.

Local 405, Spencer, Iowa — Pres. Jack Krusenstjerna, 130 East 3rd Street, Spencer, Iowa 51301.

DEATH ROLL

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Local 5 — Detroit, Michigan — Harry L. Blair, Hugh V. Caiizza, Ira Cotham, Donald E. Fouse, Morgan Gareau, Arthur Williams, Fred L. Greenleaf, Emil W. Hedke, Anthony H. Klein, Thaddeus Koval, Charles F. Lewis, Silvio Luconi, Jane E. Meyers, Palmer Monroe, Harland D. Stricker, Fay Thomas, Inez Thomas.

Local 6 — San Francisco, California — H. P. "Al" Basford, Christine Bennett, Allen "Burns" Birnbaum, Gerald J. Brusher, Benny Butler, Harry Chinitz, George Holroyd, James Lovell, Arthur Schwarzman, Edward A. Starha, Mary F. Teets.

Local 19-675 — Springfield, Illinois — Robert Hamilton.

Local 10-208 — Chicago, Illinois — Anthony Abbatiello, Grace Atwood, Alvin M. Beckman, Frank J. Blazek, Frederick Braucher, Donald H. Butler, Charlotte Chambers, Frank G. Curda, Albert E. Damasco, George M. Davis, Frank Desanto, Harriet C. Flower, Aladar Harmite, Ed Hollasch, Charles Kaminsky, Robert Krenek, Dolores Kruse, James L. Lane, Ruby Mason, Chris M. Meldgard, H. Leo Nye, Dawne Pavoni, Al M. Phillips, Edward J. Poland, Mary Sinclair, Paul L. Slatinsky, El Sockwell, Ralph Spreiter, Harry D. Tripp, Robert L. Wilson, Julius Ziga.

Local 34-627 — Kansas City, Missouri — Paul Hartge.

Local 4-543 — Baltimore, Maryland —

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FROM AFM LOCAL JOURNALS

"Where It's Going" first appeared in a recent newsletter which was distributed to members of Local 746, Plainfield, New Jersey.

When the AFM was born in the late days of the 1800s, radio, television, microphone, amplifier, rock, were words you couldn't even find in the dictionary.

Today, we're part of an industry that is one of the fastest growing in the country. Phonograph records alone now account for annual sales of almost \$2 billion. Sales of new musical instruments, accessories, sheet music and instructional aids add up to another billion.

The music industry has undergone many startling changes since the founding of the AFM. But despite their scope and complexity, the changes that have taken place so far are only the beginning. New things are always happening: electronic devices, extra tonal music, combinations of sight and sound, new idioms, new sounds — the framework of the music world has grown. Some people have sought to resist change. Some have led the way. As guardian of the interests of

the professional musician, the AFM is determined to keep abreast of change, to anticipate it, whenever possible. Regardless of the fashion, the style, the idiom, the instrument, or the techniques used to bring music to its audience, in the final analysis, the musician is the one who makes the music.

The AFM will change. Its policies and organization will move in new directions as we set our sights on a new century and its musical developments.

Your Union will move in directions dictated by its members, because the policies of your Union are determined by your interest and participation, by your choice in the election of its officers. We urge you to participate in the affairs of the AFM. Attend your Local meetings in your own self-interest. Your livelihood's at stake. You are where the Union's going, and the membership card you carry is your franchise to participate fully in governing the Union that can represent you best when you represent each other.

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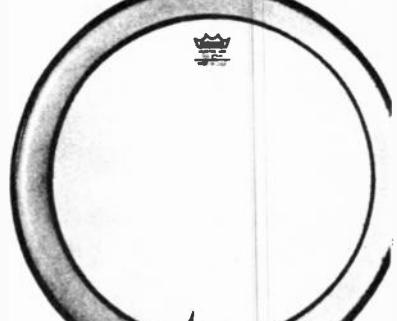
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DON ELLIS

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

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.

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 Brandbjer 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 of 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

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-

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 Roles. . . . The Sudbury-based Francophone band, Cano, spent the fall on the road, starting October 14 in Toronto, ranging through Quebec, with stops at



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.

CANADIAN NOTES

Montreal, Victoriaville, Quebec Beauc, Sherbrooke, Trois Rivieres, 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.

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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.

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 withheld. 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

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
	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
April 1, 1978	Dinner and tip	Ajax Grill Dallas	\$16.50	Relationship
				Discuss arrangements and future engagements

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

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

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David Weinstein

Edward C. A. Peters
Fund Manager

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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.

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.

Note: 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			
(iii) Total cash			
(b) Receivables: (i) Employer contributions			
(ii) Employee contributions			
(iii) Other			
(iv) Reserve for doubtful accounts			
(v) Net receivables, sum of (i), (ii) and (iii) minus (iv)			
(c) General investments other than party-in-interest investments:			
(i) U.S. Government securities:			
(A) Long term			
(B) Short term			
(ii) State and municipal securities			
(iii) Corporate debt instruments:			
(A) Long term			
(B) Short term			
(iv) Corporate stocks: (A) Preferred			
(B) Common			
(v) Shares of a registered investment company			
(vi) Real estate			
(vii) Mortgages			
(viii) Loans other than mortgages			
(ix) Value of interest in pooled fund(s)			
(x) Other investments . COMMERCIAL PAPER			
(xi) Total general investments, sum of (i) through (x)			
(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)			
(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			
(h) Total assets, sum of (a)-(g)			
	Liabilities	a. Amount	b. Total
(i) Payables: (i) Plan claims			
(ii) Other payables			
(iii) Total payables, (i) plus (ii)			
(j) Acquisition indebtedness			
(k) Other liabilities			
(l) Total liabilities, sum of (i)-(k)			
(m) Net assets, (h) less (l)			
(n) During the plan year what were the:			
(i) Total cost of acquisitions for common stock?			
(ii) Total proceeds from dispositions of common stock?			
14 Plan income, expenses and changes in net assets for the plan year:			
Note: 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)			
(ii) Employees			
(iii) Others			
(b) Noncash contributions (specify nature and by whom made) ►			
(c) Total contributions, sum of (a) and (b)			
(d) Earnings from investments—			
(i) Interest			
(ii) Dividends			
(iii) Rents			
(iv) Royalties			
(e) Net realized gain (loss) on sale or exchange of assets—			
(i) Aggregate proceeds			
(ii) Aggregate costs			
(f) Other income (specify) ► Reversal of provision for decrease in market value of common stocks no longer needed			
(g) Total income, sum of (c) through (f)			
	Expenses	a. Amount	b. Total
(h) Distribution of benefits and payments to provide benefits—			
(i) Directly to participants or their beneficiaries			
(ii) To insurance carrier or similar organization for provision of benefits			
(iii) To other organizations or individuals providing welfare benefits			
(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			
(k) Other expenses (specify) ►			
(l) Total expenses, sum of (h) through (k)			
(m) Net income (expenses), (g) minus (l)			
(n) Change in net assets—			
(i) Unrealized appreciation (depreciation) of assets			
(ii) Other changes (specify) ►			
(o) Net increase (decrease) in net assets for the year, (m) plus (n)			
(p) Net assets at beginning of year, line 13(m), column a			
(q) Net assets at end of year, (o) plus (p) (equals line 13(m), column b)			
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? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> 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.			

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

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
Troutman, Robert N.
MARION HEIGHTS—L. 456
Inferno
Dan Savitski
Max Keepe
McKEES ROCKS—L. 60-471
Keiley, Holland F.
Psychilly Lounge
Blaise Moore
McKEESPORT—L. 60-471
White Elephant
Jack Feldman
MECHANICSBURG—L. 269
Creekside Inn
Robert Cunjak
MEDIA—L. 484
Separata, Jack (Sugerman)
Vallo, Tony
Tony Vallo, Frank J. Tal
Iarico (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
Cluney
MONACA—L. 509
Vranese, Mark
I-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 Veiner,
William McElrath
MOUNT WOLF—L. 472
Bernstein, Allan
NESQUEHONING—L. 436
American Legion Home
George DeMartiz
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
Milady's Inn
James T. Pessognelli
NEW TRIPOLI—L. 561
Starr, Sally, Ms.
NORRISTOWN—L. 341
J & B Theatrical Agency
Joe DiBonaventure
Moles, George A.
PARKESBURG—L. 484
Gino's Little Castle
Gino Pirrone
PHILADELPHIA—L. 77
Arvets Post No. 178
Norman G. Andrews
Blow, James A.
Boots, Tubby
Brandi's Warf (Holten Corp.)
Holten Brandi
Brown's Promotions, Frank
Frank Brown
Bush, Gabriel G.
Charlie's Playboy Lounge
Charles Lisby
Church, Lou
Club Gig
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 Nahani, 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 Monti 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.)
Siemion, 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
Mults Huf
James Allen, Jr.
Pfleisch, Jacob
Red Garter Lounge
Louis Pelley
Renaud, Andre, aka Rolly
Rolis
(Also under Misc.)
Romac Corporation, The
Paul J. Shlakoff III
Someplace Else
John Kallaner
Starlite Lounge, The
Charles Hooks
University Attractions,
aka Pittsburgh East Coast
Productions
Harry Popovich
World Artists Record
Harry Cantor
PLEASANTVILLE—L. 61
Williams, G. Ed
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.
Skorasziski, Chester
Stafford, 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 Paedotta
Klaric, Michael
Yankovich, George
SHOHOOLA—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
Meekes, Larry
TANNERSVILLE—L. 577
Coral Reef
Viola Kloth
TERRE HILL—L. 294
Davidson, Thomas D.
THOMASVILLE—L. 472
Thomasville Inn
Aida Ketterman
UNIONTOWN—L. 596
Holiday Inn of Uniontown
Lou Anne
McFar Productions
Levov 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
WARMINSTER—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 PITTSTON—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.)
WILSBARRE—L. 140
Po Pouri
(See: Morris Arcurri,
Dallas, Pa.)
WILLIAMSPORT—L. 761
Georges, Ann
Gill, Donald W.
Merrick, Elmer
WHITEMARSH—L. 341
McGowan, Charles
YORK—L. 472
Foxx Lounge, The
Tim Edler
Frederick, Frank
Notopoulos, Joseph
Spells, Jimmy, Productions
Jimmy Spells (See: Gemini
Artists Management,
Inc., New York, NY)
Swoner, Eberhard
Tartan, 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
Katrabs, 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 Carelio
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
Tonti 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, Chei
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.)
Caroling Entertainment
Bureau
Chasson, Frederick
Charlie Newman
Man O'War Lounge
Bill Waite (Also listed under
Columbia, S.C., and
Augusta, Ga.)
CLIFTON—L. 257
Clifton Recreation Hall
Miller and Trece Assoc
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 Inn of America
Gary Lung
Gulliver's Travel Inn
Lester Nichols
Sigma Nu Fraternity
Byron Lawson
Silver Dollar Lounge
Mr. and Mrs. Chuck
Morgan
Van Hosen, B.
W & S Enterprises
Ralph C. Souby,
Concerts South, Inc.
Come Together Sounds,
Inc., Barbara Baccus
Zelmar Grotto, The
MADISON—L. 546
Riley, Norm
(Also under Hollywood,
Calif., Manchon, N.B., Can.)
McMINNVILLE—L. 80
Champion, Hollis
Junior Chamber of
Commerce
Dave Hoover, James A.
Dillon
MEMPHIS—L. 71
Anderson, Elvis W.
Baldwin, Arthur
Beck, Harry E.
Brass Trumpet, The
Gary Pagels, Mark Streeter
Carousel, 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.
Lipley, John
(Also under Albuquerque,
N.M.)
Mid South Production, Inc.
Mike Lynn
Miller, Hosea
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
W. S. Sawyer
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,
Dough 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 Trece Assoc
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 Inn of America
Gary Lung
Gulliver's Travel Inn
Lester Nichols
Sigma Nu Fraternity
Byron Lawson
Silver Dollar Lounge
Mr. and Mrs. Chuck
Morgan
Van Hosen, B.
W & S Enterprises
Ralph C. Souby,
Concerts South, Inc.
Come Together Sounds,
Inc., Barbara Baccus
Zelmar Grotto, The
MADISON—L. 546
Riley, Norm
(Also under Hollywood,
Calif., Manchon, N.B., Can.)
McMINNVILLE—L. 80
Champion, Hollis
Junior Chamber of
Commerce
Dave Hoover, James A.
Dillon
MEMPHIS—L. 71
Anderson, Elvis W.
Baldwin, Arthur
Beck, Harry E.
Brass Trumpet, The
Gary Pagels, Mark Streeter
Carousel, 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.
Lipley, John
(Also under Albuquerque,
N.M.)
Mid South Production, Inc.
Mike Lynn
Miller, Hosea
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
W. S. Sawyer
SIOUX FALLS—L. 114
Ford, Ray

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
Guy Thomas
Kelly, Tom, dba Corral
Attractions
Martin Agency, Barbara
Muhlenbrinks Saloon
Wayne Clincher
Music Row Talent, Inc.
Ruth B. White
Nashville International Corp.
Billy Raines, Jim Berry
New Club Baron, The
Isaac Washington
Paladium Club
Lois Wager, John R.
Todd, Jr.
Phrank and Stein Club
Harry Rowan
Possum Holler Entertain
ment, Inc.
Shue Baggett
Singleton, Shelly, 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
United Network
George Q. Offutt
(Also under New York,
N. Y.)
ALTAIR—L. 65
Cervenka's Night Club
August Cervenka
ALVIN—L. 74
Big Star Ballroom
Bob and Betty Morris
AMARILLO—L. 532
Freedmans, aka Bobby
McGee's, aka The Sport Spot
American Motor Inn
D. M. King, Lou Singleton
Good News Production
Travis K. Bailey
McCarthy, Tom L.
Wheelock Association,
dbs The Hilton Inn,
Nut Cracker Club
Tony Matteson
Prouse, Dale
Regland, Howard
Re Kab Records
New! Baker
Royal Inn
James Witt
ARLINGTON—L. 72
Pub Royal, Inc.
W. S. Spradling
AUSTIN—L. 433
Alpha Epsilon Pi Fraternity
Mike Stewart
Ankey, C. S.
Closser, Clyde
Ebony Enterprises
Dan H. Fields
Texas Opry House
Wallace Seman
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. 464-615
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
Roguse's Club
Sam Herro
Vela, Fred
DALLAS—L. 147
Big D. Jamboree
Ed Bernet
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
McDonald, L. M.
Myers, John D.
Myner, Jack
(Also under Misc.)
National Entertainment Data
Booking Agency
Rollie Tesh
Neikman, Frank R.
Nichols, Jr., James David
O'Donnell, Jim
Old Warehouse, The
Oliver, Phil
Peterman, Don
Petty, Bill E.
Price, Ernie
Purple Onion
Joe Perryman
Schwartz, Julius
Simanson, Maynard,
Productions
Maynard Simonsen, M. D.
Simonsen, Bill Simonsen
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

Walter J. Briggs
Ferrara, Joe
Golden Sounds Co.
Jim Connors
Golden Stallion Club
Bill Wonzer
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)
Metton, James
Mendenhall, Jim
Merritt, Morris J.
Nichols, Jr., James David
Sara Souci
John Nunn
Showcase International
Productions
Jim Austin
Showtime Concerts
Vigent Alfonso
Sullivan's Island
Elroy Sullivan
Sun Productions
Victor Montoya
Tanner's
R. I. Tannenbaum
Taurus Systems, Inc.
Wayne Robinson, Vernon
E. Fewell, 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
Lamplighter 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
Mada, Inc.
Morris Rogers (McAllen,
Texas), Leonel Sanchez
(Bakersfield, Calif.)

MCALLEN—L. 644
Rogers, Morris
Mada, Inc. (Lubbock,
Texas), Leonel Sanchez
(Bakersfield, Calif.)
MULESHOE—L. 532
Powers, Fran
NEDERLAND—L. 44-615
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. 44-615
J. & T. Productions
Hal Meyers, Thomas E.
Gresham (Also under
Nederland, Texas)

PORT ISABEL—L. 644
Sandy Retreat Motel
Jerrie 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 Coffen
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
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, Thurman
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. Fouke
Unck, Bruce C.
SALT LAKE CITY—L. 104
Aggie, George
Black Bull Club, The
Jimmy Feraco
Clayton and Verlin
Enterprises
Johnny Clayton, R. Verlin
Dewey, Robert, Enterprises,
Inc.
Robert Huffacker
Johnson, Gerald
David Harrison
Lee, Mr. and Mrs. Kent
Mitchell, Duane
Mitchell, Larry
Salt Lake Hilton, Prime Cut
Room
Pearson Enterprises, Mr.
Pearson
Verlin and Sons Enterprises
Dennis Verlin, R. Verlin
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
Sugar Bush Lodge
WEST DOVER (MT. SNOW)
—L. 634
Richards, Jack
WEST RUTLAND—L. 129
19th Green, The
Gigi Corsone
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
Darvell, 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
Kafson, 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
CHARLOTTEVILLE—L. 157
Howard, Vince
COLONIAL BEACH—L. 161-710
Monte Carlo Club
Robert Hershey
DANVILLE—L. 332
Downtowner 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. 356
Prater, James
HARRISONBURG—L. 161-710

Palmer House
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, Thurman
Marlow, Bill

WASHINGTON

AUBURN—L. 360
Concord Inn, The
Diane Steinle
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
Mandarano, 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 L.
CENTRALIA—L. 505
King Solomon's Restaurant
George Solomon
COLFAX—L. 105
Sullivan's 195 Restaurant
Vern Sullivan
EDMONDS—L. 184
Courounes, Marco
(See: Everett and Lynn-
wood, Wash.)
ELMA—L. 236
Bell, Lee
Skipper's Tavern
Steve Southgate
EVERETT—L. 184
Alpine Restaurant
A. C. Aronica

Blair House, Inc.
Charles Blair,
Larry Boehringer
Courounes, Marco
(See: Edmonds and Lynn-
wood, Wash.)
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
Batekman, Ken, Agency
Bunin, A. J.
Christiansen, Chris
Dubrinsky, Ben
General Boat Lines
Green, Norman
International Productions,
Inc.
John Blackwell II
Lido Inn
Joe Hatzopoulos
Little, Leroy
McClane, V. R.
Moore, Quincy
Rival Attractions
Nicky Newkirk
Simon, Percy
Walker, Robert
PETERSBURG—L. 123
Williams Enterprises
J. Harrel 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
Pytlak, 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 Draughn (Also
under Kingsport, Tenn.)
SALEM—L. 165
Proffit, Charlie
Sheraton Inn
Craig Sotherden
TAC Productions
Tom Andretton
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
WOODBRIDGE—L. 161-710
American Rodeo Association
Erie Kraft
WOODSTOCK—L. 770
Planaway, Inc.
James B. Thorsen

WASHINGTON

SEATTLE—L. 76
Banana's, Tavern, aka
Library Tavern
Dale Bandy, J. M. Ridley,
Mike Taylor
Barrell Factory Tavern
Steven B. Conklin
Brady, Jim
Brisker, John
Willie McRae
Burlette, 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 Maltby (Also
under Los Angeles, Calif.)
Harrison, R. S.
Hill, Michael J.
Hindquarter Restaurant
Shepardson, DuBois and
Beaupre, Scott Hopman
J. E. D. Enterprises, Inc.
John John's Restaurant
C. Wayne Daniels
Jolly King Lounge
Nick Psomos
Jolly King Restaurant
Doug Bartells
Junior Achievement
Gerard Michael
Kirk, Jim
Kraft, Bill
Kurns, J.
Lanquette, Hugo
Luigi's Restaurant
Ralph Albanese
Magnum Productions
Joe Crowley
Mr. P's
Mark Johnson
Nelson, George
Persons, John
Pioneer Banque
Gus Boutsinis
Pittman, Freddie
Pularco's
Jim Arcarate
RHM Booking
(Entertainment) Agency
Robert Kania
Ricono, Tony
Rigos, 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., Steve Downen
and R. E. Voiland, Kent,
Wash., The Surf, Port)

WISCONSIN

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 Mert
SELAH—L. 442
Sgt. Peppers, Ltd.
Thomas M. Fatale,
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.
Shirner, 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. Pospisik, Target Prod.,
Inc., Recording Division,
(Also under Neenah, Wis.)
Applefest, Inc.
Hale, Robert
Lou's Quarry
Lou Larsen
Quarry, The
Jerry Miller
Smith, Robert L.
ASHLAND—L. 260
Checkmate Bar
Alex Panasuk
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

SEATTLE—L. 76
Banana's, Tavern, aka
Library Tavern
Dale Bandy, J. M. Ridley,
Mike Taylor
Barrell Factory Tavern
Steven B. Conklin
Brady, Jim
Brisker, John
Willie McRae
Burlette, 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 Maltby (Also
under Los Angeles, Calif.)
Harrison, R. S.
Hill, Michael J.
Hindquarter Restaurant
Shepardson, DuBois and
Beaupre, Scott Hopman
J. E. D. Enterprises, Inc.
John John's Restaurant
C. Wayne Daniels
Jolly King Lounge
Nick Psomos
Jolly King Restaurant
Doug Bartells
Junior Achievement
Gerard Michael
Kirk, Jim
Kraft, Bill
Kurns, J.
Lanquette, Hugo
Luigi's Restaurant
Ralph Albanese
Magnum Productions
Joe Crowley
Mr. P's
Mark Johnson
Nelson, George
Persons, John
Pioneer Banque
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Pittman, Freddie
Pularco's
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Sea Galley Restaurant, The
(See: The Fox, aka Moon-
lite Inn, aka Blake and
Walter Corp., Steve Downen
and R. E. Voiland, Kent,
Wash., The Surf, Port)

WEST VIRGINIA

ALUM CREEK—L. 136
Stevens, John A.
BECKLEY—L. 136
El Cid Club
Joey Herrera
Raihai 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 Lipizzan 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 Manafort, Eric
Pickleimer
FAIRMONT—L. 507
Nick's Lounge
Nick Barta
GYPSY—L. 580
Jo Jo's Lounge
Joe Tomaro
HUNTINGTON—L. 362
Bachelor's Bait
Pete Barlt
Breeding, Stewart
LaRoy's
Jack L. Collins
Padgett, Ray, Productions,
Inc.
Ray Padgett
Safari Lounge, aka
Ronnie's Lounge
William Grant
Marlyn Varpness
ELKHORN—L. 680
Mandell's Steak House
Dick Mandell
FOND DU LAC—L. 337
Bellmer, Michael
Red Door Club, Inc.
Lee Handy, Russ Hessel

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. Fatale,
Douglas Vernon Raisden
MARTINSBURG—L. 770
Lakewood
Dave Boyd
Speak Easy Club
Robert V. L. Funk
V.I.P. Club
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Emery, Kenneth L.
(Also under Misc.)
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PARKERSBURG—L. 259
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Matt Jones
McLaughlin III,
Michael A.
Shirner, 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

WILMINGTON—L. 193
Heritage Spirit of '76
Jim Raymonds
HATLEY—L. 400
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 Ommot, Pres
Junior Achievement
Association High Times
Productions
Nancy Manner
Nightcap Inn, The
Betty Betzenz
Watson, William
KENNSHA—L. 284
Barney's Boogies Bar
Mark

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.
Copp, 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 Montreal,
George Steele,
William Schmitt
Hootenanny Club
Charles Bartholomew
Generation Gap
John T. Scheider,
Merlin Futterlieb
McCllellan Associates
Stu McCllellan, Jack Bauer (See: R. Jack Bauer Productions, Milwaukee, Wis.) (Also see: McCllellan Associates, Inc., and Lance (Stu) S. McCllellan, Rancho La Costa, Calif.)
Marquette University
Schroeder Hall,
David Graunke
Melody Circus Theatre, Inc.
Milton S. Padway
Mid-West Festivals
Reynolds, Dave
Sardino,
John Volpe, Jr.
Sassy Fox, The
Harvey Manly
Scarlett Records, Inc.
Tom Forster
Teitzoff, 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
MOSINNE—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
Raffer'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, aka 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
Northland Talent Agency
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
Pif, The
Mike Bloss
SHAWANO—L. 227
Baum's Rollarina
Carol J. Baum
SHEBOYGAN—L. 95
Stubler, Augie
SHERWOOD—L. 337
Michiel Michiels
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
McFan, Dan
WAUSAU—L. 480
Berna, Charles
Geiger, Jeffrey, dba Owisley Productions
Knipper, Peter
Langner, William "Bill"
Nite Scene, The
Jack Reichert
Peters, Keith, Enterprises
WAUWATOSA—L. 39
Besson, William T.
WAUWATOSA—L. 8
DeMarrs Productions, Inc.
Jack and Mitzie DeMarrs
WEST BEND—L. 193
2'Gs
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
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
Torlight Lounge
Linda Hammontree
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 Figueira
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
Vincente 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
Anagnosov, John
Gary Ross
Artemis Restaurant
Paul Condon
Boland, Robert
Hart, Dean
Jesters International
John Blackburn
Kirkland, L. G.
Northcote, Linda
Roma Ristorante
Peter Kleronimos
Second Level Cabaret
Larry Dvorkin
Sounds of the World, Ltd.
Jerry Libin
CLARESHOME—L. 547
McLean, Ruth and Gordon
EDMONTON—L. 390
Acts Music Consultants
Dacyshyn, Mike
Friars Restaurant
Ernest Kozub
Kingsway Hotel Lounge
Ernie Woller
Palmer, Larry
Ritchie, Larry
Symbaluk, E.
Wyne, Mort
LETHBRIDGE—L. 547
Heiser, Stu and Bev
Maquierowski, Bill
Emil Pelliott
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 Welfers
KIMBERLY—L. 547
Kimbrook Inn
Ralph Caravetta
KITIMAT—L. 145
Chaler Cabaret, The
Ted Drabik
LANGLEY—L. 145
Frodo Productions
Jolliffee Brent
Hachiaff, Al, dba The Country Palace
MERRITT—L. 547
Boot Cabaret, The
Wayne Aadland
NANAIMO—L. 247
Hotzon, Ron
Sebastian's
Nick Leone
NEW WESTMINSTER—L. 145
Cook, Bill
Godin, Neil
(See: Bill Gibson, Vancouver, B.C., Can.)
OSOYOOS—L. 145
Rickshaw Village Cabaret
Brian and Betty Lee, Linda C. Reed
PENTICTON—L. 145
Doones Cabaret
Eric Nash
PRINCE GEORGE—L. 145
Hut Cabaret 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
Robert Holger (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 Whittle Enterprises, Ltd.
Jack Gratton, Norman Whittle
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
Yorlick Productions
Frank Kilroy
VERNON—L. 145
Allison Motor Inn
Karl Serowick
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
Ashuanipi 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 Balainas, Winnipeg, Man., Can.)
Coruba Kid Productions
Tom Haines
Dumas, Harry
Elgee Agencies
Gordon, Lou
Gorenstein, Barney
Manitoba Fishing Club
Rennie Balainas, Steve Meronek (Steve Meronek also listed with Corman Corporation, Ltd., Winnipeg, Man., Can.)

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 Pooley
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 Aldo Manno
Worthington Canada, Ltd.
Employees Social Committee, Claude Koslowski, Robert Easto
BRIT—L. 149
New Magnetawan Hotel
Henry Korczak
BROCKVILLE—L. 384
Manitonna Hotel
Robert James, Paul See
BURLINGTON—L. 293
Buitenhuis, Henry
Burlington Town and Country Catering and Recreation, Ltd., Mike Kachur
Goodrow, 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 Werle
CARDINAL—L. 384
Township of Cardinal
Mitch Collison
CARLSBAD SPRINGS—L. 180
Pat and Gords Tavern
Pat Barlato
CHAPLEAU—L. 817
Hublit Hotel, The George Hublit
CHATHAM—L. 502
Rankin Hotel
Pierre Sandoz
Taylor, Bill
CHELMSFORD—L. 290
Welcome Hotel, The Jean Leberge
COBALT—L. 817
Fraser Hotel
Ernie Gravelle
COBOURG—L. 191
MacDonald, 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 Brenner, James Worth
Mississippi Bell Tavern
Carlo Bertucci
Versatise, Ltd.
Howard Halpenny
DOWLING—L. 290
Dowling Hotel
Romeo Belfort
DOWNSVIEW—L. 149
Aison Productions
Al Jackson
Avenue of the Americas, Ltd.
H. Gotlieb
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
Fortunate Carillo
FORT FRANCES—L. 156
Bourassa, Laurence
FORT WILLIAM—L. 591
Blue Swan Inn, Ltd.
Nick Polinko
GANANOQUE—L. 518
Teigmann, 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
Finnimore, Dave
HAILESBURY—L. 817
Lakeshore Hotel
Joe Klinke
Tri-Town Inn
Mr. Kennedy
HALIBURTON—L. 191
Fried, Sam

ONTARIO

ASHBURN—L. 149
Ashburn Bluegrass Festival
Dagmar Ski Resort, Glen Deyenkalb
AZILDA—L. 290
Huluschuk, Mr. V.
Mr. Z. Ziaikus
BANCROFT—L. 357
Bancroft Hotel
L. "Speedy" Marshall

HAMILTON—L. 293
Bright House Hotel
Bert Gee
Daniel Attractions, Inc.
H. Esedy, L. Zikerman
Derbyshire, Dave
Gunn, Mel
Johnson, Mr.
Mr. Cameron
Martin, Jeff
Santos, J.
Town Casino
Joe Connors
IROQUIS FALLS—L. 817
Iroquois Falls Association for Teenage Activities
Jim Howard
KENORA—L. 591
Northland Hotel
Bill Diduch
KINGSTON—L. 518
Atwood, Tom
KIRKLAND LAKE AND LARDER LAKE—L. 817
Fournier, George
KITCHENER—L. 226
Jason's
Walter Adlyns
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
Arduckles
Jim Kelly, Kelly's Tavern
Benko, Walt
Fibus, Wilfred
George Johnson
Fanasia II
John Monck
Fleet, Chris
Gasper, Jack
Palm Grove Restaurant
Roy Chaplin
Quinn, Gregg
Siskind, Isaac
Taibor Inn, Ltd., aka Bevier's 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 Hunnissett
MISSISSAUGA—L. 149
Amigo Productions, Ltd.
Canadian Concert Productions, Donald Fraser
Arbour, Mike
Golden Fleece
Gus George, Peter
Semapolis
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 Perrotto
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
Pafrau, Lino
Rogers, Ken
ORANGEVILLE—L. 226
Jewkes, Gary R.
Barry Belford and Lorna 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 Purdie
PETERBOROUGH—L. 191
Flood, Brian
Gilbert, John, Productions Agency
PICKERING—L. 149
Power, Eddie S.
Robin Hood Inn
Joe Demets
PORT CARLING—L. 149
Port Carling Surf Club
Michael K. Petrie
PORT COLBORNE—L. 299
Ritz Hotel
John Skastys
PORT CREDIT—L. 149
Central Entertainment Associates
Michael K. Petrie
Master, 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 Mtspolos (Also under 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 Plentl
Tannenbaum, A.
Wafers, Dan
Wilson, 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
Zeppe, Jim
SCARBOROUGH—L. 149
All Canadian Talent Productions
Lorne Hamade
F.G.W. Productions
J. Edwards
Nichol, W., Mrs.
Red Fox Tavern, The Angelo Rapano
SEAFORTH—L. 418
Shousher, Harry
SIOUX NARROWS—L. 591
Totem Lodge
Don and Ann Graveson
STRATFORD—L. 418
Loeir, John
Northwestern High School
Bill Middleton
STREETSVILLE—L. 149
Carson, M.
Thomas, Marvey
STROUD—L. 149
Peggy's Pavilion
Jim Brownrigg, Alligator Productions (Also under Barrie, Ont., Can.)
STURGEON FALLS—L. 458
King Edward Hotel
Albert Bourgault
Nipissing Hotel
Steve Wasylkiw
Prevost, Paul
SUDBURY—L. 290
Bothwell, Bruce D.
Weber, Ron
SUTTON—L. 149
Irish House
John Watson
Twin Seasons Motor Hotel
270155 Ontario Limited, Mr. D. Nicholas
THORNDALE—L. 279
Trails End Company
High Chaparral Steak House, Stuart Domm, Howard McCall, Anne Lister
THORNHILL—L. 149
Duff, Greg
Faulkner, Don
THUNDER BAY—L. 591
Flamingo Club, The Dave Krawchuk
Komar, Mike
Sleeping Giant Motor Hotel
Joe Stapansky
Thunder Bay Motor Hotel
Al Wallington
TILBURY—L. 582
Dejul, Norman
TILLSONBURG—L. 467
Ryce, Mike
TIMMINS—L. 817
Black, Charles
TORONTO—L. 149
Aldac International Club
Fred Brown
Ambrose, Jim
Annie's Place
Mr. Leslie
Atica Ballroom
Geza Horvath
Aura Productions
William Huard
Barrett, Mr. D'Arcy
Batemann, Howard
Bear '67
Ray Campbell
Bennett, Paul
Berger, Sam, Restaurant, Ltd., dba Club 76
Damon Vasilatos
Blondie's Restaurant and Tavern
Nicholas Mossa
Bruegel's Tavern
Gordon Walker
Cafe Savoy
Steve Kaskoto
Calypso Club, The Harold Wintraub, The Civic Restaurant (Calypso Club and Gil Gallen)
Canadeuro Tavern
W. E. Fisher
Canadian Folk Dancing Association
Canadian Folk Festival, Ken Stanojevich
Carr, Tommy
Castle Management
Bill Townsend, Jim McBain
Cellar Jazz Club Restaurant, The

CLASSIFIED ADVERTISING

(NON-COMMERCIAL for A.F. OF M. MEMBERS ONLY)

THE CLOSING DATE IS THE FIRST OF THE MONTH PRIOR TO PUBLICATION
(i.e., for April 1979, March 1, 1979).

For ALL classifications TYPE OR PRINT YOUR AD on letter size paper (no postal cards) and send with check or M.O., if applicable, to: INTERNATIONAL MUSICIAN, 1500 Broadway, New York, New York 10036. Please identify your local affiliation and if using a stage name, give name under which you are a member of the A. F. of M. Handwritten ads will be returned. Ads not accepted by telephone. Multiple insertions must be sent on separate sheets of paper. FOR SALE ads of a commercial nature will be returned.

FOR SALE, WANTED TO BUY, TO LOCATE, STOLEN: payable in advance, 30 words including address, \$5.00, limited to one insertion per issue.

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AT LIBERTY

I've Flipped!

• . . . AND YOU SAVE \$6 •

I just put together 1 POUND of new original manuscripts for entertaining musicians. Terrific comedy for use at the mike in between tunes. Get THOUSANDS of laughs! Wild intros, quickies, bands, duo & music bits, monologs, 20 parodies, M.C. routines, nutty announcements, etc. You'll go over big with every audience! You get 5 big folios PLUS a crazy EXTRA COMEDY BONUS FREE! Worth \$16 . . . Get the whole new package for only \$10. Money-back offer. Ask for 1 lb. of comedy.

• Just for Laughs, Write •
Vin Healy, Box 66, N.Y., N.Y. 10022

ACCORDION-CORDOVOX, seeking work as a single or with a group. Good reader, no bad habits. Will travel. Kermith Kloo, Long lake, S.D. 57457. Phone: (605) 577-6680.

ARRANGER-COMPOSER, will write music to your lyrics. Send one to four. Enclose stamped self-addressed envelope for return. Dick Shuff, Musedco, Publishing, Box 5916, Richardson, Texas. 75080.

ARRANGER-COPYIST, David E. Longoria is now available for professional music copying, arranging, composing and motion picture scoring. Many references. Highest quality. David E. Longoria, P.O. Box 912, Renton, Wash. 98055. Phone: (206) 228-4519.

ARRANGER-PIANIST, young experienced, will write for any size style, or instrumentation, have much experience with singers, also recording clients. Tony Finno, 182 River Lane, New Milford, N.J. 07646. Phone: (201) 845-8995.

BANJO, flat picker-singer, gay 90s, roaring 20s, country, folk, blue grass. Musician, 970 Cornwallis Dr., West Chester, Pa. 19380. Phone: (215) 965-5045.

BANJO PLAYER, 56, plays all styles, from country to classical. Songwriter, arranger, teacher, free to travel. James H. Miller, 1624 E. 80th, Kansas City, Mo. 64131. Phone: (816) 333-5373.

BASSIST, Fender, 25, background vocals with name show band in 1977. Reads, much experience and training in all styles of music. Seeking full-time established concert show or lounge band (four to seven pieces) with strong rhythm section. Prefer Mid-Atlantic region. Serious and dependable. Equipment and transportation. No collect calls, please. Dan Mekeel, 749 Barrcrest Lane, Lancaster, Pa. 17603. Phone: (717) 392-3588.

BASSIST (electric), 27, seeks career oriented recording group. Have commercial original material, and lead vocal ability. Also have ten years experience in all styles. No hard rock. Mark Hughes, (703) 525-1194.

BASSIST, Fender and acoustic, doubles on flute and vocals, looking for free lance work and local work in the New York City and New Jersey areas. Tasteful, responsible, studio-trained. Afternoons, Barry, (201) 761-6934.

BASSMAN, country and progressive country. No bad habits, steady. Reliable sideman for four years in the same group. Looking for work in Northern Illinois or Southern Wisconsin. First-class equipment. Phone: (815) 232-2976.

BASS PLAYER, 25, doubles on guitar. Have experience in all types of music. No hang-ups. Willing to travel. Will relocate. Call collect (215) 338-2136.

BASS PLAYER and LEAD SINGER, seeking three responsible trained musicians to form versatile show and dance group. Voices are exceptional. Play flute, trumpet, violin. Good originals. Travel a must. Ten years experience. Thomas, 34 Hillcrest Dr., Penfield, N.Y. 14526. Phone: (716) 586-4481.

BASS GUITARIST-SONGWRITER, 30, lead, background vocals, high range. Have 14 years experience including name acts. Play all types of music well. Seeking name rock act and big bucks. Phone: (305) 678-4038.

COPYIST, clear, accurate manuscripts from arranger's scores. Lead sheets or piano sheets copied. Mahlon Trout, 306 Amherst Rd., Salisbury, Md. 21801.

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CORDOVOX PLAYER, 36, sharp, seeking progressive for full-time work. Play any style, excellent reader. Will relocate or travel for right opportunity. Dave Burt, 2111 Fifth Ave., South, Minneapolis, Minn. 55404. Phone: (612) 874-7335.

DRUMMER, seeks local Scranton area group. Have 10 years experience in rock and commercial. Versatile, dependable, best equipment, own transportation. Jerry, (717) 876-2393.

DRUMMER, road experience in rock, country, disco, top 40, swing, Latin and standards looking for work. Will consider all serious offers. Steve Smith, Oshkosh, Wis. Phone: (414) 235-8947.

DRUMMER, seeks to join or start band into progressive rock. Phil Rounds, Marlboro, N.Y. Phone: (914) 236-7203.

DRUMMER for all styles, funky and tasteful, some vocals, previously with "Looking Glass" Brandy, prefer New York-New Jersey area, but will travel. Steve Owe, (201) 638-6493.

DRUMMER, 14 years experience, schooled serious professional, backup and lead vocals. Versatile and dependable. Seeks work with top variety or show groups. All offers considered. Resume upon request. Craig, (515) 276-4869.

DRUMMER, 19, six years experience. Seeking work with established road group. Can travel anywhere. Prefer country or country rock. Have own transportation. Brian Miller, R.D. 1, Orwigsburg, Pa. 17961. (717) 366-0427.

DRUMMER, 25, will join established show, top 40 or disco band. Can read, sing strong backup and some lead. Excellent equipment. Good looks, dependable. Big dollars a must. Located in N.E. Pennsylvania. Phone: (717) 759-2043.

DRUMMER, 31, experienced in all styles, jazz, rock, funk, disco, fusion, etc. available for steady work, also private teaching, former pupil of Sonny Iggo. Please write Peter Panicali, 143 Pease St., Stratford, Conn. 06497. Phone: (203) 378-3238.

DRUMMER, 56, plays all styles, from country to classical. Songwriter, arranger, teacher, free to travel. James H. Miller, 1624 E. 80th, Kansas City, Mo. 64131. Phone: (816) 333-5373.

FREE Directory of pop/jazz books with order. \$2 With Order. Improvising Jazz-Jerry Coker. Big Red Book: New pops/light rock, \$9.95 Legal Book: 700 jazz & standards, \$14.95 1003 Great Songs: Shows/Movies/TV, \$19.95 1002 Jazz Tunes By Stars: All styles, \$19.95 1001 Pop Standards: From 40's to 70's, \$17.95 Bb Book: 200 standards. Duo parts, \$5.95 Add 50c Postage To Total Money Back Offer IMPERIAL, Box 66-M, N.Y., N.Y. 10022

FAMOUS VIC HYDE, one-man band act. Have toured Europe 16 times; 88 weeks cruise ships; vaudeville act with 23 name bands; plays 30 instruments (2-3 trumpets simultaneously). Have big 625 Wurlitzer caliope mounted on circus parade truck. 32' trailer fitted with sound and lights for free act at fairs and malls. Clean comedy talk. Gold card member Local 655. Dial direct: summer, Niles Mich. (616) 683-8279; winter, F1, Lauderdale, (305) 584-6627. Fee is \$400.00 daily, \$2,500.00 weekly.

FEMALE SINGER-GUITARIST, attractive, professional, play all styles, all equipment and sidemen. Write for pictures and promotional material. Andrea Loren, 1422 E. Rosecrans, No. 32, Compton, Calif. 90221.

FILM COMPOSER, with credits and production library seeks an agent. Call Recording Studio, (303) 688-4121, Peoria, Ill.

FIVE PIECE COUNTRY and WESTERN SHOW GROUP, reliable, free to travel, female singer. Dances, shows, need bookings any place. Write: Don and Tony Show, 1458 Buffalo Rd., Rochester, N.Y. 14624. Phone: (716) 328-5565.

GAL DRUMMER, for all club dates, Broadway shows, recordings, dinner theaters, etc. Play ethnic, society, disco, Latin etc., cut shows. Played in pit orchestra for "Cabaret" and on stage. Dependable, own car, commuting distance of New York City only. (212) 459-3621.

GUITARIST-BASSIST, 25, road experience, good equipment, 16 channel professional sound system. Hard rock oriented. Can and will do other styles. Prefer Rocky Mountain area, but willing to relocate. Chuck Dunlap, 17395 S. Chestnut, Casper, Wyo. 82601. Phone: (307) 234-1686.

LEAD GUITARIST, full time into heavy rock and roll. Improvisation and originals a specialty. Have a Skynard type voice. Will travel. H. P. 54 West Main Ave., Apt. 2, Myersburg, Pa. 17067. Phone: (717) 866-7110.

COPYIST, clear, accurate manuscripts from arranger's scores. Lead sheets or piano sheets copied. Mahlon Trout, 306 Amherst Rd., Salisbury, Md. 21801.



IT'S OK! I'M WITH THE BAND OR MUSICIANS MAKE BETTER LOVERS

At last! The perfect shirt to wear while setting up, or hanging around! State color: Lt. blue or yellow, and sizes S,M,L,XL, \$5.95 (U.S. funds) postpaid. Michael G. Kuscak, Box 81, Part Reading, NJ 07064. (Dealer inquiries welcomed.)

LEAD GUITARIST, 25, into funk, disco, blues, rock, jazz, top 40. Seeks professional circuit group for top dollars. Seven years club experience. Background vocal capabilities. John Jr., Scranton, Pa. (717) 693-0690.

LEAD GUITARIST, 26, seeking work with a jazz, disco-funk type group. Have road, studio, show and recording experience. Good lead vocals, career minded and will travel. J.P., (717) 347-0369.

LEAD GUITARIST, 26, 10 years experience, all types of music and recording experience. Willing to travel or relocate. No bad habits. Call Steve, (712) 423-1534 anytime.

LEAD VOCALIST, double alto, saxophone, flute, 24, available for working band playing rock, funk, and r and b. Have P.A. equipment and will travel for opportunity. Kathy Orlando, P.O. Box 31, Evergreen, Col. 80439.

ORGANIST, B-3, solid pedal lines. Seeking steady work around major city or abroad. Prefer small group with high quality players. Good appearance and dependable. No rock or country. Piano also. Phone: (502) 366-5518.

PEDAL STEEL GUITARIST, double on rhythm-vocals, read, experienced. Currently At Liberty. Prefer West coast area. Robb, P.O.B. 2211, Chula Vista, Calif. 92102. Phone: (714) 475-7284.

SAXOPHONIST, desires work. Play all saxes, flutes, and clarinet. Read, improvise and arrange. Schooled, will travel or relocate, age 28. Experienced in all styles including jazz, show, funk, society etc. Phone: (412) 486-8247 after 6.

SHOW DRUMMER-PERCUSIONIST, Curtis Institute trained. Have 30 years professional experience ranging from circus bands to grand opera — Paul Whiteman to Alfred Antonini. Gene Bardo, 1650 Hunt Rd., Rt. 1, Mayville, Mich. 48744. Phone: (517) 673-7685.

SIX PIECE BAND, A-1 versatile and dynamic, for weekend work in Maryland and surrounding states. We play popular, rock, country, easy listening top 40 disco and 50s. Music by Just Us, 1979. Phone: (301) 374-6237.

TRANSCRIBER, experienced in writing lead sheets. Write to 5350 Norquest Blvd., Youngstown, Ohio 44515, or ask for Kathy at (216) 792-5877.

TRUMPET, 34, experienced, read, fake, improvise, prefer jazz, popular, standards, Dixieland, orientated groups in lounge, nite clubs, etc. Will travel or relocate. Professional and full-time only. Trumpet, 5452 Blue Cloud, Westerville, Ohio 43081. Phone: (614) 890-5970. Columbus, Ohio.

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COMPOSER WANTED

for Country and Western

Profit 50/50

Marilyn Averbuch

10-12 Nameoke St.

Far Rockaway, New York 11691

MONROE SILVER, and other members of 8 Victor Artists. Need pictures of any kind of Rudy Wiedoeft. So important, Wiedoeft book in preparation. Write: Wiedoeft, 1607 Luton St., Nashville, Tenn. 37207.

WANTED TO BUY

ALTO SAXOPHONE, Selmer Mark VI or Mark VIII in good condition or needing overhaul.

Advise of condition and price. John Eickhoff, 3625 Pinecrest Rd., Vestal, N.Y. 13850. Phone: (607) 729-1040.

BANJOS: I'll pay cash for Mastertone, B & D, Fairbanks, Vega, Stewart, Epiphone, Paramount banjos; also buying Gibson mandolins, Martin guitars. Mr. Jay, 629 Forest Ave., Staten Island, New York 10310. Phone Collect: (212) 981-3226.

BASS VIOLINS-CELLOS-BOWS, of all calibre and age regardless of condition. Contact: S. Kolstein, 2081 Shore Dr., Merrick, N.Y. 11566. Phone: (516) 379-8282.

BENCH MOTOR, with foot switch, in good working condition, and reasonable. James Bernard, 5851 Youngstown Warren Rd., Niles, Ohio. Phone: (216) 652-2311.

CALLIOPE, in reasonable condition. Send photo together with all important details. Needed for Shriner parade unit. H.R. Sease, 8 Little Dr., Bella Vista, Ark. 72712. Phone: (501) 855-9366.

CLARINET CASE, a single case for an A Buffet. Good condition and reasonably priced. Please write or call: Julie French, Elms Apts. No. 10, Vermillion, S. Dak. 57069. Phone: (605) 624-6594.

WRH

CLARINET MOUTHPIECES (OLD), Chevalier, Lelandais, Bonade, Vandoren, Kasper, etc. Send on approval and state price, or write to Gloria Geer Co., Box 1784, Hollywood, Calif. 90022.

CURVED SOPRANO SAXOPHONES, SAXELLOS, etc. Particularly want gold plated instruments. Also want Selmer saxophones, all voices, Mark VI and earlier. Laidlaw, 49 S. Pleasant St., Amherst, Mass. 01002. Phone: (413) 253-9308.

DOUBLE BASSES, bows of any quantity and condition. Prefer older instruments needing repair. Will travel if necessary. Double Bassist, 614 W. 30th St., Richmond, Va. 23225. Phone: (804) 233-4195.

GUITAR, Gibson Les Paul, late 50s

VIOLA & VIOLIN BOWS

S. Kolstein Viola Bow — \$650
R. Grunke Violin Bow — \$400
Musician, 4174 Lake Harbor Rd.
Muskegon, Mich. 49441
Phone: (616) 780-4030

BASSOON, Heckel No. 8280, refinished, whisper key, rollers, high D, some intonation problems, \$4,000.00. Clarke, 11 Cornish Rd., Toronto, Ontario, Canada. Phone: (416) 482-3215.

BASS VIOLIN TRUNKS, used rugged wooden crates, Koistain Uni-Strap bass carrier, Stevenson English bass trunk, \$75.00 and up. Contact: B. Koistain, 2801 Shore Drive 1, Merrick, N.Y. 11566. Phone: (516) 379-8282.

BASS VIOL da GAMBA, with bow, Nicholas Bertrand, Paris, Pre-1730, seven strings. Incomparable solo instrument, rich mellow tone. Carved cherubic peg box. Prime condition, case — solid wood, metal. Documented. Appraised at \$10,000.00. Price negotiable. Franco, P.O. Box 221, Passaic, N.J. 07055.

BARITONE SAXOPHONE, Selmer Mark VI in 139,000 serial number, Epoxy baked gold lacquer, perfect special, new Selmer case. Also, Selmer Bb clarinet model No. 10. Heavy gold plated keys. Wiedoeft, 1607 Luton St., Nashville, Tenn. 37207.

CLARINET, pre-War Penzel-Meuller A, double case, canvas cover. Played in many orchestras. \$300.00. George Toenes, 1032 Harding St., Westfield, N.J. Phone: (201) 233-3145.

CONTRABASSOON, Mollenhauer No. 459, opera model: rollers right thumb Bb and F sharp, right hand F, Ab, F sharp, low C sharp and D sharp. Two Fox bocals included. Norbert Nielubowski, 4968 N. Kilpatrick, Chicago, Ill. 60630. Phone: (312) 545-3184.

CONTRABASSOON, pre-war Heckel, compact model to BBB, excellent condition throughout. Mark A. Popkin, 740 Arbor Rd., Winston-Salem, N.C. 27104. Phone: (919) 725-5681.

DEAGAN XYLORIMBA, No. 730, hand carry case. Bars are in mint condition, \$495.00 firm. Fred Albright, 424 Tualumne Ave., Thousand Oaks, Calif. 91360.

ELECTRIC PIANO, Baldwin triple string, road case and wheels, two years old. Modified to play standing. Can be restored to original. Phone: (814) 459-6239.

HAYNES FLUTE

French model with C foot, \$2,800.00. Available immediately. Write: 1356 Cinder Lane, Kissimmee, Fla. 32741 or call: (305) 847-4087, Mon.-Fri., 9:00 a.m.-12:00 noon only.

FLUTE, Haynes No. 40153, French model, gold embouchure, B foot, heavy wall, excellent condition, naugahyde case included, gorgeous sound, \$2,800.00. Phone: (916) 343-4551.

FLUTE, Haynes French model with B foot, 6 1/2 years old, complete overhaul November 1977, excellent condition, \$1,800.00. Mrs. B. Benn, P.O. Box 2252, Kalamazoo, Mich. 49003. Phone: (616) 349-5054.

FLUTE, Haynes standard model No. 38720. Only played four years. Instrument and case in perfect condition, \$1,100.00. Phone: (606) 342-6114, Cincinnati, Ohio.

FLUTE, Haynes No. 40632 French model, low B, excellent condition, \$2,000.00. R. Haddock, (517) 337-0112.

FLUTE, Haynes No. 33714, C foot, handmade, openhole, excellent condition, solid tone, \$2,000.00. Sylvia Suzowsky, Merry Hill Rd., Poughkeepsie, N.Y. 12603. Phone: (914) 462-1718.

FLUTE, Powell No. 4966, Cooper scale, French model, B foot, C sharp trill key, gizmo. Excellent condition, best offer over \$2,700.00. Musician, 4600 Duke St., No. 1509, Alexandria, Va. 22304. Phone: (703) 751-4742.

FLUTE, Powell French model No. 4734, B foot, Cooper scale, thin wall, gold embouchure, gizmo, excellent condition, two years old, \$3,000.00. Bill Stanley, 2136 Music Bldg., University of Illinois, Urbana, Ill. 61801. Phone: (217) 367-6345.

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DRUMMER, to play circus novelty act type show from March to November. Transportation furnished, extra benefits. Write: Jack Jackson, 336 Plaza Ave., Louisville, Ky. 40218.

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MUSICIANS, entertaining duos, trios, also individual musicians who can cut show for weekend and steady work. Individual entertaining musicians interested in joining combos for lounge work contact Sammy Maslin Studios, 3742 Clark St., Seaford, N.Y. 11783. Send resume and photos. Phone: (212) 895-2834.

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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 training. E-6 pay. Write to: USCG BAND RECRUITER, 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. Application deadline February 15, 1979.

Ball State University Practices Equal Opportunity in Education and Employment

UNIVERSITY ORCHESTRA CONDUCTOR
Department of Music, beginning Fall semester, 1979 (August 20, 1979). Conducting university orchestra plus teaching 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 choral conducting. Salary commensurate with qualifications. Instructor or Assistant Professor. Address applications to Frank Bowen, Chairman, 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, arranging, and improvisation. Professional experience/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 employer.

TRUMPET TEACHER
Beginning summer or fall, 1979. Qualifications: Advanced degree or performance equivalent; excellence in performance and teaching. Address inquiries to: Paul Anderson, 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 scheduled 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/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 auditions for this position

For audition information contact: Performance Coordinator, Chicago Symphony Orchestra, 220 South Michigan 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 professional 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 employment 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. Although new violinists initially revolve mostly within the second violin section, they will revolve to within first violins as well and with increasing frequency as vacancies in that section occur. Details will be sent those violinists invited to audition.

Qualified applicants, 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 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 Mobb, 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 *Spiriditis* 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 Opportunities 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

Correspondence about address corrections should be sent with attached mailing label to your home Local(s).

762C1

JOEL FULGHAM
1411 N. ELM
DENISON, TX

FEBRUARY, 1979